Moving Critically

Peter Dickinson

The late dance studies scholar Randy Martin spent much of his career showing how different kinds of bodily mobilizations helped "condense" and make "palpable" what otherwise remains obscure or mysterious about social mobilizations. For Martin, movement (broadly defined) was a method for "generating concepts that are available to theoretical appropriation," including critiques of different "forms of politics" (1998: 14–15). It is just such a method, I would argue, that is on display in this issue of *Performance Matters*, which brims with movement: in the way contributors range across topics, temporalities, and locations; in the dance of ideas they bring to their respective analyses and the corresponding shifts of perspective those ideas incite; and, not least, in the material and social forces that both give rise to and flow from the different kinetic performances examined in the pages that follow.

The first of those performances concerns the movement of light. In an "illuminating" article that attempts to put performance studies' recent dialogues with new materialist criticism in further conversation with cultural geographers' discussions of "affective atmospheres," Marlis Schweitzer and Joanne Zerdy examine the role of light—both as a specific actant within a performance and the larger medium through which we apprehend that performance—in the production and reception of atmospheric experiences at large-scale public events across time. Noting that 2015 was designated the "International Year of Light and Light-Based Technologies" by the United Nations Educational, Scientific and Cultural Organization (UNESCO), the authors ask "how light as both an immaterial and material phenomenon makes (visible) material relationships. How does it direct human movement and work in tandem with other environmental factors to shape the appearance and experience of the surrounding world?" To answer these questions, Schweitzer and Zerdy focus on two temporally (and socially) disjunctive immersive public performances: Albert Speer's orchestration of the Nazi rallies in Nuremberg, Germany in the 1930s; and *nacionale vita activa*'s 2012 performance installation, *Speed of Light*, in Edinburgh, Scotland. Setting Speer's floodlit and vertical Cathedral of Light in Nuremberg aslant the collective and "horizontalizing" LEDs worn on the bodies of participants in *Speed of Light*, the authors argue that the very different atmospheres generated by both events nevertheless helped to materialize in each case what they term a "refracted nation," that is, a felt condition of ephemeral unity "produced by and through public assemblies of humans, objects, technologies, environmental forces, and ideologies."

In her reassessment of the career of Helen Levitt, Alison Dean advances a theory about the double invisibility of this important modernist photographer and filmmaker. That is, if Levitt's whiteness and her gender allowed her to trip lightly and unobtrusively, like a nimble and silent dancer, through the crowded streets of New York City taking her iconic photographs of mostly Black and immigrant residents through the trick viewfinder of her camera, then her deliberate absenting of herself from the critical conversation surrounding her work, according to Dean, is a structural politics that enables Levitt to opt out of a dominant discourse of documentary photography that continues to categorize her work as derivative and in need of institutional validation and explication. In outlining her argument, Dean supplements an analysis ably supported by visual culture methods with additional critical frameworks derived from performance studies, including Peggy Phelan's foundational critique of the representational politics of visibility and visuality in *Unmarked* (1993). As importantly, Dean applies the lessons of critical dance studies to an unpacking of the gendered and

raced relationships between ambulatory embodiment and the machinic in both Levitt's photographs and her films.

Gwyneth Shanks's essay is also concerned with the politics and aesthetics of walking in New York City, only in her case she shifts the focus from sidewalk to sky by offering a nuanced and performatively materialist reconsideration of Philippe Petit's daring high-wire walk between the twin towers of the then newly built World Trade Centre (WTC) in August 1974. As with Dean's probing of the critical fungibility of invisibility in relation to Levitt's work, Shanks deploys the term "groundlessness" as a heuristic through which to read not just the actual staging of Petit's feat (and the rescaled figure/ground relationships between performer and spectators that resulted from pedestrians and car drivers stopping in their tracks to look up), but also the economic and urban history of 1970s New York against which the event took place. To this end, Shanks links the physical precarity of Petit's performance to the economic precarity of many of his spectators ill-served by a Lower Manhattan revitalization plan tied to the WTC that had backtracked on its commitment to develop low- and middle-income housing in the adjacent Battery Park landfill. As a Barthesian *punctum* that, in Shanks's words, "defined the visual composition of Lower Manhattan during this period," this tract of land also serves as a fulcrum between Shanks's initial analysis of Petit's performance and its remediation in Robert Zemeckis's 2015 film *The Walk*. A close reading of the landfill's CGI appearance in *The Walk* allows Shanks to reflect not just on the current redevelopment of Ground Zero post-9/11 and post-Occupy, but also on her own experience of "zero ground" in the course of researching the recent nostalgia surrounding Petit's stunt.

The Occupy Movement is exemplary of the performative theory of assembly that Judith Butler has recently proposed as a template for local grassroots organizing that is also attentive to how we are obligated to others globally, a "politics of the street" that is both here and there, real and virtual (Butler 2015). In her article Kimberley McLeod considers the digital kinetic relays of such embodied relations in the context of the Idle No More movement, which since 2012 has been promoting Indigenous sovereignty and recognition in Canada and across the Americas. While Idle No More has organized many in-person, real-time protests, including a succession of public round dances that function as re-territorializing and durational flash mobs, McLeod notes that the movement mostly promotes its cause on social media through the hashtag #idlenomore. In adapting the bodily mobilizations that come with Indigenous ways of knowing for a digital platform, McLeod argues that #idlenomore has helped to mobilize politically a new generation of Indigenous activists and their allies despite the impediment of geographical separation. At the same time, McLeod balances her discussion of the role new media has played in disseminating information and fostering participatory politics around Indigenous sovereignty with a careful consideration of "who gets access and whose voices get amplified in various online spaces." And she does so in relation to a close reading of Algonquin playwright Yvette Nolan's *The Unplugging*, a dystopic retelling of a traditional Athabaskan story that questions what and how knowledge should be shared in a post-technological age, and that in the online controversy that erupted around the casting of a recent Factory Theatre production of the play questions how ideas circulate on and information is potentially coopted via the Internet.

This issue of *Performance Matters* also features a special Forum section showcasing current research in dance studies in Canada. Curated and edited by Seika Boye, T. Nikki Cesare Schotzko, Heather Fitzsimmons-Frey, and Evadne Kelly, the work collected here represents a selection of the papers presented at "The Other 'D': Locating 'D'ance in Drama, Theatre and Performance Studies in Canada," a symposium organized by the Centre for Drama, Theatre and Performance Studies at the

University of Toronto in January 2016, as well as at a follow-up roundtable at the Canadian Association for Theatre Research (CATR) conference in Calgary in May. The papers in this section showcase both established and emerging dance studies scholars and practitioners, including: Allana Lindgren and Susan Manning, who bookend the Forum with takes on the future of dance research in Canada and the history of its academic institutionalization in the United States, respectively; Henry Daniel, Kelly, and MJ Thompson, who offer "trans-," "inter-," and "post-" disciplinary interventions on the "place" of dance within the Canadian university; Megan Andrews on the history of dance writing and publishing in Canada; Gdalit Neuman on how early Israeli folk dance helped to corporealize the muscular "New Jew" image of the *Sabra* promulgated by Max Nordau; and Stefanie Miller on the affectively insurrectionary bodily states induced by Indigenous choreographer Lara Kramer's *Native Girl Syndrome*. Boye and Emma Doran round out this section with some reflections on the impetus for and the aftermath of "The Other 'D'" symposium and the CATR roundtable. I am happy to report that *Performance Matters* will be helping to prolong that aftermath by publishing an additional issue of the journal every two years that will be devoted to dance studies in Canada. Look for the first of these to appear in 2018.

Finally, movement—be it ideational, geographical, or physical—underscores the three reviews that conclude this issue. Kelsey Laine Jacobson tracks the feedback loop of theatre and reality in her assessment of Marvin Carlson's new book, *Shattering Hamlet's Mirror*. Melissa Poll considers Jane Koustas's analysis of the reception of Robert Lepage in Toronto. And Peta Tait reviews Louis Patrick Leroux and Charles Batson's new edited collection about the cultural export of circus from Quebec.

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Provocative Atmospheres, Refracted Nations, and the Performance of Light

Joanne Zerdy and Marlis Schweitzer

130 searchlights touch the sky, enclosing thousands of uniformed bodies, flags, torches, and drums within the walls of an icy cathedral. The atmosphere is one of reverence, wonder, and celebration.
Light beckons, envelops, enfolds, excludes.

Hundreds of coloured lights advance up a hill, creating ever-shifting patterns that direct the bodies of moving participants and the eyes of intrigued spectators. The atmosphere is one of excitement, concentration, and play.
Light runs, choreographs, constellates, disperses.

Introducing Light

Light pervades. Whether signalling Truth, Reason, Progress, or Faith, or facilitating movement through the most banal of tasks in our everyday lives, light performs. It is perhaps the most ubiquitous physical phenomenon and one of the most frequently cited tropes of discovery, artistry, and invention in fields across the arts and humanities. How often have you seen (particularly in the performing arts) light operating through metaphors relating to its qualities or effects: spotlight, limelight, illuminate, flame, spark, bright, (out)shine, light up, radiate? Or noticed its invocation via its apparent absence: darkness, blind spot, shadow, dim, blackout? Light acts as the medium through which we access these written words, even before we enter the complex system of language. Given this condition, how can we write about light as the subject and medium of performance when we intimately rely on light to understand our worlds, all that occurs within them, and all that is written about them?[1]

We ask these questions not simply because we aim to topple long-standing binaries that privilege the human over the nonhuman or more-than-human (though this continues to be an important goal for us), but because we want to understand how light as a performing entity has contributed to the production of provocative atmospheres at large-scale public events. Intrigued by the United Nations Educational, Scientific and Cultural Organization (UNESCO) designation of 2015 as the "International Year of Light and Light-Based Technologies," we ask how light as both an immaterial and material phenomenon makes (visible) material relationships.[2] How does it direct human movement and work in tandem with other environmental factors to shape our appearance and experience of the surrounding world?

Our study draws on recent scholarship on "affective atmospheres," a concept variously defined by cultural geographers and sociologists as "a quality of environmental immersion that registers in and through sensing bodies while remaining diffuse, in the air, ethereal" (McCormack 2008, 413),

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"assemblages of humans and the more-than-human [that] are greater than the sum of their parts" (Sumartojo 2004, 60), and an "indeterminate, spatially extended quality of feeling" (Böhme 2013, 118). Studies of affective atmospheres have investigated public festivals, civic celebrations, scientific expeditions, urban and domestic spaces, and nightlife, and have traced the various ways that architecture, technology, weather and moving bodies affect or even "perturb" one another, leading to the production of a distinctive atmosphere or geocultural environment (Anderson 2009; Ash 2013; Edensor 2012; McQuire 2005; Sumartojo 2004; McCormack 2008). Several of these studies explore the "materiality of atmosphere in terms that are simultaneously meteorological and affective" (McCormack 2008, 414). Such work addresses the tendency within the humanities and social sciences to treat meteorological phenomena (e.g., the sky) as immaterial or "sublimated to thought" and insists instead on "the *animate agency* of phenomena such as wind, frost, ice, and fog" (415).

Within theatre and performance studies, the "affective turn" has resulted in a number of important publications, including those by Erin Hurley (2010, 2012), Sara Warner (2012), and José Esteban Muñoz (2006), among others. For our purposes, Hurley's term "feeling-technologies" is especially helpful in that it foregrounds the affective influence of theatrical "mechanisms" such as "lighting, architecture, and audience control," all of which "orient the spectator's senses—notably, her vision and hearing—to the action onstage by effectively reducing the number of stimuli competing with the onstage performance" (2010, 28). Although Hurley's emphasis is less on light per se, her recognition that light directs how and what an individual feels, both sensually and emotionally, while watching a performance provides a valuable jumping-off point for our own considerations of light's ability to stir emotion and guide human behaviour.[3]

Our essay extends these conversations by focusing a performance studies lens on light.[4] Such a lens allows us to bring light to light, so to speak, to accentuate its role as medium, actant, and provocateur, and to trouble practices of seeing light as incidental rather than fundamental to all performance. Following Christopher Baugh's compelling description of theatre as "fundamentally a place of darkness that is energized and brought to life by the performance of light" (2005, 135), our case studies focus specifically on nighttime performances where light figured prominently as an animating force. Though we hesitate to adopt the term "affective atmospheres," due to what we perceive as an inclination to over-privilege the human as the (only) affected and feeling subject in some of the resulting analyses, we nevertheless find such cultural geography definitions useful for thinking about how collaborative, immersive performance events constitute a particular (sociopolitical, artistic, ecological, etc.) environment and climate. For that reason, we deploy the variant term "provocative atmosphere," firstly, to describe situations where the atmosphere incites, stimulates, or goads action, where it compels bodies to move and "produces an action, reaction, condition" (*OED*) and, secondly, to characterize these captivating events as important contributions to performance studies. By concentrating on light's role in generating provocative atmospheres, we suggest that the ubiquity of this seemingly banal phenomenon is precisely what makes it a crucial conditioning factor in performances of all kinds, whether they take place inside or outdoors, during the daytime or at night.

Like scholars in cultural geography and elsewhere, we approach light not as a passive entity that merely supports human performers but as an animating performer in its own right, one that manifests, shapes, and disperses provocative atmospheres. In this respect, we forward philosopher David A. Grandy's astute observation about Einstein's theory of special relativity and its

understanding of light speed as *the* constancy by which other phenomena are measured. Grandy asserts, "light speed constancy is a consequence of the fact that upon measuring the speed of light, we are already complicit with light" (2009, 4). We face the same compelling challenge and dilemma here: in approaching a performance of light, we must contend with light's conditioning of our experience before, during, and after it, and our complicity with it.

By acknowledging light's conditioning power, we do not claim that it is (necessarily) more significant than its human collaborators. Those who attack new materialist perspectives for discounting, dismissing, or even degrading the human fail to recognize that many (though admittedly not all) new materialist scholars remain deeply committed to the underlying politics of "old" materialism, especially where operations of power are concerned.[5] Such scholars do not ignore the human subject, but rather aim to shrug off the racist, sexist, ableist, imperialist, and anti-environmental baggage of Western humanism in order to advance a more nuanced and complex understanding of the interdependency and inter(in)animation of all living and non-living entities.[6] As Robin Bernstein argues in *Racial Innocence* (2011), this new materialism acknowledges that we cannot talk about race without talking about the objects that script human actions and work in tandem with human subjects to secure white hegemony. This new materialism offers critical tools for thinking about how human subjectivity is forged with and through an engagement with more-than-human entities, from the toothbrush that helps keep our teeth and gums healthy every day to the wind that shapes our physicality when we walk down the street. By turning to light, we work to reveal an integral part of everyday life that we too often take for granted or fail to acknowledge.

Yet despite our unabashed embrace of methods and questions active in new materialist analyses, we admit that there is nothing particularly new about recognizing the vital materiality of the nonhuman or more-than-human—indeed, as artists and theorists have shown, belief in the dynamism and liveliness of environments, objects, and forces has persisted for centuries in myriad cultures, religions, and societies.[7] So, too, we recognize that there is nothing inherently progressive about identifying the dynamism and liveliness of the more-than-human world (as we demonstrate, Adolf Hitler's belief in a mystic form of vital materiality undergirded his architectural vision for the Third Reich). Light emanates over and through all entities, and so the performance history of light is as complex, dynamic, and varied as the light spectrum itself.

Borrowing the metaphor of the light spectrum, this essay primarily, and self-reflexively, investigates light as a generator and mediator of two very different kinds of immersive public events separated by more than seventy years: the National Socialist party rallies in Nuremberg, Germany during the 1930s and the 2012 NVA (*nacionale vita activa*) performance installation, *Speed of Light*, in Edinburgh, Scotland. We realize that this comparison may seem unorthodox; however, as we pondered the performance history of light we were struck by the similarities and critical differences between these two events, which we might in fact place on opposite ends of a spectrum. Each large-scale, outdoor night assembly included hundreds of human "participant-observers" and featured light as a primary, central performer within a larger network of architectures, geographies, technologies, and human- and non-human bodies. Each performance worked to unite its participant-observers (however temporarily) and produce strong feelings of collectivity. But the performances varied greatly in terms of technology, dramaturgy, and, more significantly, the sociopolitical impetus for each, as well as the kind of "provocative atmosphere" produced. Whereas floodlights and verticality shaped the Nuremberg rallies, small LEDs worn on bodies and glowing walking staffs created a horizontalizing effect in *Speed of Light*. And whereas the "Cathedral of Light" that illuminated Zeppelin Field

enfolded Nazi celebrants within an icy embrace,[8] the electric lights that moved with and alongside the *Speed of Light* participants invited them to reflect on athletic endurance and collective art making. Thus we offer less a straightforward comparison between the two events than a nuanced reading of the singularity of their material conditions and light's operation through/with/in them. We do this by focusing on how light performed and generated provocative atmospheres and how these atmospheres, in turn, assembled humans, objects, technologies, environmental forces, and political ideologies into a collective, if fleeting, expression of national belonging. In this, we follow the work of Shanti Sumartojo and others who have shown how the strategic "manipulation of the built environment [through illumination] helps to 'engineer' affect to official ends, and thereby construct the nation through spectacular events" (2004, 60).

Before we turn to our case studies, let us say a few words about the style and structure of this essay. At times we attempt to "inch closer" to light's performance by addressing its various dimensions and directions; at other times we attempt to "step back" from the light to interpret and theorize its impact in a specific performance environment. Marlis begins this movement by probing the Cathedral of Light; Joanne follows by scrutinizing *Speed of Light*. In each section of the essay, we take turns forwarding our individual case studies, sometimes paragraph by paragraph. As we do so, metaphors—which we understand as a mode of translation—become our awkward dance partners, helping us to make sense of a certain rhythm or gesture within each performance event. We then offer our thoughts on the notion of a "refracted nation" as seen through the lens of each light performance. Just as the light in our case studies bathes humans, non-humans, and environments, so too does it suffuse our scholarly method of delineating its dynamic features. As you may have ascertained by this point, writing about light is tricky. Yet we embrace our missteps as a necessary methodological condition to investigating these performances through which we glimpse the "agency of light" (Bille & Sørensen 2007).

Light Generates Provocative Atmospheres

Marlis: Cathedral of Light

When the last rays of the September 1934 sun disappeared over the horizon, 130 anti-aircraft searchlights took their place, shining bright electric beams skyward to penetrate the blackness of night. Positioned along the periphery of Nuremberg's Zeppelin Field, these beams illuminated the parade grounds where thousands of members of the *Nationalsozialistische Deutsche Arbeiterpartei* (NSDAP) or Nazi Party gathered to recognize their party's past, celebrate its present, and anticipate its future. The annual rallies brought together hundreds of thousands of Party functionaries from across the country; these included "men from the SA and SS, the Labour Service, the Hitler Youth, and girls from the 'Bund Deutscher Mädel'" (Thamer 1996, 172), all of whom made the journey to Nuremberg "to be protagonists or supernumeraries in the ornament of the masses or to form an applauding audience" (172). While many events occurred during the day, the most spectacular were those held at night, when the light emitted from the powerful searchlights not only marked but constituted the performance space of the Nazi rally. Reaching miles into the sky, this ghostly Cathedral of Light shaped the gathering's atmosphere and the actions of those moving within it, enclosing all human and non-human entities within its blazing collectivity.

The Cathedral of Light above the *Zeppelintribune, 1936*. Bundesarchiv, Bild 183-1982-1130-502/CC-BY-SA 3.0

Joanne: *Speed of Light*

While light also directed the physical and emotional movements of *Speed of Light* (*SoL*), the motivation behind this immersive event as well as the impact and nature of its light differed significantly from the Cathedral of Light. Inspired, in part, by the 2012 London Olympics, NVA artistic director Angus Farquhar and his team of human and non-human collaborators set into motion a network of activities—performances, exhibits, talks, workshops—that spoke across the arenas of science, sport, and art. The most visible elements of *Speed of Light* coalesced around the nightly walks and runs in Edinburgh's 640-acre Holyrood Park, the apex of which is Arthur's Seat, 251 meters (823 feet) high. By day the dormant volcano that is Arthur's Seat resembles a crouching lion that neighbours a bank of cliffs, the Salisbury Crags. At night the distinct geological features fade into a darkened mass. Here, twice nightly during *SoL's* three-week duration, small lights and the runners or walkers who carried or wore them coproduced a two-hour event for themselves and for all those who could see them.
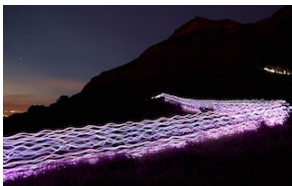
Marlis: Accessing the Cathedral of Light

Light poses unique challenges for performance historians because it is at once and always past, present, and future. The light that illuminates the room I am sitting in now has travelled 150 million kilometers (93 million miles) from the sun in just over eight minutes to reach me.[9] And yet I cannot follow its trail back to its source. In the case of the Cathedral of Light, I can travel back in time via film to witness a highly mediated version of the spectacle in Leni Riefenstahl's *Triumph of the Will* (1935)*,* the infamous documentary film of the 1934 Nuremberg rallies specially commissioned by

Adolf Hitler. Watching a DVD version of the film on my laptop, I observe the beams of electric light as they scorch through the black and white film, casting an eerie glow over Zeppelin Field and a "sea of flags" flowing into the arena. Or I can refer to still photographs posted on websites and published in books, where the light beams appear as frozen white columns that illuminate the architectural forms of the parade grounds, diminishing the human participants who fill it. Or I can turn to the detailed account of this enthralling light in Albert Speer's controversial memoirs, *Inside the Third Reich* ([1969] 1970), wherein the architect and the Nazi party's "chief decorator" proudly describes his brilliant design innovation, first introduced in 1934.[10] But while none of these sources affords direct access to the spectacle and its originating light source, they invite me to read through the gaps, to find the light radiating from the film or bouncing off the page. What is required, then, is not so much reading against the grain as reading through and with light. Such a reading must not only take into account light's material characteristics—source/type (sunlight, fire, electricity), location, modes (bright vs. dim) (Bille and Sørensen 2007, 269)—but also acknowledge light's immaterial or evanescent qualities.

Joanne: Approaching *Speed of Light*

My access to *SoL* also comes at a distance in temporality and geography, as I was not in Edinburgh during its run. I approach this event through my embodied knowledge of walking, mostly during the day, on several occasions through the terrains that comprise Holyrood Park as well as through my scholarly curiosity about NVA's multi-disciplinary public art projects over the years (Zerdy 2013, 2014). The videos, photographs, event program, web pages, and articles that I have consulted and the daytime conversations I have had about *SoL* shape my understanding of its nocturnal unfolding. In particular, the videos and photographs act as dynamic, if partial, vestiges of a performance whose recorded footage and disseminated images point to an intentional blurring of past, present, and future. By this, I mean that these archived visual traces often show wavy lines or streams of light piercing the dark summer night. As such, these recording technologies appear to privilege a lapsing of time over a distinct instant, a kind of refraction, in creating a dramatic artifact of this ephemeral performance. As with the Cathedral of Light, the nighttime darkness provides a crucial counterpoint to the multi-colored lights on the go on Arthur's Seat. It mediates the light's performance as the light itself mediates the larger performance project set into motion by NVA. The glowing screens of computers and smartphones reveal these lingering shapes today.[11]

Click on the thumbnail to view a photo essay of NVA's *Speed of Light.*

Marlis: Monumentality of the Cathedral of Light

As an evanescent architectural form, the Cathedral of Light departed from the stone buildings and marble monuments favoured by Adolf Hitler. In his memoirs, Speer describes Hitler's fervent belief in architecture's vital materiality, especially its potential to influence national feeling and "speak" to nations of their "former power" during periods of decline or weakness. Through stone and statuary, the Führer declared, the glory of the Third Reich would emanate forth for millennia and provide a "bridge of tradition" that would incite new deeds long after he and his followers were dead ([1969] 1970, 93).[12] In Hitler's vision of the future, Germany's physical foundation— the stone, marble,

wood, cement, and other materials that constituted the built environment— would exist in a state of perpetual movement, pushing the next generation ever forward (a process akin to the creation of land itself through geological forces). Although Speer notes that "naturally, a new national consciousness could not be awakened by architecture alone," he nevertheless endeavoured to create long-lasting "architectural works" that would "speak to the conscience of a future Germany" (93).[13]

Given Hitler's demand for architecture that would proclaim permanency and stability, the luminescent cathedral that brilliantly yet temporarily scorched the Nuremberg night sky might seem out of place within the broader frame of Nazi aesthetics. To fully appreciate the strategic purpose of this skyward-directed spectacle, then, I propose to read it alongside the other human and non-human entities performing within the Nuremberg parade grounds. Illuminated on the fifth night of the party rally, during the parade of the *Amtswalter*—the "middle and minor party functionaries" responsible for "various organizations affiliated with the NSDAP" (Speer 96)—the Cathedral of Light bound human participants through luminescence in an embodied declaration of national unity. But more than this, the bright light in its capacity as a "feeling-technology" upstaged the lacklustre performances of the *Amtswalter* men, whose "sizable paunches . . . could not be expected to line up in orderly ranks" (96), and who therefore undermined the Nazi party by failing to project unity, strength, and coordination. To prevent their embarrassing materiality from disrupting the solemnity of the rally atmosphere, Speer embraced light's ability to disguise, manipulate, and redirect the human eye (Bille and Sørensen 2007, 271) and arranged for *Amtswalter* to enter Zeppelin Field at night. Under the brightly illuminated sky, the men marched down ten long lanes flanked by columns of flag-bearers carrying local flags from across the country. No longer visible as distinct individuals, the men's disguised bodies merged with the flags, creating a potent assemblage of Nazi symbolism.

Worried that the "dramatic effect" of using spotlights to illuminate the flags and the "great eagle" mounted above the central podium was insufficient, Speer asked Hitler to let him use 130 aircraft searchlights for the rally. Hitler agreed to the request, suggesting that the lights could serve a valuable political purpose: "If we use them in such large numbers for a thing like this," he reportedly insisted, "other countries will think we're swimming in searchlights" (Speer 96). Hitler tellingly anticipates that the lights will not only affect the Nuremberg attendees but also evoke a powerful suite of emotions in other world leaders—awe, anxiety, fear—feelings that may lead them to think twice before questioning Germany's military capabilities or challenging Hitler's plans to establish a Third Reich.

Joanne: Designing *Speed of Light*

During this twenty-night event, light performed with and through the technology developed to create the runners' light suits and walkers' staffs. *Speed of Light*'s physical impact on the terrain was foremost in the minds of NVA. With the goal of creating a very small carbon footprint, they designed equipment that could self-generate the necessary electricity but they were only partially successful in implementing it. The runners' light suits evolved through multiple prototypes and trials, details of which reside on NVA's website.[14] Ultimately, the team decided on a "stick man" design that consisted of LEDs (light-emitting diodes) on adjustable straps worn over a runner's clothes. After testing various "power generating" techniques, NVA found that each hindered runners' movements too much; they then incorporated a rechargeable battery pack (small enough to avoid discomfort) into the suit. Four thousand runners wore 120 light suits over the course of the event.

While the running suits were unable to generate their own electricity to produce the necessary light, the walkers' staffs accomplished this goal. Designer James Johnson walks us through the components:

> As the walker strides along the impact of the stick striking the ground forces one of the magnets to oscillate through the copper coil, the movement generates a small electrical current on the down and up stroke within the coil. The oscillating magnet is held sprung within the coil by a second magnet at the base of the tube that acts as a return spring. (2012, n.p.)

These actions created an alternating current that powered the staff's glow. The generation of this radiant energy manifested through the collaboration between, among other elements, the staff's individual components, principles of physics, designer conceptualizations, labourers who assembled the staffs, equipment that manufactured each piece, vehicles that transported them, the walking *SoL* human bodies, the terrain, the changeable weather conditions, the intensity of the moonlight, and the nightly darkness that mediated participants' experiences. The currents of imagined design, creative problem-solving, and active implementation aligned as humans and technological movements fell into step. Reflecting on his participation in *SoL* as first a walker and then a runner, performance studies scholar Andrew Filmer observed that the light staff "drew my attention to the rhythm of my footsteps, to the tactile nature of my contact with the ground. The staff wasn't heavy, but it made the walk something considered" (2012, n.p.). The staff accentuated the act of walking. Light, as the mediator between ground, staff, and Filmer, fashioned a mobile, contemplative disposition. In photographs that show the staffs as a group of mobile supports that accompanied human walkers, I notice how their luminescence connected separate bodies spread across an expansive area. Peter Davey writes: "Without light, form and space have little meaning to most of us" (qtd. in Bille & Sørensen 2007, 265). Throughout *SoL*, light provided form and manipulated space. For example, the physical composition of the light staff worked in tandem with the luminescence produced by it to help shepherd these performers around this uneven and at times precarious terrain.

Marlis: The Cathedral of Light's Provocative Atmosphere

Speer implicitly recognized light's agency and its "capacity to shape the relationships among people and between people and objects" (Sumartojo 2004, 62) when he turned to illumination as a strategy for disguising problematic human bodies. To accomplish this feat, he placed the 130 searchlights around the edge of the flat parade grounds "at intervals of forty feet" (Speer [1969] 1970, 96) to achieve what he hoped would be a balanced, harmonious effect.[15] The result greatly exceeded his expectations. "The actual effect far surpassed anything I had imagined," he recalls. "The hundred and thirty sharply defined beams . . . were visible to a height of twenty to twenty-five thousand feet, after which they merged into a general glow" (96–97).[16] The effect of the rigid, pillar-like beams disintegrating into a soft enveloping glow transformed the mood and the overall atmosphere at Zeppelin Field, not to mention the flag-bearing *Amtswalter*. As Speer notes:

> The feeling was of a vast room, with the beams serving as mighty pillars of infinitely higher outer walls. Now and then a cloud moved through this wreath of lights, bringing an element of surrealistic surprise to the mirage. I imagine that this "cathedral of light" was the first luminescent architecture of this type, and for me it

> remains not only my most beautiful architectural concept but, after its fashion, the only one which has survived the passage of time.[17] (96–97)

Speer's account of the "luminescent architecture" emphasizes the searchlights' surprising power and their collective transformation of Zeppelin Field into a provocative atmosphere—"a vast room" upheld by "mighty pillars" that altered the bodies and other entities gathered within it by casting them, quite literally, in a different light.[18] This effect becomes apparent in *Triumph of the Will* when the individual bodies of the *Amtswalter* entering Zeppelin Field at night dissolve into a "sea of flags" that appear to dance and wave in the glow from the lights. Here, the searchlights designed to quickly identify enemy threats do not mark threatening individuality but rather support a feeling of harmonious collectivity (Sumartojo 2004, 62). Indeed, I find it significant that while Riefenstahl spends considerable time focusing on the faces and bodies (individual and collective) of party celebrants in her recording of daytime festivities (see, for example, the Hitler Youth rally), her night scenes showcase the dynamic blurring of stone, body, flag, and light, with the telling exception of Hitler himself. Standing on a raised platform with shining microphones before him and the huge "great eagle" behind him, he appears as a singular demigod surrounded by a halo of light.

Speer's use of religious metaphors to describe the Cathedral of Light and its provocative atmosphere are also telling in this regard. While existing photographs of the cathedral's "sharply defined beams" suggest that the overall effect/affect may also have been like standing inside a military fortress surrounded by a force field of light, Speer avoids military metaphors altogether. Instead, he compares the spectacle by turns to a wreath and a cathedral, stressing the religious/ritualistic aspect of the experience in order (presumably) to impress on readers the magnificence and beauty of his "architectural concept." Yet Speer's "concept" was susceptible to unpredictable, unseen atmospheric forces, which meant that the provocative atmosphere it produced was likewise vulnerable. Whenever clouds moved through the "wreath of lights," they transformed the spectacular "mirage" into a "surrealistic surprise,"[19] creating an almost dream-like vision. Here, the searchlights quite literally merged with the physical atmosphere, the "turbulent zone of gaseous matter surrounding the earth and through the lower reaches of which human and non-human life moves" (McCormack 2008, 413), provoking Speer and possibly others to reflect differently on their surroundings.[20] As they transformed the "mirage" into a "surprise," the clouds delighted onlookers and possibly even alerted them to the spectacle's precarity and impermanence. Significantly, as Speer's use of the word "mirage" implies, the unpredictability, ceaseless movement, and uncontrollability of the clouds and other weather (rain, wind) stood to disrupt or undermine the controlled choreography of the Nuremberg rally by emphasizing its illusory quality. Clouds passing through the searchlight beams pointed trailing fingers at the trickery of the Cathedral of Light and in so doing hinted at the impossibility of a three-thousand-year Reich. Writing decades later, Speer acknowledged the power of light to transcend time and human life (including his own) when he described the Cathedral of Light as not only his most beautiful architectural concept but also the only one that has "survived the passage of time" (Speer 97). Whereas Hitler longed for a glorious built environment that would provide a lasting source of inspiration for successive generations of Germans, it was the enticing potential of searchlight beams to transform the night sky into a magnificent cathedral that endured.

Joanne: *Speed of Light*'s Provocative Atmosphere

Each night, walkers and runners assembled and then, moving at different paces, set off up paths led by guides. With light staffs in hand, walkers slowly ascended the hill en masse. At a certain altitude, each staff emitted a buzzing sound, creating a soundscape to accompany the evolving lightscape.[21]

Once they reached the summit, walkers handed the lit end of the staffs to volunteers who assembled them into a large structure that sent out flashes of light while emitting low sonic sounds. Walkers eventually made their way back down the hillside on their own. Meanwhile, maintaining equidistant positions along the route, runners coordinated their movements via silent hand signals from a run leader. With lighted batons in hand, they ran in straight lines, fanned out to make various geometric shapes, jogged in place, or stood still. As they did, the small lights worn on their bodies allowed the groups to generate striking images of varying colors as off-site designers communicated wirelessly with the suits. Theatre critic Joyce McMillan observed the movements as "pink-blue star-bursts, crosses and circles" (2012, n.p.). Critic Andrew Dickson described the choreography as "spinning slowly around in wobbly ellipses, clustering tightly in nodes, racing together to a single point then emitting outwards like a burst of energy into black space" (2012, n.p.).[22] The runners' movements were perhaps most compelling when seen from a physical distance such as elsewhere in Holyrood Park or on the city streets below.

The provocative atmosphere generated here was one of playful anticipation and, especially for the runners, measured endurance. This atmosphere provoked a reconsideration of, first, the individual human, and second, of humanist centrality within the wider world in which we live. *SoL* disclosed how the individual human ultimately yields to the primacy of the multiplicity around her. Both runners and walkers operated in groups, collectively forming geometric patterns. The atmosphere required humans to rely on one another to create a coherent artistic event and because of the physical conditions that could make their ascent a potentially dangerous series of steps. Dickson sees in *SoL* "a vast community-created spectacle that crossbreeds high-tech digital light show with ancient land art, robotic choreography with eerie sound installation" (2012, n.p.). This linking of "ancient land art" and "robotic choreography" suggests an out-of-timeness or a layering of embodied temporalities and histories within the performance that points to the event's potential to exceed its present unfolding in 2012.

This provocative atmosphere goes beyond a marshalling of individual bodies into a creative and critical mass. Aided by the darkness of night, the light outshone and, in the recorded images, outlasted the human. Although human bodies wore the equipment that produced light's luminescent quality, the materiality of the lights distanced the humanness of the participating humans. Not only did the individual human (designer, runner, walker) fade into the group, but also the human qualities of the group receded. Between the darkness of the night, the distance up and around the hill, and the functioning of the light suits, it was very difficult to discern the human, individual or otherwise, not completely unlike what happened to the portly *Amtswalter* bodies, as discussed by Marlis.[23] The same difficulty remains today if you view the event through photographs and video clips online. Indeed, NVA director Farquhar observed, "At distance, the runners lose a human scale and appear as pure points of light, angles distort and gravitate against single interpretation. They can be imagined as different phenomena within the visible universe" (2012, n.p.).[24] This marks one of several crucial differences between *Speed of Light* and the Cathedral of Light.[25] Whereas Speer and the searchlights worked together to amplify the rhetoric of the humans at the centre of the Nazi party (most notably Hitler), the *SoL* designers and Farquhar took an explicit step back and away from the event. Arguably, the runners and walkers played a supporting role in highlighting the spectacular nature of light—especially when it appears in nighttime's darkness—as evidenced by the fact that the play of light and dark cloaked their identities during the event, and in many visual traces of *SoL*, I find it difficult to distinguish between the human participants.

SoL's light, amplified through the walkers and runners, performed at different scales and with different effects/affects. The apparatus within each staff generated a localized source of illumination that shone on the ground beneath its carrier's feet, warning the walker of potential hazards and creating a reliance on this glowing stick. The shifting choreographies emerging between the walkers and runners (whose light suits twinkled more than they glowed) called to mind confluences of radiant energy and humans in other kinds of artistic performance.[26] Here, individual will gave way to collective, synchronized movements. The moving light staffs and suits also drew the attention of people elsewhere in Edinburgh toward the park and Arthur's Seat, offering a curious, if not dynamic, experience of nighttime lighting away from the seemingly stationary light sources arranged on streets and buildings or the familiarity of snaking headlights of city buses and taxis.

Refracting the Nation

The Cathedral of Light and *Speed of Light* manifest illuminating collective performances that simultaneously form and refract national assemblages at two significant historical moments. Here, we draw on refraction's definition from physics: "The fact or phenomenon of light, radio waves, etc. being deflected in passing obliquely through the interface between one medium and another or through a medium of varying density" (*Shorter OED*). The multi-layered media of each performance described above contains its own built and sociopolitical architectures, geocultural terrains, and technological inputs (searchlights, walking staffs et al.) and outputs (videos, books, photographs, websites, etc.) that allow us to access it partially today. This process of refraction exists in and is performed through provocative atmospheres. Indeed, as the word refracted suggests, the performance of light at and within these large outdoor events ultimately reveals not a singular nation but an oblique contingent of nations, groups, and alliances that briefly share a moment of felt unity.[27]

Marlis: On Zeppelin Field

The NSDAP rallies served many goals—marking key moments in the Nazi party's history, commemorating the fallen, inspiring the next generation, enhancing the power of the party's leaders, especially Hitler—but their primary purpose was projecting to Nazi party members, Nazi enemies, and the rest of the world a coherent image of a united Germany. As Hans-Ulrich Thamer writes, "The principle [*sic*] objective behind these massive spectacles was to offer visual evidence of the German community united behind its leader" (1996, 172). The Nazis required visual evidence of solidarity in order to expunge memories of economic hardship, the embarrassment of the Treaty of Versailles, and divisions within the ranks of the German government. It is significant that *Triumph of the Will* documents the 1934 Nuremberg rally, held less than three months after the "Night of the Long Knives," the period between June 30 and July 2, 1934, when politicians and leaders associated with the paramilitary unit *Sturmabteilung* (or the SA) were systematically murdered. As such, Riefenstahl's propaganda film offers a potent record of the efforts undertaken by Hitler, Speer, and the other Nazi leaders to project the image of a cohesive, legitimate whole after a period of intense inter-party violence. Hitler's speeches on the rally theme of "unity and strength," delivered over the course of the eight-day event, stress the importance of purification (i.e., eradicating the Jews and other "inferior" people) to the larger project of returning Germany to its glorious past. This project was far from completion, but the spectacle of Nuremberg in 1934, where Speer's "purposefully choreographed illumination" (Sumartojo 2004, 62) made its spectacular debut, offered visions of a glistening future within reach.

At Zeppelin Field, the admixture of anti-aircraft searchlights with red flags and golden ribbons, grey stones and grassy fields, and human bodies dressed in party uniforms produced a provocative atmosphere where feelings of excitement, pride, and devotion blurred with awe and even fear (Sumartojo 2004, 62) into one declaration of love for the nation and its demagogic leader. This was never clearer than on the fifth night of the rally when flags representing communities from across Germany entered the arena alongside hundreds of marching men as individual searchlights flooded the night sky until they blurred into a single blanket of light. Here was a refracted nation of bodies, flags, stone, united through illumination; in this case, the light quite literally moved through and around the various entities it encountered, "passing obliquely through . . . a medium of varying density" (*Shorter OED*). Indeed, Hitler's evocative image (recalled by Speer) of Germany swimming in a sea of searchlights hints at the formation of a new kind of nation performed by and with light, with beams radiating throughout and above the country and far beyond its borders to illuminate all of Europe. The light beams, blazing out of the darkness, shone unidirectionally, not in a piercing quest for an invisible enemy above but in a collective gesture of strength and unity that showcased Germany's technological athleticism and impressive military capabilities on the ground. These 130 light beams, each contributing to the greater whole, provided a metaphorical model for Hitler's ideal Germany even as they collectively shaped the performances of the rally participants, producing an atmosphere that was reverent, intense, and blindingly clear. For those looking up from Zeppelin Field, the lights offered persuasive evidence of the Nazi party's totalitarian reach into the lives and homes of all Germans, igniting feelings of pride, devotion, and love, feelings that would ideally continue to burn long after the rally had ended. Missing, of course, from this projection of a united nation was any hint of dissent, of disagreeing voices or nonconforming bodies (though Speer's open admission that the Cathedral of Light was born out of a desire to hide the paunches of party functionaries is illuminating in itself). Such absences were critical to the Nazi's larger political project. Thus in their capacity to disguise, redirect, or deflect spectators' eyes, the searchlights encouraged a collective act of refraction, one that involved looking beyond or passing through undesirable bodies. At the same time, this act of refraction also invited participants to embrace key party ideas, to absorb something of the atmosphere into their bodies, to carry within themselves the promise and hope stirred by the light. In this way, the Cathedral of Light primed the Nazi party members to face the future, singly and together, as members of a refracted nation.

Joanne: In Holyrood Park

A strikingly different refracted nation shone quite brightly for three weeks in August 2012 through the prism of *Speed of Light,* a contribution to the London 2012 Festival and Cultural Olympiad. Other light performances competed for public attention in the weeks leading up to the Summer Olympics, none more spectacular than the Olympic torch relay, which journeyed nearly 8000 miles through the British Isles. Hundreds of human participants, vehicles, objects, and, of course, the torch's blazing light collaborated to engender this public performance that sought to connect disparate communities across the UK while inviting them to watch the Olympic festivities and to demonstrate their pride for their homeland. Arguably, not everyone outside of (or even within) the metropolitan centre that hosted the Olympics felt unified in athletic and nationalistic kinship. While the relay afforded opportunities to relatively few people to participate as torch-bearers, *SoL* issued forth a much broader invitation to anyone who could make their way to Edinburgh. Whereas the Olympics prompt national pride for athletes repeatedly identified by their home country, *SoL* manifested a much more subtle, dispersed, blurry notion of nationhood and belonging.

If the Olympics contributed (in terms of creative impetus and funding) an international valence to *Speed of Light*, another supranational dimension took shape through *SoL*'s participation in the Edinburgh International Festival (EIF).[28] In the summer months, the EIF contributes to the Scottish capital's cosmopolitanism when artists, critics, tourists, and arts programmers from across the globe circulate through the city, seeking out performances and spectacles of all kinds.[29] *Speed of Light*'s placement within the cultural programming of the Olympics and the EIF ensured that non-Scots would perform alongside residents of Scotland as participant-spectators.

Another dimension of the refracted nation materialized through *Speed of Light* closer to the performance venue or "attuned space" that emerged nightly in Holyrood Park (Böhme [1993] 2013, 5). From Arthur's Seat, a walker or runner could apprehend the distinct outline of the Scottish Parliament buildings below. This government institution marks a devolved Scottish nation (a "stateless nation" as it is sometimes called) with partial autonomy over its domestic and (considerably less say over its) foreign affairs. The Parliament had designated 2012 as the "Year of Creative Scotland" (perhaps due to the increased visibility anticipated from the upcoming Olympics); staging *SoL* in 2012, then, meant that it would help to showcase the ingenuity of NVA and other Scotland-based arts organizations. While there would be no coherent, recognizable "Scottish" dimension to *SoL*, arguably its emphasis on exploring, investigating, and highlighting topological features in the Scottish capital could be understood as an emphasis on Scot*land* itself. Yet, NVA did not intend for the event to secure a contingent of devoted, national(ist)-minded Scots who would work together to unify their devolved nation into an independent state. Indeed, as the public referendum on independence held in Scotland two years later on September 18, 2014 revealed, the majority of Scotland's residents were unwilling to separate from the United Kingdom.[30] At least, not yet.[31]

From the perspective of the Scottish nation, I turn to the sociopolitical roots of NVA's work. Here the "*nacionale*" of their name (*nacionale vita activa*) jumps out, yet the first part of NVA's name deflects the idea of a clearly defined or stable *polis*. In NVA's words, the phrase "express[es] the Ancient Greek ideal of a lively democracy, where actions and words shared among equals bring new thinking into the world" (NVA 2015, n.p.). Manifesting "new thinking" is quite a provocative and potentially far-reaching artistic practice. NVA has worked with rural and urban communities and environments across Scotland to create arts projects that challenge habitual understandings of a place by foregrounding a particular locale (forest, hillside, urban square, garden, ruins of a seminary), and by working with and from the land in various shades of light and darkness. That anyone could take part in *SoL* suggests that while the event overlooked the Scottish Parliament, this was no single Scottish collective on the move. While most participants had the physical ability to walk or run in *SoL*, the immersive artwork also included opportunities for participants in off-road wheelchairs to take part. This inclusive ethos projected the idea that shifting relationships, alliances, and bodies were integral to the constitution of always unfolding political formations, even in the most everyday environments. This dimension of the event stands in sharp contrast to the image of able-bodied participants among the Nazi ranks at the Nuremberg rallies.

On completion of *Speed of Light* in Edinburgh, the light suits experienced a second life when *SoL* reappeared in Yokohama, Japan (October 2012); Salford Quays, Manchester, England (March 2013); and Ruhr, Germany (October 2013).[32] With light and physical movement still key components, *SoL* then morphed into *Ghost Peloton*, which featured lit bicycles dancing in Leeds, England (May 2014) and then in NVA's home city, Glasgow (November 2015).[33] While delving into these iterations of *SoL* is beyond this essay's scope, I note how these international movements and artistic adaptations

tap into the horizontalizing effect of its genesis in Edinburgh. Moreover, the refracted nation in Edinburgh takes on a new dimension as these light suits connect the bodies of Japanese, Germans, English, and many other nationalities back to the contingent of bodies that wore them in 2012. Perhaps what *SoL's* inter- and trans-continental movements make visible, then, is an artistic solidarity that exceeds the nation, refracted or otherwise.

Conclusion

Light, and therefore all light performance, moves continuously along a spectrum—embracing, enfolding, choreographing, running, unifying, dispersing, splintering. It affects humans and all other beings, entities, and forces that come within its seemingly limitless reach. Yet light's ubiquity, its throbbing omnipresence, means that we often fail to notice it; we take it for granted or simply ignore it while experiencing the world it mediates. Terms that operate as metaphors—such as illumination, spectrum, enlighten, spotlight, and refraction—help us to read and interpret collective cultural and artistic performances in a fresh, new way. Indeed, by deploying such metaphors, performance studies scholars can usefully bridge the arts and sciences, in keeping with the goals of many new materialist studies. Thus by attending to the scientific meaning of words such as "refraction" and by paying attention to the relationship between science, technology, and the natural world, we hope to have widened the scope of performance analysis and modelled new ways of reading with and through light.

While the Cathedral of Light and *Speed of Light* emerged from and responded to very different sociopolitical agendas at very different moments in history, each event drew attention to the power of light to shape collective action. And in framing and bringing together bodies, objects, and environmental and technological forces in close proximity, the light played a crucial role as agent in generating provocative atmospheres. Our hope is that by attending to light and its role in the production of these atmospheres, we might develop a more nuanced understanding of how light guides our everyday actions, our artistic creations, and our political alliances. And perhaps through this understanding, we might also develop greater compassion and respect for the rest of the human and more-than-human world that shares this light.

Notes

1. For example, light is often understood as an instrumentalized feature of a theatre production design that makes visible actors, sets, costumes, etc. The lighting designer also (ideally) supports the look or mood of a performance. Understood in this context, emphasis placed on a production concept or the functioning of instruments can quickly obscure the role of light itself. Even when artists challenge a simplistic or static understanding of lighting design and offer a more nuanced, interactive approach to lighting practice, the primacy of the designer may still take focus. See Hunt (2013).

2. We note that UNESCO's focus on light technologies emphasizes human innovation and technological mastery of lighting in "light science." The official Year of Light website nevertheless acknowledges light's agentic qualities, observing how "Light plays a vital role in our daily lives and is an imperative cross-cutting discipline of science in the 21st century. It has revolutionized medicine, opened up international communication via the Internet, and continues to be central to linking cultural, economic and political aspects of the global society" (n.p.) See UNESCO (2015).

3. We also wish to acknowledge the July 2016 Performance Studies international conference, taking place in Melbourne, Australia, which centres on the theme of "Performance Climates" and included keynote addresses from Bruno Latour, Rebecca Schneider, and Peta Tait.

4. Gernot Böhme uses the example of the stage set to illustrate how atmosphere can be produced. Echoing early performance theorists, he notes that, "The art of atmospheres, as far as it is used in the production of open-air festivals or in the build-up to large sporting events such as the Football World Cup or the Olympic Games, is their staging" ([1993] 2013, 5). He continues, "staging has become a basic feature of our society" and "the paradigm of the *stage set* for the art of generating atmospheres therefore mirrors the real theatricalisation of our life" (2013, 6). He concludes by suggesting, "there is much to be learned from the great tradition of stage set design" (6), but he curiously fails to acknowledge any existing scholarship on the subject.

5. For a more extensive overview of new materialist scholarship and our perspective on the same, please see Schweitzer and Zerdy (2014).

6. We nod here to Rebecca Schneider's use of the term inter(in)animation, which she borrows from Fred Moten and John Donne to "suggest the ways live art and media of mechanical and technological reproduction . . . cross-constitute and 'improvise' each other" (2011, 7).

7. See, for example, Cabranes-Grant (2014), Swift (2014), Vosters (2014), Werry (2010), and Willerslev (2007).

8. British Ambassador Henderson compared the experience to "being in a cathedral of ice" (qtd. in Speer [1969] 1970, 97).

9. Scientists estimate that it takes 8 minutes, 20 seconds for sunlight to travel from the sun to the earth, at a rate of 300,000 kilometers per second (Cain 2013, n.p.).

10. Most (if not all) historical accounts of the NSDAP party rallies make reference to the Cathedral of Light. Not surprisingly, these accounts tend to stress the creative mastery of the man and tend to overlook the directorial influence of the lights or other entities on the rally participants. Joshua Hagen and Robert Ostergren challenge these tendencies by demonstrating how spectacle and architecture combined at Nuremberg to "legitimate and glorify the regime, enhance the personal charisma of Adolf Hitler and imbue within the masses a strong sense of National Socialist community and purpose" (2006, 158). Yet while Hagen and Ostergren acknowledge the importance of light to the production of a "participatory landscape," they focus primarily on the built environment of stone structures: podiums, grandstands, memorials, and auditoria.

11. For a slideshow of several of these captured movements, see Anonymous (2012).

12. In writing about the Cathedral of Light, I draw extensively from Speer's memoirs. I realize the limitations of relying on such a problematic and controversial source, especially one that (as numerous scholars have pointed out) pointedly avoids discussing Nazi atrocities and omits answers to troubling questions about Speer's knowledge of and/or involvement in such atrocities. On the problems of Speer's account and Speer's relationship with Hitler, see Sereny (1995) and Kitchen (2015). Other studies of Nazi theatre, performance, and spectacle include Gadberry (1995) and London (2000).

13. Speer redesigned Zeppelin Field by replacing temporary bleachers with a "permanent stone installation" featuring a "mighty flight of stairs topped and enclosed by a long colonnade, flanked on both ends by stone abutments" (Speer [1969] 1970, 92). The design for the Cathedral of Light came later.

14. For details about the technology development, see NVA, "Speed of Light Edinburgh" (2012a).

15. Speer does not explain why he decided that the forty-foot distance between lights was optimal, though presumably he experimented with other spacing options before settling on this one.

16. It is unclear how Speer knew that the lights would be visible at this height, though perhaps he gleaned this information from his military colleagues, who most certainly would know how high the beams could reach.

17. What Speer neglects to mention is the extent to which his use of light drew on earlier civic light spectacles created with the goal of uniting mass audiences in a singular expression of social harmony. For example, between 1915 and 1918, Claude Bragdon, an architect and critic in Rochester, New York, produced a series of "Festivals of Song and Light," wherein thousands of lights and lanterns transformed city parks into a joyful atmosphere of civic unity at night. Bragdon characterized his designs as a "cathedral without walls." Through the synthesizing of colour, light, and music, he sought to unite huge crowds in a collective performance that surpassed differences of age, class, and religion (though presumably not race). Such spectacles, he argued, offered powerful demonstrations of "the rule of a people by its *demos,* or group soul" (qtd. in Massey 2006, 579).

18. Hans-Ulrich Thamer describes the "rampart of flags and beams of light [that] shielded the inner circle from the darkness of the outside world" as a "symbolic expression of the Manichean conception of the National Socialist world" (1996, 182).

19. I wonder whether Speer is referencing Buñuel and Dali's film *Le Chien Andalou* (1929), where the image of a cloud's movement across the moon is spliced with the apparent cutting of a woman's eyeball. If Speer intended this comparison, was he trying to situate the Cathedral of Light within a surrealist genealogy? I find this rather peculiar, though fascinating, given the Nazi designation of artworks and movements such as surrealism as "degenerate art."

20. Böhme defines physical atmosphere as "the earth's envelope of air which carries weather" ([1993] 2013, 2).

21. Although I am focusing on the light that shaped *Speed of Light*, it's important to mention the audio component. Andrew Filmer describes the effect as "an auditory equivalent to the individual runners responding to each other to make patterns of light" (2012, n.p.).

22. For full reviews of the event, see NVA, "Speed of Light Edinburgh Reviews" (2012).

23. Observes Filmer: "The lights indicated where [the runners'] bodies were, but abstracted their actual physical presence. Just the outline of a form, moving" (2012, n.p.).

24. Farquhar's use of "distortion" recalls for me the contraction of space and time that occur at the speed of light. Travelling at this rate, one would no longer see distinct boundaries, unfolding in chronological time, in objects or environments. For further reading on Einstein's theory of relativity as it relates to the arts and humanities, see Grandy (2009) and Shlain (2007).

25. I have used capitals throughout to mark the Cathedral of Light as a distinct spectacle.

26. Here I am thinking about dance company Chunky Move's *Mortal Engine* (2008).

27. Sumartojo has similarly shown how, after D-Day, the British government "used urban space [including floodlights] to fashion a narrative of national unity, timelessness and stability for public consumption" (2004, 65).

28. The festival commenced in 1947 with hopes that it would enrich the cultural life of the UK and Europe in the aftermath of the devastation caused in large part by Germany's military might that rained down from the sky during WWII.

29. For analysis of the Edinburgh festivals as national and globalizing, see Harvie (2005).

30. With a turnout of 84.59% of the electorate (which included enfranchised sixteen- and seventeen-year-olds), 55.3% voted against and 44.7% voted for independence. For more on the referendum and Scottish devolution, see Scottish Parliament (2014).

31. It will be very interesting to see how the progressive energy galvanized by the referendum materializes in Scotland in the coming months. While the Scottish National Party achieved a third victory (46.5% of the constituency vote share) in the May 2016 parliamentary elections, they did lose six seats. The following

month, a majority of voters in the UK voted to leave the European Union; however, 62% of voters in Scotland voted to remain. These results are already fuelling talk of a second independence referendum.

32. For information about and images of the different performances of *Speed of Light*, see NVA "Speed of Light" (2013).

33. For information about and images of *Ghost Peloton*, see NVA, "Ghost Peloton" (2014).

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The Invisible Helen Levitt

Alison Dean

Couched within the layout of the printed pages of James Thrall Soby's 1943 *Minicam Photography* magazine article "The Art of Poetic Accident: Photographs of Cartier-Bresson and Helen Levitt" are two inserted sections. The second page features an aside with a playful headshot of Cartier-Bresson (his face is partially obscured and the focus rests appropriately on his eyes), with a brief summary of his life and work. This biography acknowledges Cartier-Bresson's greatness, lists his influences, describes his personal innovations and successes, and ends with the phrase: "His influence on Helen Levitt is unmistakable" (Soby 1943, 30).

On the following page is a section for Levitt to pick up where Cartier-Bresson leaves off. This section begins not with a photograph, but with a name. In place of a declaration of greatness is a plea for relevance, deferring to the experts: "The Museum of Modern Art, New York, feels that Miss Levitt's photographs are important enough to deserve a one-man show" (Soby 1943, 31). Addressing the absence of Levitt's portrait (an omission made all the more conspicuous by the discussion that replaces it), the editorial remarks:

> Miss Levitt, being a particularly sensitive and modest person, prefers not to have her own photograph published, rather to let her photographs portray her, as they must, inexorably, for any serious photographer. We ask our readers not to judge Miss Levitt's photographs in terms of their own work or any other photographer they have ever seen. Try to discover the intangible qualities and poignant image of humanity which she has caught with her lens. (Soby 1943, 31)

Unlike Cartier-Bresson, Levitt requires editorializing, explanation, and support—drawing on the MoMA as reference, for instance—in order to establish her critical weight. The shaded tones of the photographs rhyme with the rectangular biographical sections, visually equating the photographers' personal narratives (including Cartier-Bresson's portrait) with the photographic work itself. The body of the essay, in contrast, is left floating on the white page. The layout of the first page of Soby's article features two photographs by Levitt. The second page features a half-page photograph by Cartier-Bresson. On the final page (the right-hand side of the image above), Levitt's biographical excerpt shares the page with one of her photographs and one by Cartier-Bresson. Placing the two images together on the page in this way encourages direct comparison between Levitt and Cartier-Bresson's photographs and asks the readers to note their similarities. Making the comparison more overt, the first complete sentence on this page claims "It is no injustice to Miss Levitt's brilliant photographs to say that they are inspired by the work of Cartier"; and then, speaking on behalf of Levitt, Soby points out that "she is the first to say so herself" (Soby 1943, 31). Though the article tries to bring in Levitt at every possible opportunity, its efforts to do so underline her refusal to participate. By not appearing (for the article, at the request of the critic, or for the reader) Levitt apparently leaves her photographs vulnerable to potential misunderstanding by the article's contemporary audience. Unattended, the social and aesthetic value of these often ambiguous images can be too easily discounted. Levitt's absence foregrounds the question: Can, or should, a work

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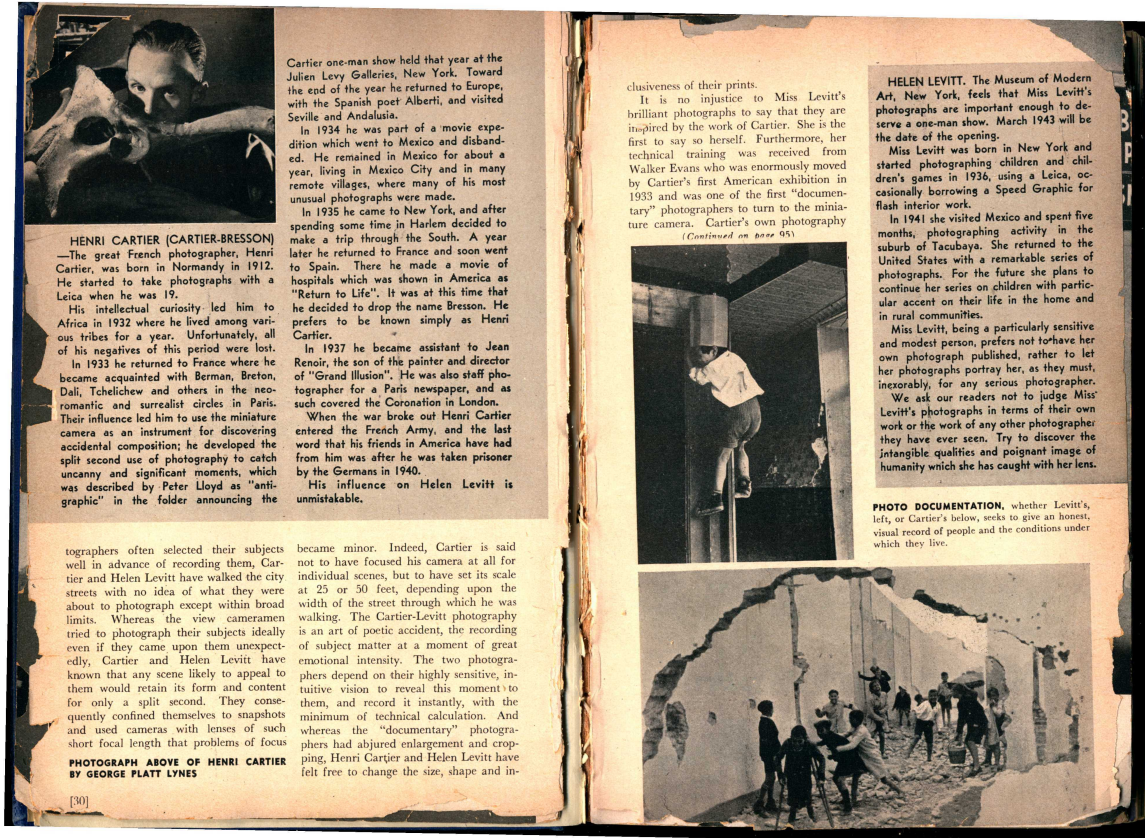
James T. Soby. "The Art of Poetic Accident: Photographs of Cartier-Bresson and Helen Levitt." *Minicam Photography*, March 1943 (30–31).

speak for itself? The editorial says yes, it can (for any serious photographer, it must), yet Soby's hedging and pleading suggest otherwise. My own question takes a slightly different form: What happens to Levitt criticism—and to Levitt's critics—when (as in this *Minicam Photography* article) the photographer fails, or rather *refuses*, to appear? How does the performance of gender affect the reception of Helen Levitt?

This essay seeks to answer these questions by tracing intersecting paths of discursive history. In what follows, I demonstrate why Levitt's work is characterized as lyrical, embodied, compassionate, and dancerly. By establishing some historical context, I show why these terms are initially attributed to her work; however, my account of critics' desire to narrate Levitt's work further demonstrates why the application of these terms remains fundamentally unchanged since the late 1930s. Levitt's anonymity is bound in the "neutral" discourse of documentary history, the history of "modern" figures such as the flâneur, and in the kind of invisibility that comes with her gender and the classes, genders, races, and ages of the subjects she photographs. Levitt's photographs demonstrate her ability to understand, anticipate, and identify with the gestures and movement of the people around her. As a result, she is able to make quick decisions, aligning herself (and her camera) with her subjects in such a way to make photographs that might otherwise seem unlikely, or even impossible. Because of this suggestion of sympathetic movement inherent in the depiction of her photographic subjects, Levitt is given a free pass to photograph whomever and wherever she sees fit. At the same time, her refusal to offer a stable narrative for her own biography and practice leads to critical frustration and stagnation. It performs a politics of invisibility that is essential to the production of

her photography and film work and the development of her critical legacy. But if Levitt is connected with some privileged depiction of humanity, as critics such as Nancy Newhall and James Agee suggest, then in the discourse of her contemporary moment she is also connected with complicated perceptions of race, dance, poetry, and grace; with the fantasy of democracy her modern walking seems to embody; with the infantilization of women; with the choreography of factory labour; and with the complicated views about what makes a "true American" in New York's diverse neighbourhoods (Newhall 1943, 8). Beyond the images themselves, Levitt's method of "control" mutes critical discourse when she refuses to speak. The result is that, with few exceptions, Levitt discourse has not advanced significantly since the publication of Soby's article. In what follows, I examine these issues as they play out in her street photography as well as her films, tying both to questions of the machinic and auto-mobility in mid-century America. My aim here is to suggest that Levitt's work, and the body of criticism that frames her, deserves a closer look.

Invisible Woman, or "You Don't Like Talking, Do You?"

Helen Levitt (1913–2009) "was born in the Italian-Jewish neighbourhood of Bensonhurst in Brooklyn; her family came from both heritages" (Rosenblum 1994, 311). She worked under a portrait photographer after high school and would visit the Photo League dark rooms to print photographs in the 1930s. In addition to making her own photographs and attending "museum exhibitions, dance performances, and foreign films," Levitt "taught art to East Harlem children under the Federal Arts Project in 1937," around which time she also "began photographing children at play" (Rosenblum 1994, 311). She first exhibited at the Museum of Modern Art in 1939 (at the age of twenty-six) and had her first solo photography exhibition there in 1943. Levitt is often aligned with photographers such as Cartier-Bresson, Ben Shahn, and Walker Evans. Despite this history, Levitt scholarship is surprisingly thin. As Sandra Phillips notes, there is very little early criticism of her work. In addition to the Soby article, there is an essay by Edna Bennett and one from Nancy Newhall. All three are from 1943. These, Phillips claims, "comprise the only critical writing on Levitt until the 1970s," at which point Levitt scholarship increases (Phillips 1991, 40). However, the articles Phillips lists are not the only ones that address Levitt's work during this thirty-year period. In limiting the scope of early Levitt criticism to three articles, all from similar sources, Phillips' treatment is symptomatic of a greater tendency to underestimate the larger scope and context of Levitt's work.

Admittedly, there are plausible explanations for this assumed absence of Levitt scholarship. In addition to Levitt's reclusive professional persona, there are complications that contribute to the supposed gap in her photographic output. Levitt's photographic work was not her only activity. For more than a decade, Levitt had a career in the film industry. She "worked as assistant editor in [the] Film Division of [the] Office of War Information, 1944–45" and collaborated on films such as *In the Street* (1945–46), and *The Quiet One* (1946–47) (Rosenblum 1994, 311). When she returned to still photography in 1959 (making the switch from black and white to colour), she did so with the support of Guggenheim fellowships. When Levitt suffered a robbery around 1970, however, many of her film negatives were stolen. This loss had a material impact on her output and no doubt limits the kinds of archival materials left for posterity.

My treatment of Levitt here does not escape the indulgence of biography. I draw her body into the conversation, while nevertheless critiquing the tendency other critics have toward biographical analysis. I do so, in part, to introduce Levitt to readers who may not already be familiar with her

work. At the same time, I perform my own version of Levitt biography in order to take this conversation beyond its well-rehearsed bounds. To do so, I pay attention to Levitt's persistent invisibility in its various forms: through documentary discourse and the history from which her work emerges; regarding her physical place as a white woman walking and photographing on the streets of Spanish Harlem; and with respect to the technological advances of her contemporary moment. I also consider Levitt's invisibility in relation to the conventions of attribution in the film industry (as much of Levitt's film work goes uncredited), and in terms of the way art criticism tends to downplay writing that addresses her film work. The notion of "invisibility" is also relevant to critical discourse surrounding Levitt when she asks critics to let her photographs speak on her behalf. Like the ambiguous gestures in her images, Levitt's photography remains largely defined in terms of what we do not know, what she would not tell. In challenging the ways in which the performance of her body is unquestioningly evoked within history and criticism, we can add nuance to the way we consider her photography, as well as being mindful of how critics project their own desires into the interpretations of artists who refuse to offer an authoritative account of their work. While articles such as Soby's champion Levitt's sensitivity and seriousness and include analyses of her photographs and her personality, not every writer takes such a diplomatic approach. Consider the thinly veiled frustration of Levitt's 2004 *New York Times* interviewer, Sarah Boxer. Boxer introduces the piece with a warning: "You might get the wrong impression about Helen Levitt from her photographs. They are dying to talk. She is not" (Boxer 2004). Throughout the conversation, Levitt apparently responds to Boxer's prompts and questions with brief, unhelpful replies. The interview ends abruptly, and in the same tone it began: "'You don't like talking, do you?' [Boxer asks]. 'No,' [Levitt says]. 'I sure don't'." (Boxer 2004). In the end, we are left with a few memorable lines from Levitt, but even these are framed within the article as evidence of the interviewer's struggle, rather than unpacked or offered as insight into the photographer's work.

In their 1991 exhibition catalogue entitled *Helen Levitt* (perhaps the most influential and comprehensive account of Levitt's career) Sandra Phillips and Maria Morris Hambourg fill in much of the historical, social, and aesthetic context Levitt withholds. As Phillips explains, for an artist to have an intrusive presence or personality was, in the 1930s, "an affectation to be avoided" (Phillips 1994, 34).[1] In addition to exhibiting her work in MoMA and receiving the museum's first-ever photography fellowship in 1946, Levitt is situated within the greater context of photography in New York from the 1930s on—particularly in the emergence and popularization of social documentary photography. She shared darkrooms and rubbed elbows with members of the Photo League, yet refrained from taking up their political commitments. Following Cartier-Bresson, she makes photographs of "people," she often says, rather than social "conditions." Levitt's photographic aesthetic, though seemingly "artless," is not unstudied—she went to art galleries, attended shows, worked with other photographers, looked at photographs, and studied films, often watching them repeatedly. Phillips describes Levitt's "style of anonymity" as "an accurate reflection of her own personality, which has always, and rightly, put the attention on the pictures rather than on the person who made them" (Phillips 1991, 16). In making this claim, however, Phillips echoes Soby's approach in presenting Levitt's work as an outcome of her shy personality, and Cartier-Bresson's work as a result of his unique aesthetic mastery. Phillips's personality-based description of Levitt echoes one of the central tropes of Levitt criticism, which tethers her work to her person. Like much of the work dealing with street photography, Levitt criticism is preoccupied with the performance of the photographer's body. Rather than allow Levitt to disappear from the work, critics draw her back in by emphasizing her physicality, her dancer-like manoeuvring through the city, her athletic sense of timing and movement.

This tendency to fetishize Levitt's grace and physicality has the effect of infantilizing her. It makes her work seem chance-based and ethereal rather than a product of both talent and practice—a legacy that casts its shadow over Levitt criticism to this day. This process is already evident in one of the earliest examples of Levitt criticism, Nancy Newhall's 1943 curatorial statement (written on the occasion of Levitt's first solo exhibition). The first sentence, presented alongside one of Levitt's now iconic photographs, remains characteristic of descriptions of Levitt. "Helen Levitt seems to walk invisible among the children," Newhall announces (Newhall 1943, 8). "She is young, she has the eye of a poet, and she has not forgotten the strange world which tunnels back through thousands of years to the dim beginnings of the human race" (Newhall 1943, 8). Though Newhall does not acknowledge this, both Levitt and the children pictured are hard at work—the serious work of play, and of practice. By attributing Levitt's photography to a fundamental connection with "the dim beginnings of the human race," Newhall unwittingly establishes a precedent for discounting the time she spent researching her images, her long walks and careful observation, her contemporaneity, and the physical and historical specificity of her practice. While readers are often offered accounts of photographer Walker Evans at work, Levitt is figured as moving, or dancing, through the streets, apparently showing what passes naturally into her field of vision. Her practice is not presented as labour, but rather seems to remind her critics of the childhood play Levitt photographs, thus calling into question the seriousness of her work.

Despite this focus on the particularity of Levitt's bodily performance, some critics strive to contextualize Levitt within a greater photographic history, albeit with a specific, stylistic critique. Roberta Hellman and Marvin Hoshino are not alone in placing Levitt as the successor to a genealogy that includes Cartier-Bresson and Evans, as well as Bill Brandt, André Kertész, Brassai, and Shahn (Hellman and Hoshino 1978, 729). For Hellman and Hoshino, these photographers share the fact that they all "made pictures which blur the difference between people and things" which suggests an "irreverence toward subject matter . . . matched formally by a wilful indifference to distinctions between stillness and stop-motion, flatness and depth, and negative and positive space" (729). This blurring is central to the thirties style they characterize as "white style," and of which, they claim, Levitt is the "purest example" (731). They define this "white style" as the kind of fully automatic, active collaboration with chance to which photography has apparently aspired since its inception— that is, it is "a photography of near perfect transparency" (731). Its intangibility seems to extend beyond form and content into criticism. Noting the long-standing debate between documentary and pictorialism, Hellman and Hoshino suggest "photographers such as Walker Evans have been needlessly shuffled from 'concerned documentary photographer' (Genus FSA) to 'Modern Artist' (albeit a devious one for having hidden his Art so long)" (723). Levitt, in contrast, "never having been subjected to such critical scrutiny . . . has been admired by both sides simultaneously—without anyone noting a contradiction" (732). Lacking a tradition of rigorous criticism, Levitt is viewed as either a "social realist committed to the examination and documentation of urban life, especially among the minority poor with all its attendant liberalisms, and only incidentally interested in the beautiful photograph," or else as "a 'photographer's photographer,' astonishingly sophisticated about formal issues and only indirectly concerned with subject matter" (732). For Hellman and Hoshino, Levitt's work includes "some of the most complex pictures in all of photography," and therefore the jury is still out. Levitt does not fit neatly on one side or the other. In their words, "The 'white style' has yet to yield its point of view" (732). Like Levitt herself, the work remains inconclusive. Though Hellman and Hoshino note the lack of critical scrutiny for Levitt's work, this gap seems to be presented as a natural consequence of the "purity" of her style. The automatism of this "white style" also suggests a hangover of the intuitive, pedagogical, anti-intellectual stance of MoMA's Department of Photography in the 1940s.

Hellman and Hoshino's account fails to acknowledge the striking double meaning that "white" plays in the "white style." The kind of invisibility Levitt is allowed results in part from her technique, and in part from the privileged "invisibility" of her white, female person. But if Levitt's whiteness lends invisibility, the fact itself is not without complication. As Peggy Phelan argues, there is a problem of identity politics that runs parallel to the suggestion of the photographer as invisible: representation does not necessarily equal power (Phelan 1993, 10). On the one hand, this formula undercuts the notion of Levitt's power. On the other, it complicates the politics inherent in her representation of others.

Gesturing in New York

Not limited to the museum, Levitt's work was also represented in popular magazines. In 1939, *Fortune* magazine published a special "New York"-themed issue (*New York* 1939, 77). One of Levitt's photographs is included on the spread of a page with a number of others, organized in a style that recalls an informal scrapbook. Levitt's photograph is visually underlined by the title "It Takes Fifty Nations to Make a New Yorker." The line of capitalized text mimics the cropped-out windowsill of the woman's tenement apartment. As the copy explains, "The New York-born sons and daughters of immigrants already outnumber their parents and intermarry three times as often. Already the faces of any Coney Island subway crowd . . . betray the beginnings of an interracial type" (*Fortune* 1939, 77). The explanation seems designed to denote a form of progress. It also speaks to the complicated identity of the American/New Yorker and the way it is tied with immigration and therefore has changed, and will continue to change, over time.

Despite the magazine's claim of "100 per cent American," the way the photographs are arranged also undercuts any straightforward reading of unqualified racial harmony. The arrangement creates a sequence of broken sightlines; none of the figures in the photographs meet the eye lines of the people in the other images. Levitt's portrait of the woman in the windowsill (with the small girl hiding her face beside her) provides an interesting counterpoint to this phenomenon: though some of the figures on the page are presented facing the direction of the camera, Levitt's is the only one that gazes directly out at the viewer. Rather than presented as caught in the shuffle of faces, shapes, and textures of a crowd (and the collage), the woman in Levitt's photograph is outlined by the flat, black space that surrounds her. She leans out the window, as if out onto the street, and seems to look directly at us. The collection of snapshots, like the short article, culminates in a large photograph of the Coney Island subway. The subway itself "was a setting that prompted meditation on the common experience of the common man. It many ways the subway became a symbol of the 1930s" the way the skyscraper was for the 1920s; instead of dizzying expanse and optimism, the concern and sobriety of the subway reflect the tone and the sense of limbo more characteristic of the decade that follows (Greenough 1991, 17–18). Rather than building up, it also suggests a retreat underground. The form of mass transit also visually highlights the large quantity of people mixing—both physically and genetically—within such a small space.

Helen Levitt. *New York* Special Issue. *Fortune* magazine (July 1939). Helen Levitt photograph included as part of the "It Takes Fifty Nations to Make a New Yorker" page spread (77).

Refusing to classify Levitt's photographs as fantastic moments, plucked out of space and time, Alan Trachtenberg recognizes that, "without explicit commentary Levitt's pictures are dense with signs of a specific urban political economy" (Trachtenberg 2012, 3). Offering an alternative to the common reading that race, class, and labour exist outside of Levitt's photography, Trachtenberg re-frames Levitt's photographic locations as "the unqualified visibility of poor people, a predominantly nonwhite underclass on the margins of mainstream white society. Signs of class division appear everywhere on these streets" (Trachtenberg 2012, 3). Although Phillips characterizes Levitt's work as imaginative, joyful, and rarely discordant, a number of Levitt's critics do register the darkness milling around the edges of her photographic frames. As a result, her photography is not only a record of certain neighbourhoods at specific moments in 1930s and 1940s New York. It also lends itself to some combination of documentary, sociological, aesthetic, and performance-based studies. Looking at it today, we can begin to re-frame her practice in terms of questions of visibility and invisibility that are central not only to the way we see Levitt, but also the way (and the fact that) we can also see her subjects. In this sense, Levitt's work offers a model of documentary that includes sociology and the particularity of embodied gesture, both for her subjects and the photographer

herself; it traces a history of the discursive and aesthetic values of both the art museum and its critics.

Throughout Levitt's work, the photographs where adults touch and engage in conversation—such as *New York, 1939*—are celebrated for their tenderness and their respectful distance.[2] In this photograph, (what appears to be) two women stand on the sidewalk near the base of a subway platform. A boy negotiates with a small, wheeled vehicle on the sidewalk past them. His gaze looks out of the frame toward something or someone else. The women seem to be engaged in conversation. The taller of the two looks over toward the child, even as she holds her right hand reassuringly atop the other woman's shoulder. The woman on the right looks up at the other, and it is hard to tell—by her upturned gaze, her waiting expression, and her clasped hands—whether she is trying to regain the other woman's attention in order to make a plea or to thank her. The photograph offers a simultaneous occurrence of thoughts, words, actions, and events. It shows the way multiple factors and players interconnect. The photograph also suggests that this otherwise private moment is penetrated by more than the distraction of a child's activity in the corner of the frame. Levitt is there, too, and she approaches distracted subjects unnoticed. Framing this scene of touch and attention are advertisements, worn city structures, and at least one precarious-looking puddle surrounding her subjects. Not only are we privy to a moment of personal, private discussion, but viewers are also given the opportunity to see the social and economic locations and conditions that play into those personal lives. More telling than the appearance of the sidewalk on which the women stand, Levitt's camera leads the viewer right along the split seam and right into the torn pocket of the taller woman's coat. Paired with the ripped cloth, then, both the steadying hand that would dig into this pocket and the gestures of the clasped hands beside it, seem particularly telling. Levitt's gaze keeps its distance, albeit necessarily; this private moment could not exist if she were known to be a part of it. She shows the affection of touching and interaction. In doing so, however, she claims a level of "dignified distance" that does not necessarily extend to the conditions (the various torn pockets, lifted skirts, and unguarded expressions) of her subjects.

Levitt chose to photograph in immigrant neighbourhoods because there (as early MoMA curatorial statements acknowledge) she could find people moving, acting, living, playing, and congregating in the streets. These subjects remain anonymous. But this dignified distance takes on a different valence if we consider the claim that Levitt was supposedly wary of the adults in the neighbourhoods where she photographed. As Roy Arden notes, "although she [Levitt] mainly pictured children, it is clear both from the photographs and interviews that she didn't especially like children but instead saw them as people who were more accessible and less guarded than adults" (Arden 2002, 103). This suggestion sheds light on Levitt's use of the right-angle viewfinder that allowed her what Trachtenberg calls "functional invisibility" and enabled her to be hidden yet still "present and active in the scene of the picture" (Trachtenberg 2012, 5). This combination of presence and reticence, or distance, is evident in the very photographs that critics tend to qualify as showing a sense of dignity for (or respectful distance from) the subjects whose lives Levitt edges into.

Helen Levitt, *New York, 1940*. From *Helen Levitt*. Powerhouse Books (2008): 49. © Estate of Helen Levitt. Courtesy of the Estate of Helen Levitt.

Levitt's photograph *New York, 1940* is fitted with a characteristically nondescript title. Here is a scene that seems to have been staged just for her camera. She seems to be the one person looking in

the exact right way at just the right time. This sense of serendipity echoes Walter Benjamin's characterization of the flâneur, the walker who looks and moves at cross-purposes to the masses of the modern city (Hammergren 1996, 56). The flâneur's movement and vision are such "that things reveal themselves in their secret meaning" and "only the flâneur who idly strolls by . . . receives the message" (Hammergren 1996, 56). Like the flâneur, Levitt is apparently privy to the secret images lost on those around her. The flâneur's "strolling" is associated with privileged receptivity, masculinity, and idleness; however, those qualities ultimately highlight Levitt's difference from the flâneur. Levitt is a woman from a working-class background, and her movement through city streets is generated as a form of her labour; it is not idle strolling.

Of *New York, 1940*, Jeffrey Rosenheim suggests that, even though we recognize that the glass—the remnants of a mirror—is scattered on the sidewalk and being collected up by the children, we still feel the image might somehow be real, that the boy in the mirror might be a reflection rather than a figure showing through its empty frame (Rosenheim 2012). This sense is heightened by the mixture of innocence and darkness on display in the image, the precarious combination of small hands and sharp glass. I argue we see the boy on the tricycle because of the shattered mirror, not in spite of it. He is reflected to us through, and because of, a different mirror—that of Levitt's camera. As in the Soby article, here is yet another frame in which Levitt refuses to appear, performing her invisibility instead by disappearing before a broken mirror. Indeed, this refusal calls to mind the kind of erasure and withholding Phelan identifies in the work of female artists such as Lorna Simpson and Sophie Calle. In turning their backs on a phallogocentric visual field in which they are always positioned as other, their work indicates that absence itself can be mobilized to evade assimilation and control (Phelan 1993, 165).[3] Here, Levitt's framing performs a similar function, and she offers up the image of the boy's body in place of her own.

Rather than reading this photograph as a unique and magical occurrence, as some critics suggest, the elements of this scene could be acknowledged for the participation, teamwork, and the timing they require. It takes multiple hands and various players to hold up the unstable frame that makes this photograph possible. There are hands clutching the various bicycles – one riding toward the expanse of the broken mirror, and one riding alongside it. There are also two sets of hands holding up the frame of the mirror, as their owners gaze absently in either direction. There are hands held up in a gesture of empathetic reflection or instruction (the boy on the far left) and hands obscured by being stuffed into pants pockets (the boy on the far right). Behind the children is the storefront for a laundry, where, inside, there will be hands at work folding and washing. The teamwork and labour on display on the sidewalk also suggest the work that takes place in the businesses behind the children. The image takes place within a larger frame, and so asks that we place the moment, and the picture, within a wider context. We must consider Levitt's presence, and her camera's presence, in relation to both the subjects pictured and the wider socio-economic frame. Rather than simply providing a metaphor for Levitt's so-called "unique way of seeing," *New York, 1940* calls attention to the ways in which Levitt's practice is dependent on her position in a specific place and time. Her work is therefore place and time-specific, and it requires a particular convergence of social, technological, and economic conditions. Levitt's aesthetic emerges, in part, from an intersection between the photographer and the particular social and historical moment in which she is working. Indeed, some years later, when the neighbourhoods change and families move inside to watch television instead of playing in the streets, Levitt loses her subject matter. She roams New York's districts in search of new subjects to catch her eye.

The Woman, The Machine

If Levitt avoids appearing in picture frames and portraits, then she also arguably hides through her use of the camera itself. The camera holds the power to both obscure and enhance its operator. According to Rosalind Krauss, "Camera-seeing" can be defined as "an extension of normal vision, one that supplements the deficiencies of the naked eye. The camera covers and arms this nakedness, it acts as a kind of prosthesis, enlarging the capacity of the human body" (Krauss 1981, 32). Carol Armstrong takes up a similar idea when she contrasts the role of the camera in the work of photographers Lee Friedlander, Garry Winogrand, and Diane Arbus. Both Friedlander and Winogrand, "in their different ways, stress the role of the camera in the capture of the world—as a prosthetic, if not phallic, extension of the body" (Armstrong 1993, 47). Both repeatedly align themselves with their machines, and in doing so "they consistently produce a kind of street-shot framing that helps to characterize their photographs as the immediate products of their moving, viewing, machinic/phallic bodies" (47–48). Though never characterized as phallic, Levitt (like Friedlander and Winogrand) uses a 35mm Leica, a camera well suited to moving through city streets. Whereas Levitt often seems synonymous with her handheld device, Arbus "emphasizes her discontinuity with the camera" by selecting a Rolleiflex, a machine that requires little connection between "bodily movements, decision-making, and image production" (Armstrong 1993, 48). Rather than focusing on the photographer's own embodied place within the world, Arbus's photographic framing highlights "the relationship between her subjects and the edges of the images that *they* inhabit" (48). In doing so, Arbus de-centres and de-stabilizes notions of the gendered body and its performance, flattening the notion of gender into a collection of other flaws and peculiarities. It is in this "margins-of-physicality zone," Armstrong claims, that Arbus locates the "femininity" of her practice (48–49). Although Armstrong provides a convincing distinction between Arbus and her male counterparts, this model cannot adequately account for the complicated performance of gender in both Levitt's photography and its critical reception. How does Armstrong's distinction between phallic engagement and Arbus's feminized, off-centre relationship with her camera speak to a performance like Levitt's?

Levitt shot with a Leica with a trick right-angle viewfinder, making it nearly impossible for her subjects to know they are being photographed. (When she seems to others to be pointing her camera forward, her lens is actually looking to the side.) Despite this inherent misdirection, critics are in no rush to accuse her camera of being invasive. Her ambulation is not called predatory. In Levitt criticism, the immediate products of the photographer's moving, viewing body are figured as neither machinic nor phallic, despite her choice of camera. Instead, Levitt's movement is characterized in terms of grace and athleticism. Her body is that of a dancer, her eye a metaphor for a uniquely humanizing vision. The machine is a tool for, and an extension of, her humanity. She informs *it*, not the other way around. The physicality the Leica demands is integral to any understanding of Levitt's work. Even Levitt's celebrated "invisibility" is conspicuous in that her restraint and tact are considered instrumental to the success of both process and production of her work. Indeed, though she moves through public streets, Levitt's status as a female and a former dancer seems to protect her from criticism.[4] This status goes unquestioned. If Levitt criticism is to engage the subject of her body, however, that body—including its relationship to its subjects, environment, and its critics—must be taken seriously, and addressed in relation to location, gender, race, and class.

My initial reaction to this lacuna in Levitt criticism was that the characterization of Levitt's movement as dancerly is symptomatic of the way in which Levitt's critical reception responds to her work, and her gender, by dismissing her labour as dance. But this reading betrays my own set of biased assumptions, as dance itself is, of course, a form of laboured movement. Rather than discard the language of "dance," then, why not ask this persistent metaphor to do more than simply drape the language of grace and athleticism overtop of it, obscuring the conditions of Levitt's practice?[5]

One way to complicate the notion of Levitt's dancerly body is to place it within the discourse of her urban surroundings. Jane Jacobs offers a productive model for applying the language of dance to the discussion of pedestrian movement through the city. Jacobs details the intricacies of sidewalk use as the mark of a successfully homogenous city. There is an order to a functioning sidewalk economy, she explains, "all composed of movement and change, and although it is life, not art, we may fancifully call it the art form of the city and liken it to the dance" (Jacobs 1961, 50). Jacobs' dance is not a mob of uniform movement, but rather "an intricate ballet in which the individual dancers and ensembles all have distinctive parts which miraculously reinforce each other and compose an orderly whole" (50). The ballet is neither frenetic nor stressful; its "general effect is peaceful and the general tenor even leisurely" (54). The urban choreography Jacobs describes is necessarily unique to each city street, and its key component is its constant, organic, improvisation. This complementary choreography relies on a complex order and a combination of regular neighbourhood members and anonymous passers-by—all engaged in a negotiation of movement, space, and function. While Levitt's own movement can be tied to different histories of gesture and dance, she is also subject to (and a part of) the "sidewalk ballet" Jacobs describes. None of her images, or the bodily movements that made them possible, could come about without the varied and complex social, economic, and architectural contexts in which her walks take place.

Labour and Movement

Jacobs' humanistic take on the sidewalk and the ambulatory rights of the pedestrian in the modern metropolis comes in for critique by Nick Blomley, who re-presents the sidewalk as a tool designed to regulate flows and administratively govern sanctioned and efficient movement through public space (by, for example, discouraging loitering and panhandling).[6] Blomley's critique of what he calls "pedestrianism" accords with Felicia McCarren's discussion of the discourse of Taylorism. As McCarren explains, with its proliferation after the First World War, the scientific management system of productive efficiency known as "Taylorism" must be counted as a central choreography of the machine age" (McCarren 2003, 46). With its focus on "maximum 'productivity,'" Taylorism "focused on two elements also found in contemporary reflection on dance: first, the essential gesture, calculated to help the worker work at his 'best speed'; and second, group coordination" (McCarren 2003, 129). Both elements relied on a form of "anonymity, with the worker's body being subsumed by the rhythm of his own gesture and that of the group . . . the effect of both was an erasure of individual identity" (129). This erasure pervades numerous forms of dance and theatre in the early 1900s (130). In fact, many styles of dance adopt machine-like movement—they "internaliz[e] the machine into the body"—with the aim to both mimic and mock the machine, or idealize it (130).[7]

Gesture and movement are essential elements in Levitt's work. According to Ellen Handy, the scenes Levitt depicts can contain "elements of a game, an improvisation, and an impromptu dance lesson. But who is to say that these children were playing?" (Handy 2001, 207). For Handy, the

children's "concentration is palpable; in fact, they are at work, and their work is performance" (207). Handy notes the importance of Levitt's own photographic performance—the fact that she is attentive, present, and yet removed enough to identify and record the moment without interrupting it. She is, importantly, "an unobtrusive observer rather than participant" (207). In Leavitt's photographs, the children are at play, but play itself is a form development. It is hard work. The children's gestures are not simply casual or random; their "continuing performances render the streets as not only a theater but also a factory of identity in which they labor to form themselves through their engagement with the world" (207). I want to linger on Handy's statement for a moment, particularly because I am interested in her change of analogy, from theatre to factory.

As such, we might further consider the relationship between body and industry by reading the tension between gesture and the machine through the work of Antonio Gramsci. Levitt's tendency toward the organic and the balletic is consistent with Gramsci's critique of the control of workers' movements in the factory. According to Gramsci, in the early twentieth century, industrialists control their workers' movements within the factory, but their influence also extends to the labourer's private lives, including views on morality and lifestyle. Gramsci suggests these attempts at extended control, though they fail, are significant because they are symptomatic of a concerted attempt in America to develop "a new type of worker and of man" (Gramsci 2000, 290). Though Taylor's notion of the factory worker as a "trained gorilla" suggests a level of cynicism about the American worker,

> Taylor is in fact expressing . . . the purpose of American society—developing in the worker to the highest degree automatic and mechanical attitudes, breaking up the old psycho-physical nexus of qualified professional work, which demands a certain active participation of intelligence, fantasy and initiative on the part of the worker, and reducing productive operations exclusively to the mechanical, physical aspect. (Gramsci 2000, 290)

What Gramsci calls "puritanical" initiatives of industrialists such as Henry Ford requires that the humanity, spirituality, creativity, and humanism of the worker be snuffed out. The worker must necessarily reach an external and mechanical "psycho-physical" equilibrium, which will help prevent their exhaustion and collapse from work—but for this balance to be internalized, the worker must seem to take it on, rather than having it imposed on them (Gramsci 2000, 291). In the face of this cynical view of the labouring body, Levitt's organic movement, along with her intuitive ability to improvise, present an important contrast to the mechanization of the modern worker. According to Gramsci, it is in the interests of the industrialists to keep "a stable, skilled labour force, a permanently well-adjusted complex, because the human complex (the collective worker) of an enterprise is also a machine which cannot, without considerable loss, be taken to pieces too often and renewed with single new parts" (291). Levitt's ability to anticipate movement with her camera foregrounds this tension between body and machine, and body-as-machine. Reading the discourse of dance and gesture in and around Levitt's work through Gramsci, it is apparent that concerns and theories of industrialism and mechanization are interrelated with the formal language of dance at that time. These discourses also overlap with the rhetoric of modernist poetry and film, social life, leisure, and—more widely—to developing conceptions of the body in a capitalist society.

The language, labour, and politics of the interdependence of dancing bodies with machines, particularly in the early decades of the twentieth century, also complicates any reference to Levitt's body as a dancing body. It also stands to reason that Levitt's work would be characterized with respect to her supposedly dancerly movement, as well as in terms of the lyricism of the photographs

themselves. In his introduction to Levitt's *A Way of Seeing* (1965), James Agee echoes Newhall's claim that Levitt has "the eye of a poet." For Agee, the photographs combined in *A Way of Seeing* "seem to . . . combine into a unified view of the world, an uninsistent but irrefutable manifesto of a way of seeing, and in a gentle and wholly unpretentious way, a major poetic work" (Agee 1981, viii). Levitt, he claims, is "like most good artists . . . no intellectual and no theorist" (xi).

Agee goes to great lengths to place Levitt on the side of anti-intellectualism. Levitt's work—and, by extension, Levitt herself—is necessarily "uninsistent," "gentle," and "unpretentious." The woman, like the work, is anti-theory. In place of intellectualism and theory, Agee aligns Levitt with poetry and improvisation. In other words, Levitt is a jazz artist. With "a few complicated exceptions, our only first-rate contemporary lyrics have gotten their life at the bottom of the human sea," Agee claims, and "aside from Miss Levitt's work [he] can think of little outside the best of jazz" (xii). According to Agee, Levitt's subjects necessarily "embody with great beauty and fullness not only their own personal and historical selves but also . . . a natural history of the soul" (xii). Agee introduces Levitt's *A Way of Seeing* with his characteristic heavy-handed romanticism. Based on his formulation, it is difficult to untangle the work from the photographer, and the photographer from her subjects. Though he offers many of the common tropes for "lyric" photography at this time, it is often unclear whether Agee is more preoccupied with Levitt's intuitive, improvisational photographic style or with his own ideas about the people she photographs.

In his discussion of the "strange world" Levitt depicts, Agee, like others, refers to these public spaces as a kind of "living room," where the neighbourhood's otherwise internal plays are turned inside out. These performances dramatize what Jürgen Habermas describes as the domain of the private developing in the semipublic domain (just as, correlatively, public discourse develops within private homes).[8] Speaking in similar terms, Agee sets the stage for the preface to his cinematic collaboration with Levitt and Janice Loeb, a short film entitled *In the Street*.[9] "The streets of the poor quarters of great cities are, above all, a theater and a battleground," Agee claims. "There, unaware and unnoticed, every human being is a poet, a masker, a warrior, and a dancer, and in his innocent artistry he projects, against the turmoil of the street, an image of human existence" (Agee 1981, xii). Despite the masculine pronoun, this line seems to turn Levitt—the "poet," "masker," "warrior" ("warrior" is the only term here that might give me pause), and "dancer" who goes "unaware and unnoticed" through the streets—into a figure of the everyman (thus, it seems, the need to make the pronoun "neutrally" masculine, though simultaneously evoking and erasing Levitt in the process). This passage aligns the photographer with her subjects, presenting her play in the public streets as one and the same.

It might be tempting to see a dancing body as one that moves outside of the system of industrialization, with privileged access to "a natural history of the soul," or Newhall's "strange world which tunnels back through thousands of years to the dim beginnings of the human race"; however, this connection also places Levitt's dancing body within discourses of race and gender (including the strategic invisibility Hellman and Hoshino's "white style" takes for granted). As McCarren explains, "like athletes, dancers are often read as moving unconsciously, or naturally, with a kind of animal speed or grace—as if their movement were driven by instinct" (McCarren 2003, 3–4). By this reading, the dancer's "use of movement for expression connects [her] to the realms of the pre-linguistic or pre-technological, the animal or the 'primitive'" (4). Levitt is moving through the streets with her camera at a time when qualities such as sensuality, emotionality, and certain forms of improvisational movement are valued above cerebral, cultural, or intellectual forms. In this sense, Levitt is compassionate toward her subjects in both her visual treatment of them and her

sympathetic movement itself. At the same time, however, she mediates "others" for her audience, offering them up to be looked at.

Alertness and "Automobility"

The reconfiguring of space that comes with the street-as-theatre also acts on, or writes itself onto, the performers themselves. More than domestic spaces and public theatres, however, these are also city streets. Levitt literally moves in the place of the automobile as she makes her way along the urban grid. The inversion is temporary, however, and Levitt (like the children of the neighbourhood) will have to step aside if a car drives through the street. How, then, do we think about Levitt's place as a street photographer? Remaining mindful of the difference the machine can make, I suggest we seek Levitt's brand of "decisive moment" within a material history that also includes, but is not limited to, discourses that connect the technology of her camera with that of the car.

It is not uncommon to find 1930s-era advertisements for cars that also feature cameras or vice versa. One argument for buying a car is the freedom and leisure its mobility will afford. What better way to signify that leisure and mobility than by suggesting that you take your family out for a drive and photograph the trip? Both cars and cameras are marketed as tools for making memories. When women are featured in these ads, however, they are often depicted as passengers. They often sit on the passenger side or stand next to the car, camera in hand. In this case, the woman represents the designated family photographer, the keeper of domestic souvenirs. But as a lone woman, and a pedestrian, Levitt's relation to the car is more complicated. A photographer, Levitt is valued in part for her decisive command of body and machine, her quick, improvisational manoeuvring with the camera. This emphasis situates her firmly within the time in which she is photographing.

Modernity is deeply affected by the invention and dissemination of the automobile, as it was with the development of the subway. The automobile had an unsettling impact on human perception. The so-called "camera obscura in motion . . . the moving automobile . . . demand[ed] that the driver deploy her whole body, and every one of her senses," connecting the sense of sight with the movement of the body (Duffy 2009, 193). And with "new discoveries such as adrenaline," Enda Duffy explains, came "a subtle, improvised, but nonetheless radical imaginative rewiring of the human sensory and decision-making processes" (195). By this formulation, the "best person" was no longer the one who "thought out the choice rationally . . . but the one who left the least possible time between seeing, choosing, and acting, whose response was speediest" (195). In other words, "alertness" replaces thoughtfulness, contemplation, theorization, and intellectualization. These same changes in value are evident in photographic criticism in the early twentieth century. Read in light of these values, the tension between the human, organic (and especially female) figure and the machine also highlights the graceful movement of Levitt's body. Her mastery over the machine and the fluidity of her movement in relation to it serves to highlight her athleticism and physicality. It also emphasizes her figure as an embodiment of decidedly modern values. This tension between the human and the machine underlines the importance of the technology Levitt requires to complete her particular dance. The camera is integral to Levitt's embodied performance, and it is the contrast with the machine that offers her movement greater social and critical value.

Despite Levitt's apparently fluid mastery of the machine, there is some danger in accepting Levitt's camera as an uncomplicated extension of her body, one that simply reflects her instinctive wishes and desires. Kaja Silverman seeks to "[worry] the idea that the camera serves as a tool, rather than a

machine" and challenges the assumption that the camera always "works to the credit of human vision" (Silverman 1996, 131). Even at the time of Levitt's early photography, there is an impetus to distinguish between what a human eye or body can do that a machine cannot. The photographer's kinetic movement foregrounds new values of speed and alertness, tied to ways of seeing adapted to and through new technology; but Levitt's graceful choreography is also articulated as a counterpoint to the camera in her hand, "worrying" anxieties about the body's relationship to automatism and modernity.

Moving Pictures

Levitt's photography foregrounds the notion of movement. This is true with both the still images of the Leica and the moving images of her film work. Like her still photography, Levitt's film work avoids narrative. This refusal is arguably more marked in her film work because of the filmic conventions it resists. In suggesting there is a thirty-year gap in Levitt criticism, Phillips and Hambourg effectively ignore another body of Levitt criticism, the writing on her film work. Their study is limited by disciplinary oversight, and art history generally pays little or no attention to Levitt's film career, which earned her a 1949 Academy Award nomination for screenwriting. Levitt is active in filmmaking, yet she downplays her involvement in the work, referring to herself as "amateur," for instance, or working without credit. Jan-Christopher Horak (1995) suggests Levitt's work is further obscured by a tendency in film history to downplay the contributions of female filmmakers. Levitt is able to disappear within collaborative filmmaking in a way her individual still photography does not allow. Nevertheless, reviews of her films appear in magazines, newspapers, and film journals in the 1940s, 50s, and 60s, the supposed gap years of Levitt criticism.

Consider Siegfried Kracauer's *Theory of Film: The Redemption of Physical Reality* (1960), a foundational text in film theory. *Theory of Film* features a relatively rare moment of critical attention for *In the Street*, a collaborative film project that features Levitt's editing and camerawork. Kracauer addresses the observational quality of *In the Street* (arguably a filmic extension of Levitt's own photographic practice) and its openness to the contingency of accident and "street incidents" (Kracauer 1960, 202). Kracauer—who makes no reference to Levitt or her involvement with the film—refers to the film as "nothing but a reportage pure and simple," with "shots of Harlem scenes . . . so loosely juxtaposed that they almost give the impression of a random sample" (202). At the same time, however, Kracauer recognizes in "this reporting job" an "unconcealed compassion for the people depicted: the camera dwells on them tenderly" (202). His account points to the co-existence of documentary reportage and the kind of "tender" lyricism for which Levitt's photography is known.

As Kracauer's description of *In the Street* suggests, the same qualities and themes that distinguish Levitt's photographic work are evident in her films. These elements include her "ability to blend into the environment . . . into the fabric of life around her, to become invisible," as well as the emphasis on children, gesture, and ambiguous street scenes, and her tendency to position the viewer in an unfamiliar point of view (Horak 1995, 69). Films that bear the hallmarks of Levitt's stylistic themes and perspective include *The Quiet One* (1948), where Levitt is credited as writer, editor, and documentary photographer, and *An Affair of the Skin* (1963), for which Levitt was a producer and an assistant director. Horak notes both films feature black protagonists, and like many of Levitt's photographs, they do so without seeming to foreground issues of race. At the time of the films' production, however, to feature a black actor, particularly in the role of protagonist, is a political statement in and of itself. Writing in 1965, Albert Johnson claims "the part of Janice could have

been played by any actress of any race, which makes Diana Sands' work in *An Affair of the Skin* of chief interest"; in fact, Johnson argues, "It is because she *is* a Negro that her behavior breaks all stereotypes established from the days of Madame Sul-Te-Wan through Dorothy Dandridge" (Johnson 1965, 22). In casting a black actress in one of the lead roles, *An Affair of the Skin* offers a complicated, if mysterious, character engaged in "a kind of a psychodrama previously withheld" from black actors "on the American screen" (24).

Comparing *An Affair of the Skin* with other Levitt films (films where, Horak convincingly argues, Levitt has made more of a mark than she acknowledges), Horak finds traces of Levitt not only in style and composition but also in the fictional film's content. "While Levitt seems to have contributed very little to the film's overall conception and design," Horak claims, "she is very much a part of the picture through the character of Janice"—a black, female photographer—who, as a self-effacing figure, preoccupied with photographing children in Harlem, "seems to have been written as Levitt's alter ego" (Horak 1995, 82). Further, in *An Affair of the Skin*, when the character, Janice, looks at one of her own photographs, it is actually a Levitt photograph that is pictured. Horak argues Janice and Levitt are interchangeable; the character seems to offer a view of the "real-life" Helen Levitt. Even Horak, who clearly recognizes the value of reading work against its "authorial" account, still needs to fill in the gaps Levitt leaves by drawing connections to a (fictional) embodiment of her. He seeks Levitt's body until he finds it in Janice. If Horak's reading is correct, then Levitt's anonymity functions, in *An Affair of the Skin*, in particular, as a means to foreground the black female subject. It allows Levitt to step back as a black woman steps forward. In doing so, Levitt aligns herself symbolically and politically with her. Nevertheless, Levitt's impulse toward surrogation also points to a tendency, evident throughout both her filmic and photographic work, to put other bodies on the line instead of her own. She offers others up to view while keeping herself carefully concealed.

Conclusion

In both her photographic and film work, Levitt negotiates between presence and absence. Her persistent refusals suggest an attempt to eschew representational frameworks by adopting a politics of invisibility. As Phelan argues, to put stock in the value of visibility is itself problematic, as doing so encourages a belief in both the transparency of truth and that idea that representation itself is equivalent to political power. This faith in representation is particularly dangerous for anyone who is already at risk of being marked as other. Indeed, Phelan claims, "Visibility is a trap . . . it summons surveillance and the flaw; it provokes voyeurism, fetishism, the colonialist/imperial appetite for possession" (Phelan 1993, 6). By refusing to make either her personal life or her artistic intentions clear, and by refusing to make herself visible, Levitt performs a structural politics that enables her to opt out of categorizing (and often condescending) institutional structures—regardless of repeated critical attempts to draw her back into the frame.

Levitt's own discourse consists of a series of refusals: she rejects categorizations such as "portraiture" or "documentary" and produces work that straddles discourses and disciplines.[10] In interviews, she downplays or misdirects, and any narratives she presents are open-ended or inconclusive. As inconvenient as they might be for her critics, these strategies hold a mirror up to Levitt's photographic and film work. Levitt's photographs emphasize the continuum rather than the singular moment, just as she dismisses a single, authoritative narrative or title or caption. As a result, Levitt poses a stark contrast to the show-and-tell, directive nature of much of the documentary and

overtly political work of her contemporaries. In a move that both articulates a major source of Levitt's "compassionate" way of seeing and suggests her claim for her own work as legible to the critic, Kracauer claims her films' subjects "are not meant to stand for anything but themselves" (Kracauer 1960, 202). This model of compassionate, unobtrusive acceptance extends to the level of uncertainty involved in the photographs. As Trachtenberg attests, "It's not always clear—often it isn't at all clear—precisely what [the people in Levitt's photographs] are doing. Most often uncertainty about what's going on is exactly what the picture shows, what it is about" (Trachtenberg 2012, 3). Her eye, he says, "accepts what is withheld and hidden as part of what is there" (16).

Consider, in this regard, one of the few anecdotes Sarah Boxer is able to draw out of her interview with Helen Levitt. This story (which appears almost exclusively in Levitt criticism and is only rarely acknowledged in Evans scholarship) tells of Levitt's contribution to Walker Evans's *Many Are Called* series. In 1938, Evans sits in the New York subways photographing strangers—un-posed and unselfconscious subjects—on their daily commute. Evans uses a 35mm Contax camera hidden in his coat in order to capture the inner essence of his fellow passengers, triggering his secret machine by tugging at a cable release concealed in his right coat sleeve. Rather than working as a lone man, sitting on the subway for long periods of time, Evans knows he must find a way to make himself inconspicuous. "Walker needed someone to go with him in the subway," Levitt explains (Boxer 2004). Evans asked her to join him. She remarks: "I would just sit next to him, so we were just two people in the subway, so people wouldn't stare at him" (Boxer 2004). What Evans clearly realized was that if anyone knew how to be invisible, it was Helen Levitt.

Notes

1. This bias is nevertheless contradicted in the discourse around Margaret Bourke-White, whose career offers a counter-model—the celebrity "crack" photographer.

2. *New York, 1939*, is available for viewing in the Metropolitan Museum of Art digital photography collection at http://www.metmuseum.org/collection/the-collection-online/search/267347 (Accession number 1996.2.7) and is reprinted in a number of Levitt's photobooks.

3. The fact that this photograph features a mirror also suggests the rich potential for a Lacanian reading of this performance.

4. This aspect of her biography is generally offered anecdotally as a point of entry into her personal history and as a guiding term for viewing her photography.

5. As André Lepecki has demonstrated, for instance, much effort has gone into trying to make dance seem natural and timeless. Dance choreography is also discursively connected with other philosophical models concerned with the relationship between bodily movement and the workings of power in society. For a more detailed account, see Lepecki's *Exhausting Dance: Performance and the Politics of Movement* (Routledge, 2006).

6. See Blomley's *Rights of Passage: Sidewalks and the Regulation of Public Flow* (Routledge, 2011).

7. See also Andrew Hewitt's *Social Choreography: Ideology in Dance and Everyday Movement* (Duke University Press, 2005).

8. Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (MIT Press, 1989).

9. Helen Levitt, Janice Loeb, James Agee, *In the Street* (shot 1945–46 and released in 1953). Levitt later publishes a book of chalk graffiti photographs, also titled *In the Street*.

10. Adding further complication to the task of teasing out Levitt's professional history, there was another Helen Levitt (Helen Slote Levitt) of a similar age (born 1916) who was also active in filmmaking and screenwriting at this time. Helen Slote Levitt, along with her screenwriter husband, Alfred Levitt, was politically active and outspoken. These Levitts were blacklisted for their communist ties and later played an active part in the 1988 writer's strike.

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The Politico-Aesthetics of Groundlessness and Philippe Petit's High-Wire Walk

Gwyneth Shanks

When I see two oranges, I juggle; when I see two towers, I walk.
—Philippe Petit, *To Reach the Clouds*

A figure stands in open air. Centred in the photo, the body seems suspended in the expanse of hazy, blue sky that opens up around their small form. On the right-hand side of the image, one tower of the newly built World Trade Center (WTC) looms. The figure is small in comparison, a smudge of black made insubstantial next to the clean, geometric grid of the tower's detailed façade. And yet it is the figure that arrests the viewer's gaze. The ground upon which this person stands is nothing but a thin cable, barely visible in the photograph. The photo, taken the morning of August 7, 1974, is of French high-wire walker Philippe Petit. Captured by Petit's friend and co-conspirator, Jean-Louis Blondeau, the image reveals a figure caught between ground and sky, between the two towers of the WTC, and between life and death. Suspended between the Twin Towers, balanced on his wire, Petit's walk celebrates the precarity of groundlessness.

Philippe Petit on a cable suspended between the two towers of the newly completed World Trade Center in New York City, August 7, 1974. Film still from the 2008 documentary, *Man on Wire*, directed by James Marsh. Photo: Jean-Louis Blondeau, 1974.

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Petit's feat was to capture the imagination of New Yorkers and, indeed, all of the United States (and beyond) in the days that followed. When the towers were first proposed in the 1960s, they were maligned in the local press, and by the public. Petit's walk humanized the towers for New Yorkers, transforming the alienating steel columns into a key icon of the city (Asbury 1962; Clark 1962; Huxtable 1964; Stewart 2016). Prior to his feat, New Yorkers, as reflected by community protests and news articles in the *New York Times*, disliked the WTC. The two towers were large and imposing, blocking sunlight from surrounding blocks and displacing numerous small business owners who had long worked in Lower Manhattan. His walk, which so captivated the city and the nation, worked to endear the WTC to New Yorkers. Some forty years after his feat, the death-defying act has entered the national imaginary thanks to a series of commercially and critically successful books and films. Recent works—like James Marsh's Oscar-winning 2008 documentary, Colum McCann's 2009 novel, and Robert Zemeckis's 2015 feature film—frame Petit's feat as an act of extreme imagination, dwelling on its affective dimensions. This essay, however, analyzes his walk to different ends. An analysis of Petit's performance fits within a growing body of performance studies scholarship that focuses on the shifting economic landscape of the US in the 1970s, and in what follows I wish to theorize the ways in which we might link his virtuosic performance to the economic instability of a rapidly changing nation.[1] I turn to Petit's high-wire walk as a means to examine how one negotiates the precarious space between, not only, ground and air, but also between revitalization and marginalization, a city's master plan and artists' strategic practices of infrastructural disavowal. This essay draws upon Petit's walk to theorize a politico-aesthetics of groundlessness, arguing that the groundlessness of Petit's high-wire walk serves as a critical metaphor for the city's larger economic landscape in the late 1960s and throughout the 1970s.

Much work on Petit retroactively frames his walk as an example of individual will, gumption, and tenacity. His feat, thus, fits neatly into the triumphant narrative of the WTC itself (prior, at least, to 9/11): an architectural marvel that defied previous understandings of how one could build a skyscraper and came to represent, more than any other landmark in the city, its position as a hub for high finance. By focusing on groundlessness, I aim to preserve some of the virtuosic abandon of Petit's act, but I also wish to place his walk within a larger urban landscape in which groundlessness serves as a more dire metaphor for crumbling infrastructure, slashed federal funding, and impending municipal bankruptcy. Groundless, according to the *Oxford English Dictionary*, includes such meanings as having no ground or foundation, unsubstantiated; destitute of authority or support; having no real cause or reason; and unfounded. Groundlessness, a noun, indicates the quality of being without: without ground below, without support, or without reason. A politico-aesthetics of groundlessness aims to bring together the aesthetics and *mise en scène* of Petit's performance with the concurrent political and economic conditions of the city. The term, then, like Petit's walk, teeters between the majesty of the Icarian funambulist reaching ever skyward and the material city, struggling to attract tenants to the largely empty office spaces of the WTC and to stave off citywide bankruptcy.

Petit's walk sketches the relation between performance and groundlessness, his high-wire act materially dependent upon the lack of solid ground. If the tension between ground and groundlessness frames the material conditions of his feat, the term aims to articulate more broadly the performative quality of urban infrastructures and planning. Petit's walk was intimately linked to the WTC, and this essay expands outwards from his performance to examine the broader landscape of urban renewal and planning from which the Twin Towers emerged. Certainly much has been written about the history—performance and otherwise—of New York City in the 1970s. My aim here is not to re-tread such historical scholarship, but rather to assert that a different understanding

of the connections among the city's municipal policies, its revitalization of Lower Manhattan, and its economic downturn emerges when one looks at this period through the lens of groundlessness.[2] Petit's walk, in other words, serves as a critical metaphor for New York's economic and urban landscape in the 1970s, offering a means of charting a critical historiography of the city predicated upon groundlessness.

In recent years, a series of articles and monographs in performance studies have focused on Petit, addressed the WTC and the space's cultural resonances post-9/11, or theorized terms like ground or falling. This essay is indebted to such scholarship, which includes work by Chloe Johnston, T. Nikki Cesare Schotzko, Randy Martin, and Laura Levin.[3] Johnston focuses her article on Petit's walk, articulating how the aerial feat resonates some forty years later for the event's "secondary audience"—artists and a public fascinated by his walk (Johnston 2013, 30). Schotzko and Levin's recent monographs address a post-9/11 moment focused on, respectively, what it means to fall and the politics of the ground and how attention to the term entangles subjectivity and landscape. While this body of scholarship is historically and critically useful, I expand on their work, noting how Petit's walk and the WTC inform our understanding of New York City in the 1970s. In this respect, Martin's essay, which, in part, analyzes Trisha Brown's early equipment pieces, like *Man Walking Down a Side of Building* (1970) and *Roof Piece* (1971), through the economic landscape of the city in the 1970s, is particularly pertinent. As Martin describes, in the context of a longer essay focused on the relationship between finance and movement, the downtown art scene emerged in relationship to the city's economic downturn and the ready availability of empty real estate in which to create and show work. This alignment of performance practice and urban milieu parallels my aims in this essay. I begin by discussing Petit's walk and the relationship between his body so many thousand feet in the air and the spectators who gathered on the ground far below to watch his performance. From there, I shift to analyzing the urban policies and decisions that led to the development of the WTC and the revitalization of Lower Manhattan. Using Petit's walk as a nexus point for discussing the city's attempts at urban planning, I deploy groundlessness as a critical framework for historicizing this period in the city's development. I end by focusing on Zemeckis's recent feature film, *The Walk*, which dramatizes Petit's high-wire feat. The film, released in 2015, is the most recent artistic project to chronicle his walk, and it frames his performance as a eulogy of sorts for the fallen Twin Towers. Groundlessness, in this final section, underscores the poignancy of his feat of will, now rendered impossible as the towers are gone: an architectural void in the skyline of the city.

The Day Of: Walking Between Sky and Ground

Those who saw him hushed. On Church Street. Liberty. Cortlandt. West Street. Fulton. Vesey. It was a silence that heard itself, awful and beautiful.
 —Colum McCann, *Let the Great World Spin*

Petit is centred in an anonymous photographer's image from the day, taken from the street. The angle is such that his balance pole seems not to bisect but rather continue the vertical line of his body. The cable and guy lines create a delicate pattern of horizontal stripes interrupting the soft gray of the sky around him. Only the edges of the Two Towers are visible in the frame. The photo was taken from the ground, the angle inviting a viewer to imagine the anonymous photographer standing among a crowd of onlookers some 1,350 feet below.[4] The mise en scène of his walk, whether analyzed through photographs from the day or news accounts in papers like the *New York Times* and

the *Los Angeles Times*, entangles ground and groundlessness; to seek the groundlessness of open air is to simultaneously evoke the ground far below.

In other words, Petit's feat exemplifies a certain triumphant individualism, in which the WTC also participated. The Twin Towers, even on their opening in 1974, stood as architectural representations of a US-centric notion of global finance, a notion increasingly dependent upon neoliberalism, free trade, and the disenfranchisement of an underclass within the city (e.g., the city's near default in 1975), nationally, and internationally. To entangle Petit's feat of groundlessness with the ground far below aims to read the connotations of individual will, exceptionalism, and audacity that marked his walk and its close association with the WTC through discourses that challenge narratives of capital accumulation and, instead, reveal the precarity of such financial practices. The dynamic relationship, thus, between ground and groundlessness is both literal—pedestrians on the sidewalks of Lower Manhattan stared up at Petit far above them—and metaphoric, seeking to critically engage the economic and political connotations that undergird the towering edifices of the two towers and buttress Petit's slim body, so many feet in the air.

Philippe Petit on a cable suspended between the two towers of the newly completed World Trade Center in New York City, August 7, 1974. Film still from the 2008 documentary *Man on Wire*, directed by James Marsh.

Petit accomplished his walk with the help of a cohort of accomplices. He spent six years planning for his feat, collecting a group of friends (Jim Moore, Francis Brunn, Jean-Louis Blondeau, and Jean-François Heckel) willing to support, financially and otherwise, his plan. In the months leading up to August of 1974, he and his co-conspirators organized numerous clandestine missions into the newly opened WTC. They posed as builders or foreign journalists to case the towers and gain information about the building's construction (Johnston 2013, 31). The day before Petit's walk, the group, divided into two smaller cohorts, rode the freight elevators up to the roof of each tower. Petit and Jean-François spent the night hiding from the night watch crew under tarps, before slipping, early in the morning, onto the roof of the north tower. The second group, ensconced on the south tower, used a crossbow to shoot a thin hemp rope to Petit and Jean-François. The two groups then passed ever-thicker ropes, wires, and finally the galvanized steel cable across the space (Lichtenstein 1974). Petit began his walk at 7:15 a.m. and spent forty-five minutes on the cable, making a total of eight passes (Lichtenstein 1974).

His walk ended on the roof of the south tower. Alerted to Petit's presence, officers with the Port Authority Police Department arrested him as soon as he stepped off the wire. As the police led him through the crowd gathered on the street, spectators booed the officers, and WTC constructions workers, still finishing much of the interior spaces of the towers, attempted to shake his hand as he was led past them in handcuffs. Charged with disorderly conduct and criminal trespass, District Attorney Richard Kun agreed to dismiss the charges if Petit performed for free in Central Park for "the children of the city," as Kun phrased it (Lichtenstein 1974). While Petit described his punishment as "the most beautiful" he could have received, the agreement was not without its benefits for the Port Authority or the city of New York. Plagued by poor press and protests, the WTC was largely reviled by New Yorkers. Petit's walk humanized the towers, the excited fervour his walk caused effectively masking an economic critique of the towers and displacing coverage of the community protests that dogged the WTC throughout its development and construction. Reflecting on his walk some forty years later, Petit explained that, "before my walk [the towers] were not liked, generally speaking, by New York. They thought it was two, I don't know, like, file cabinets. It was unhuman [sic], inhuman" (Loinaz 2015). While Petit is correct in his characterization, the assumption, shared by *New York Times* architecture critic Ada Louise Huxtable, that New Yorkers' disliked the towers because of their design obscures more pointed critiques of the WTC vis-à-vis municipal planning and economic development that circulated through the 1960s and '70s. After his walk, Petit continues, the city embraced them because he had "rendered them human," by placing his body—a small, vertical figure—in parallel with the towering edifices (Loinaz 2015). Following his stunt, the 110th and 107th floors of the south tower were converted into public observation decks so that all New Yorkers could experience the view Petit saw (Glanz and Lipton 2003, 220). Ironically, his walk, which seemed to so epitomize nonconformity, was repackaged as the ultimate publicity stunt for the WTC.

McCann opens his 2009 novel *Let the Great World Spin* with Petit's walk, imagining what it would have been like to view, so many feet above, the small figure of the unknown funambulist. If Petit's walk is often discussed—in news reports from the time and contemporary works of art—as an act of individual virtuosity, McCann reminds us of the countless individuals who witnessed his feat. His prose describes not the virtuosity of the singular performer but the spectacle of stasis that gripped hundreds of New Yorkers travelling to work early on the morning of August 7 as they stared upward at his small body. The crowds, standing in large and small groups, stared upward, transfixed by the audacity of the high wire walker. He writes:

> They found themselves in small groups together beside the traffic lights on the corner of Church and Dey; gathered under the awning of Sam's barbershop; in the doorway of Charlie's Audio . . . elbowing for space at the windows of the Woolworth Building. . . . From the Staten Island Ferry they glimpsed him. From the meatpacking warehouses on the West Side. . . . From the breakfast carts down on Broadway. (McCann 2009, 4)

McCann's opening collapses geographic space within the city, creating a viewing collective from the disparate throngs of people gathered on the Staten Island Ferry or walking down the sidewalk in Lower Manhattan. His novel reminds us that Petit's performance extended beyond the expanse of his 131-foot-long cable to the ground below. Grace Lichtenstein of the *New York Times* reported that "hundreds of spectators created a traffic jam" in the streets below the WTC, while John Goldman of the *Los Angeles Times* wrote that, "Traffic halted on the Brooklyn Bridge; cars stopped near the Trade Center" (Lichtenstein 1974; Goldman 1974). McCann's prose imagines the people on the sidewalks below Petit as engaged in a kind of all-encompassing viewership, predicated not on the singular figure looking down and seeing all, but rather a reverse panopticism born of hundreds of viewers looking up.

Crowds gathered on the sidewalk below the Twin Towers, watching Philippe Petit. New York City, August 7, 1974. Film still from the 2008 documentary *Man on Wire*, directed by James Marsh.

McCann's grounded crowd challenges the ground/sky dialectic, which privileges the aerial view. In *The Practice of Everyday Life*, French theorist Michel de Certeau articulates the relationship between knowledge and sight, describing the viewer perched on the 110th floor of the WTC as akin to a god, able to see the whole city laid out before her. He writes:

Seeing Manhattan from the 110th floor of the World Trade Center. Beneath the haze stirred up by the winds, the urban island, a sea in the middle of the sea, lifts up the skyscrapers over Wall Street, sinks down at Greenwich, then rises again to the crests of Midtown, quietly passes over Central Park and finally undulates off into the distance beyond Harlem. (De Certeau 1984, 91)

De Certeau's description—written some ten years after Petit's walk and made possible because of the public observation deck his feat helped create—is not dissimilar from McCann's. Each evokes the various neighbourhoods of the city, their prose moving a reader from Wall Street to Greenwich, or from the corner of Church and Dey to Sam's Barbershop. If both imagine the geographic sprawl of the city, they invite the reader to experience that space from distinctly different vantage points. While de Certeau looks down, pulled out of the city's grid, McCann drops his reader onto the street, passing beneath the awning of a local business, feeling the sharp jab of an elbow as one is jostled in a crowd of onlookers. Between the two authors, ground and groundlessness become entangled in the confluence of the city's geographic spaces and one's ability to see the city laid out before or below one. De Certeau's panoptic viewer is often evoked as a figure of control or authority over and above the pedestrians crowding the streets below. McCann's description of Petit's walk asks a reader instead to imagine the affective pull between ground and air: one is predicated on the other. It is a description not dissimilar from phenomenologist Maurice Merleau-Ponty's contention that bodies can "catch" movement from other bodies (Merleau-Ponty 1964). Theatre scholar Peta Tait writes, describing a viewer of a circus or aerial performer, "Merleau-Ponty's idea of catching is not a literal touching but perceptual attunement and engagement of the whole body that is oriented to others through its pre-existing history of movement . . . and this catching is underpinned by . . . sight in particular" (Tait 2005, 149). If McCann focuses on the affective awe Petit inspired, Merleau-Ponty and Tait encourage a reading of the pedestrian spectator that links affect to embodied empathy and, further, links that spectator's body to Petit's far above.

McCann describes the crowds watching Petit as hushed and still, descriptions borrowed from contemporary news accounts.[5] While descriptions of Petit's walk highlight his movement—eight passes across the wire!—they also note his stillness: poised for what seemed like minutes at the edge of the WTC's roof. To stand still, to *stage stillness*, as performance studies scholar Harvey Young reminds us, renders the embodied and phenomenological experience of being stilled legible as a site of control and authority (2010). Groundlessness, however, articulates a *lack* of authority or structural control. We might imagine these moments of stillness, then, which circulated between Petit and his audience, as articulating not the stasis of capture which Young discusses, but rather the disruption of authority, which dance scholar André Lepecki discusses (Lepecki 2006, 1). In standing still and staring upward, the crowds gathered to watch Petit disrupted the early morning commutes of thousands of New Yorkers, slowing business in the financial district for much of the day. There was a traffic jam on the Brooklyn Bridge; the NYPD struggled to figure out just what charges to bring against Petit. The stillness, then, of Petit and, even more so, of the crowds gathered to watch him rendered legible—if only momentarily—the potential for authorial disruption contained within groundlessness.

Scholars like Johnston describe the affective potency our cultural imaginary holds in keeping Petit aloft, as she describes it. Johnson argues that by imagining our own experiences walking, standing atop a tall building, or using Petit's walk to eulogize the fallen towers and those who died, a contemporary audience "reclaim[s] a space whose meaning changed irrevocably in the years since," 1974 (Johnston 2013, 34). She argues that we project ourselves, phenomenologically and affectively,

into Petit's performance; groundlessness offers a means to expand upon Johnston's contention, revealing the ways in which such projection is not only about a kind of retroactive remembrance, but is also tied to the historical context of the day of his performance. Petit's walk, in other words, was never only *his* walk. Rather, the politico-aesthetics of groundlessness his feat articulates was contingent on the space between ground and open air, between viewers looking up and his body poised in the hazy morning sky above.

The tension between ground and groundlessness offers a way to imagine the collective ideology contained within Petit's performance. No longer an act of single-minded individualism, groundlessness gestures toward the community of onlookers, accomplices, arresting officers, and construction workers who constituted the scope of his performance. Groundlessness frames not only the material conditions of Petit's walk, but likewise articulates what ground was absent from his performance. It was, of course, the material ground of the city's sidewalks. If the stability of the viewer standing on Church and Dey seems categorically different from Petit's body balanced so precariously on the cable, the politico-aesthetics of groundlessness becomes a lens through which it is possible to articulate the ability of both figures—the funambulist and the spectator—to disrupt space. Both, whether by breaking into the WTC or blocking traffic, disrupted the city's municipal laws and policies. But only momentarily. Traffic resumed, and the District Attorney's decision to *not* press charges could be read as merely re-instantiating the city's final authorial control.

The World Trade Center Rises: Urban Renewal and the Master Plan

This is a Plan for Lower Manhattan: for its business core, its transportation facilities, its waterfront and its land, for its place in the Manhattan Central Business District and in the metropolitan region as a whole. It is thus not merely a project…but a system of development…in which every phase of downtown life is related in an overall process of planning and change.
  —Carol Willis, *The Lower Manhattan Plan*

When Petit walked across his wire, the two towers had only recently been completed. Indeed, most of the interior of the north tower was still unfinished, allowing Petit and his co-conspirators to pose so convincingly as builders simply surveying the work yet to be done. However, the planning for the WTC reaches back to the late 1940s and renders legible the shifting dynamics of the city's desire to revitalize Lower Manhattan (Willis 2002). The WTC serves as a through line from which to trace the city's attempts to reimagine certain neighbourhoods, gesturing outwards to discourses of urban renewal, community protests against the proposed building projects, and infighting between the leading industrialists of the day. By 1974, as the city neared bankruptcy, its master plan to reimagine Lower Manhattan, quoted in the epigraph to this section, was in disarray. The WTC was behind schedule; the majority of its office spaces were not leased; the landfill, created from dirt excavated from the WTC construction site, and meant to hold an upscale housing development for businessmen who would work in the WTC, was still a stretch of undeveloped dirt. The imagined city of the future that was to rise on the island's tip was not the urban utopia developers had promised. Instead, Lower Manhattan was affected by the city and the nation's financial woes. Groundlessness thus foregrounds the financial *instability* that was to grip the city, articulating how the abstraction of the city's political economy was made manifest in the concrete construction taking place in Lower Manhattan.

As a historiographic frame, groundlessness is an effective metaphor for discussing urban development in the city in the 1970s. The term, however, is also a critical analytic for parsing out the material and precarious relationships that circulate among and across aesthetic production, municipal development, financial speculation, and urban communities. Dance studies scholar Randy Martin theorizes the notion of the derivative, which in finance "came to stand for vast aggregates of wealth unmoored from any particular purpose," through the progressive ethos he assigns to contemporary dance practice. In this shifted milieu, the derivative is harnessed as a logic which allows dance practices "to shuttle between the ground they inhabit and the world that they ripple through," effectively navigating the precarity of dance production (Martin 2012, 75). Groundlessness aims for a similar flexibility—a descriptor I use not unaware of the neoliberal connotations of labour it can evoke—reminding us of Petit's ephemeral gesture as much as it returns us to the financial instability of urban development and speculation.

Responding in the late 1950s to the economic depression of sections of the city, New York, in partnership with a variety of development associations, orchestrated numerous large-scale building projects. Throughout the '40s and '50s the city had attempted to revitalize Midtown Manhattan, and by the later '50s, the city shifted its redevelopment plans downtown. In the late '50s, Lower Manhattan and the Financial District were no longer the financial centre the area had been at the turn of the previous century. Nine- and ten-story skyscrapers, built in the 1880s, dominated the area, which was primarily populated by small, individually owned businesses (Burrows and Wallace 1999, 1050). David Rockefeller, the grandson of John Rockefeller, saw potential in the neighbourhood and spearheaded efforts to revitalize it. He formed the Downtown-Lower Manhattan Association (DLMA), and it was through their efforts that a proposal, the Lower Manhattan Plan, was drafted in 1966. The centrepiece of the DLMA's plan was the development of the WTC, a global nexus of high finance that was projected to secure NYC's position as a city of global economic import (Buttenwieser 2002, 21–27).

The Lower Manhattan Plan was eventually funded by the Port Authority based upon the sheer number of office spaces the proposal would add to Lower Manhattan. Eschewing more established New York architectural firms like Harrison & Abramovitz or Skidmore, Owings, & Merrill, the Port Authority commissioned Minoru Yamasaki to design the centre (Robins 2011, 26). Known for his ornamental design and pastiche of modern techniques and historical motifs, Yamasaki was considered an iconoclastic choice. His initial design for the WTC included dense, detailed grids of overlapping arches. Over the course of the design process, though, the complex façade was stripped down to the barest pattern of arches. Briefly, before the Chicago Tower was built, the WTC was the tallest building in the US, a feat achieved due to the skyscraper's innovative engineering, which included a lattice-like exoskeleton of steel columns and the addition of express and local elevators, thus maximizing rentable office space. "The World Trade Center should, because of its importance," Yamasaki wrote of his design, "become a representation of man's belief in humanity, his need for individual dignity, his beliefs in the cooperation of men, and through cooperation, his ability to find greatness" (Olson 2012). The two tall towers, then, were never only framed as office space; rather, from their inception they were championed as representing American exceptionalism. Refusing the ground, the architectural logic of the twin skyscrapers instead equated exceptionalism with reaching ever higher, with a kind of groundlessness.

While the WTC's grand vertical scale was meant to inaugurate the city as a key financial centre, the notion—even on the part of the architect, who was himself afraid of heights—of actually being in the space seemed unnatural, uncanny. Being able to look down and see the city laid out far below

one was an exhilarating rush, and yet being elevated so far above the grounded flow of the city's streets could also produce destabilizing vertigo. The WTC's campaign slogan read, "It's hard to be down when you're up." The pun attempted to elide the attendant embodied anxiety around skyscrapers, framing the dozens of skyscrapers that were built during the early '60s and into the '70s as symbols of progress and futurity. The slogan, however, was to resonate quite differently by the mid '70s, with the city firmly caught in the throes of an economic recession (Glanz and Lipton 2003, 220).

Connected to the DLMA's plans to redevelop the existing neighbourhoods in Lower Manhattan, the association likewise drafted plans to develop a landfill site along the southwestern side of the island. The landfill, Battery Park City, was to be created from the tons of dirt excavated to construct the WTC's vast basements. Draft plans for the proposed development included residential housing developments and a high-end hotel. Newly elected New York State Governor Nelson Rockefeller (and brother of DLMA's head, David Rockefeller) proposed plans for the landfill site, which, unlike his brother's proposal, included middle- and low-income housing (Gordon 1997, 12). Infighting between the competing developers continued throughout the late 1960s, as each group jockeyed over the amount of middle- and low-income housing Battery Park City was to have (Gordon 1997, 23–26). These fights ensured that, while the excavated debris and dirt from the rapidly progressing WTC construction site slowly formed a stretch of land along the island's waterfront, any long-term development goals for the landfill would remain stalled. Governor Rockefeller had the money to finance any development on the site, and the city of New York, now represented by newly elected Mayor John Lindsay, had the rights to the land (Gordon 1997, 21). Eventually, however, a compromise plan was reached in 1969. In its final version, it largely jettisoned the proposed housing units, clearly articulating for whom the DLMA "city of the future" was meant.

Architecture critic Ada Louise Huxtable wrote in a *New York Times* article that, "Battery Park City is progressive, sophisticated and promising development" (Huxtable 1969). In a review from 1969 in *Architectural Record*, she goes further, describing the development as, "a proposal for new housing, new jobs, and new land . . . perhaps a new kind of urban life" (Gordon 1997, 27). That new kind of urban life, though, was one that projected an urban future seemingly devoid of poverty—or at least not concerned with it. The designs featured a complex and futuristic pod layout, structurally linked by what came to be known as the spine. A shopping mall, as opposed to Governor Rockefeller's low-income housing, acted as a main thoroughfare for the development, linking office spaces to housing (Gordon 1997, 25, 27). Battery Park City, still only piles of dirt and building debris in '69, was hailed as a new model in urban planning. Like the rhetoric surrounding the WTC—a feat of engineering that was to vastly shift the composition of the city for the better—the landfill was imagined as the city of the future, one able to instantly create itself from the cast-off dirt of the ever-rising WTC. When Petit walked between the two towers, Battery Park City was still a stretch of sand and dirt, the abandoned lot indicative of the lack of financial support undergirding the Lower Manhattan Plan, the newly erected WTC, New York City, and, indeed, the nation.

If the WTC was meant to bolster the city's finances, initially it did exactly the opposite. Its completion in '73 "glutted the downtown economy" with office space (Gordon 1997, 51). Just as demand for office space declined due to rising unemployment, the market was inundated with thousands of units of available office space in the newly completed WTC. The excess space sent rents across Manhattan spiralling downward (Gordon 1997, 51). Residential rents, which were tied to office rates, also plummeted, and Battery Park City seemed less and less likely to be profitable, if indeed even feasible. The bond revenue that the Urban Development Corporation had promised to

fund the construction of the housing units on the landfill was rescinded (Harvey 2005, 73). Likewise, the Nixon administration ended federal support for low-income housing initiatives in 1973, so even the small number of low-income housing units the final Battery Park City proposal included became the financial obligation of New York State and the city (Gordon 1997, 52). Floundering under rising interest rents, increasing unemployment, and ballooning debt, neither could fund construction at the landfill. The vacant site revealed the impossible myth of ever-triumphant urban development and renewal and showed that ghosting every urban plan is the possibility of perpetual deferral.

As Manhattan was experiencing rising unemployment, falling rent, and stalled construction, the country also entered a period of prolonged stagflation (Bailey and Farber 2004, 2). The term, coined by pop-economists, was meant to explain the state of the national economy, which was simultaneously experiencing both inflation and stagnation (Bailey and Farber 2004, 2). Throughout the Midwest and Northeast, manufacturing jobs disappeared as more and more factories moved overseas, where labour was cheap and regulations lax. Only a few months after Gerald Ford took office in 1974 the poetically named "misery index" (which aimed to determine how the average citizen was doing by combining unemployment data with inflation) reached a high of 19.9%.[6] The decade's stagnation decimated the city's financial sector, throwing New York into its infamous 1975 debt crisis. The city avoided collapse because the Teacher's Union handed over $150 million dollars to the city from the union's pension fund, a move that bolstered the finances of the city on the backs of its citizen-workers.[7] Two years later, the citywide looting, violence, and mass arrests linked to the infamous twenty-five-hour blackout were blamed on a city discontent with and disenfranchised by the economic downturn.[8] The pervasive racism and corruption on the part of the NYPD led to the targeted arrest of nearly three thousand people during the blackout, primarily people of colour and those living close to poverty. By the end of the decade, a million people had left the city, a population decline that was not to be regained until the '90s, when the success of the city's numerous large-scale gentrification projects began to take effect. The optimistic language of self-renewal and revitalization of the Lower Manhattan Plan seemed, by the mid-1970s, an ironic and cruel jab at the city's economic recession.[9]

For scholars like David Harvey and historians of New York, the city's 1975 debt crisis functions as the culmination and clearest representation of the city's financial woes—a means of framing the city's lack of funding for social services or its rising poverty and police violence (Harvey 2005; Tabb, 1982; Moody, 2007). Rather than replicating this albeit useful history, I instead want to linger on the relationship between the WTC and the Battery Park landfill, proposing the image of the abandoned landfill as one way in which to frame the city's economy. For most of the 1970s, Battery Park landfill defined the visual composition of Lower Manhattan. Aerial photographs from the decade show a strip of undeveloped, vacant land hugging the Lower Manhattan waterfront: they symbolize a city in decline. The placement of the landfill, adjacent to the Financial District, was meant to create a lucrative circuit between it and the immaterial exchange of money, futures, and interests upon which much of the economy of Lower Manhattan was predicated. The landfill does not represent the triumphant groundlessness of Petit's walk; rather, it articulates—through its literal ground, the cast off dirt of the WTC—the financial groundlessness of the city as a whole.

The landfill was built atop (and structurally supported by) the city's derelict piers and abandoned ferry docks, relics of the city's port that thrived a century earlier. In a sense, then, the landfill was materially book-ended by two iterations of capitalist production in the city: the nineteenth-century piers and the twentieth-century WTC. In Zemeckis's 2015 film *The Walk*, the landfill appears in a shot of Petit (Joseph Gordon-Levitt) lying on his back on the cable between the two towers. The

camera is positioned "above" Petit's body and looks down toward what is presumably a computer-generated image of the ground far below, where just visible in the lower right corner of the frame is the expanse of Battery Park landfill. The space is mostly empty piles of dirt, although a few beat-up cars are parked on a section of the landfill that had been paved. While the shot is brief, the juxtaposition of Petit, the WTC, and the abandoned landfill far below is extreme: the freedom of the skyscraper and the squalor of the abandoned lot.

Film still from *The Walk*, directed by Robert Zemeckis. Petit (Joseph Gordon-Levitt) lies down on his cable strung between the Twin Towers. Below him is the undeveloped expanse of the Battery Park landfill.

It is this very juxtaposition that, I argue, shifts the poetic groundlessness of Petit's walk back to the material conditions of NYC in the summer of '74. Linked to the tower's construction, the landfill articulates a notion of groundlessness that indicates a lack of support or foundation. Performance studies scholar Shannon Jackson argues that performance and aesthetic production is contingent upon networks of support, or support systems, whether they be institutional, affective, or community-based (Jackson 2011, 30–33). To assert the landfill as articulating groundlessness, then, is to note the failure of municipal governance, its mandate predicated upon the continued function of social support systems. To evoke Jackson is also to frame municipal planning as a type of performative, or perhaps choreographic, practice, in which smaller elements are interconnected and the entire endeavour is mobilized for particular ends. The landfill, which lingered for over a decade as an expanse of undeveloped land, pointedly reveals the lack of federal, state, or municipal support for the project. The juxtaposition between the WTC and the landfill renders legible the tension embedded within a politico-aesthetics of groundlessness; it is a tension that plays on the literalness of Petit's groundless walk and the underdeveloped, abandoned ground of the landfill. Groundlessness frames the lack of financial support that left the landfill abandoned and, more broadly, left so many of the city's citizens neglected and funding for social services gutted. The vacant landfill and the towering WTC each rendered legible an earlier, brighter moment in the city's planning, one backed by big money and sleek midcentury designs. If the empty landfill, devoid of

development, more clearly telegraphed the city's financial instability, the WTC remained no less an image of the city's instability: a large-scale building project conceived over and above (literally) the welfare of the city's residents.

Groundlessness links the WTC to the abandoned Battery Park City landfill, helps us think across the DLMA's master plans for Lower Manhattan to the city's recession and debt crisis, and frames the slashing of social services through Yamasaki's triumphant rhetoric about the architectural legacy of the WTC. In other words, groundlessness proposes a conceptual analytic for linking urban planning and the effects the city's recession and debt crisis had upon its citizens to the visual depictions of the city itself, namely the abandoned Battery Park City landfill. If the abandoned landfill serves as a visual motif for framing the larger economic downturn in the city, it did not stay empty. By the mid-1980s, building had finally begun. While the city of the future Huxtable praised never did materialize, David Rockefeller's desire for an upscale housing development that would cater to the wealthy and affluent eventually did. The successful implementation of much of what was initially proposed in the 1950s for Lower Manhattan, then, serves as a harbinger of sorts for New York's current situation: a city increasingly pricing out middle- and lower-income families and communities. Groundlessness articulates a kind of promiscuous historiography, framing temporally and spatially disparate links between the New York of the 1970s and today.

A Eulogy to the City: The Walk Now

Not like the brazen giant of Greek fame/ With conquering limbs astride from land to land; Here at our sea-washed, sunset gates shall stand/ A mighty woman with a torch, whose flame/ Is the imprisoned lightning, and her name/ Mother of Exiles.
     —Emma Lazarus, "The New Colossus," 1883

Film still from *The Walk*, directed by Robert Zemeckis. Petit (Joseph Gordon-Levitt) stands on the small balcony surrounding the torch carried by the Statue of Liberty, narrating his high-wire caper to the film's viewer. Behind him is Lower Manhattan, including the Twin Towers.

The Walk opens with a closely framed shot of Petit's face. Looking directly out at the viewer, he begins to describe his most daring and dramatic feat: walking between the Twin Towers. As he

continues to speak, the image shifts. We are now looking at an aerial view of Lower Manhattan; the Twin Towers are barely visible, encased in a wreath of clouds. The shot pulls out so that the face of the Statue of Liberty fills the foreground of the frame. Slowly, the shot pans upward to her crown, then up her arm, to finally rest on the observation deck surrounding her torch, where we see Petit poised upon the deck. Dressed in his signature black turtleneck and pants, he resumes his monologue to the viewer, before inviting us to journey backward in time and across the Atlantic to Paris to witness the inception of his plan to walk between the towers. This framing device recurs throughout the film, disrupting a linear narrative in which Petit and his co-conspirators' plan might unfold as some grand, high-wire heist. Instead, the continual return to the top of the Statue of Liberty positions Petit as a kind of empyrean narrator, not confined in his life or its fictional portrayal by considerations of space or height, safety or legality.[10]

The framing device, however, does more than simply assert Petit's exceptionalism. His walk, as Zemeckis's film articulates, carries a far different meaning in 2015 than it did in 1974; Petit's performance has come to serve as a eulogy for the fallen towers. Standing atop the Statue of Liberty, his act is repurposed to represent freedom, tenacity, and an unbreakable American spirit. Lady Liberty is the nineteenth-century embodiment of the city, and the WTC was symbolic in the 1970s of the city's transnational, financial aspirations. Such aspirations and the urban policies and plans that aimed to ensure they came to built fruition were to leave many New Yorkers—the poor, communities of colour, immigrant communities—out of luck. If Petit's walk has been marked as the moment in which New York embraced the towers, they stood throughout the 1980s and '90s as global symbols of American transnational capitalism and neoliberalism. Groundlessness in this final section thus serves as a means to reflect on the role Petit's walk occupies within the national imaginary. While the appearance of the Statue of Liberty in Zemeckis's film frames an ideological link among Petit, American exceptionalism, freedom, and the fallen towers, here I question the ways in which Petit's walk has been re-cast as a feat of nationalistic will.

The Statue of Liberty stands on Liberty Island in the New York Harbor. It served as the most monumental expression of the relationship between the United States and France in the nineteenth century. Frédéric Auguste Bartholdi, a French sculptor who later in life became fascinated by colossal sculptural works, designed the copper statue, and Gustave Eiffel, the engineer primarily responsible for the Eiffel Tower, built it. Some ten years after Bartholdi proposed the idea in 1875, the Statue of Liberty was dedicated on October 28, 1886, the centennial anniversary of American independence. For a film about a Frenchman inspired by American architecture, the statue serves as a temporal bookend of sorts. Some one hundred years after Bartholdi expressed his admiration for American democracy by conceiving of the colossal Statue of Liberty, Petit expressed his reverence for American architecture by walking between the Twin Towers.

Less obviously, however, the Statue of Liberty invites an investigation between the New York City of the 1870s, when the statue was constructed, and the moment, almost a century later, when Petit undertook his walk. In both periods, the city was experiencing a particularly devastating recession, the effects of which were primarily borne on the backs of its most impoverished or marginalized workers. This analysis, then, resists the direction of Zemeckis's lens, which directs a viewer always to look outwards at the beautifully lit skyline of New York City. Instead, groundlessness offers a way to linger in the abstracted language of defaulted loans, crashing markets, and the lack of municipal support for social services, all of which were to grip the city in fall of 1873.

The panic of 1873 and the subsequent nation-wide depression began in New York City. One of the city's leading businessmen, Jay Cooke, who had invested heavily in the railroads, was unable to fund

the proposed westward extension of the Northern Pacific Railway. Instead, Jay Cooke and Co. filed for bankruptcy. The effects of his company's bankruptcy rippled outward, closing the New York Stock Exchange for ten days and throwing much of the nation into a depression.[11] Life insurance companies in New York City collapsed; real estate values, as in the 1970s, burst, and thousands of property owners in the city found their equity wiped away "as with a sponge" (Burrows and Wallace 1999, 1022). Construction projects, a clear indicator of financial boom times, largely halted; lots that had been purchased years before to construct middle-income homes lay abandoned.

As would be the case with the city's recession in the 1970s, those who bore the brunt of the city's decimated economy were its most precariously situated communities: the working poor, recent immigrants, communities of colour, and the homeless. Unemployment was over 25%; homelessness and hunger grew, and the floors of the city's police stations and almshouses were blanketed with those who had nowhere else to sleep (Burrows and Wallace 1999, 1023). The response to the city's growing impoverishment was discontent on the part of the disenfranchised (the Tompkins Square riot of 1874 was the most famous, and many in power in the city feared the clash was the precursor to a Paris Commune-like takeover) and ridicule on the part of the press and the city's elite.[12] The *New York Graphic*, a popular publication at the time, wrote, "Whining and whimpering are as useless as they are disgusting," while the *New York Times* stated that the "natural laws of trade" were simply "working themselves out" (Burrows and Wallace 1999, 1023). One of the biggest impacts the depression had upon the city's workers was the decimation of the unions; by 1880, the city's unionized rank and file had shrunk from 45,000 members to 5,000 (Burrows and Wallace 1999, 1027). Groundlessness offers a metaphoric framework for thinking between the vaulted heights— literal and symbolic—of the Statue of Liberty's torch and the grounded effects of the city's concurrent recession. By analyzing Zemeckis's framing device not only through the symbolism of the Statue of Liberty—freedom, enlightenment—but also through the city's political and economic history, the Statue, like the abandoned Battery Park City landfill, returns us back to the ground and to the effects of the city's economy upon its citizens. Groundlessness links the symbolic and discursive potency of towering edifices like the WTC or the Statue of Liberty, the former representing twentieth-century globalization and the emergence of neoliberalism and the latter a nineteenth-century understanding of *liberté*, with the city's economic landscape, and to the material effects the city's economy has upon its citizens.

The Statue of Liberty has long stood as a visual icon of freedom—or its demise—in the US cultural imaginary. Think of the fallen Lady Liberty, buried in sand and eroded by the tides, in the final scene of the 1968 version of the *Planet of the Apes*, or the image of the drowned statue in the 2001 film, *A.I.* Likewise, protest groups have used it to highlight the discontent about the United States purportedly valuing "freedom" yet continually disenfranchising certain minoritarian communities through governmental policies. In August of 1970, protestors affiliated with the upcoming nationwide Women's Strike, organized by the National Organization for Women, unfurled a banner reading "Women of the World Unite" from the statue's pedestal. In 1977, and again in 2000, Puerto Rican activists illegally gained access to the statue's crown and unfurled the flag of the unincorporated US territory. Petit's position atop the Statue of Liberty in Zemeckis's film thus places him—supreme cypher of anarchist joy and liberty in the film—atop a symbol most often linked to nationalist (and capitalist) notions of freedom. The film's repeated framing device certainly underscores the illegality of his performance; yet it also, I would argue, more clearly alludes to the tempered promise of the nation's symbolic gatekeeper, welcoming yet always regulating the huddled masses who might seek shelter at the nation's shores.

The Statue of Liberty functions as a potent visual eulogy for the fallen Twin Towers and a reclamation of the notions of freedom for which the WTC came to stand in the days, weeks, and years following 9/11. By placing Petit atop the statue, Zemeckis positions his film as a monument or a eulogy to the fallen towers, narrating Petit's walk through American ideologies of freedom. The Statue of Liberty's survival in the face of the devastation of Ground Zero across the harbour came to symbolize the city's resilience, a resilience extended in *The Walk* to retroactively paint Petit's feat as representative of resilience and ingenuity "unique" to the American national imaginary. Schotzko opens *Learning How to Fall* with photojournalist Richard Drew's photo *Falling Man*, which depicted a man falling from a window of the WTC on September 11, 2001. The photo, in her book, serves as a starting point for articulating the entanglement of reality, representation, and cultural production in a post-9/11 world. Falling through, in her argument, becomes a way to theorize the shift from real event with material consequences to aesthetic practice, the consequences of which might be no less material. The phrase, though, like Merleau-Ponty's idea of catching movement, imagines a type of collectivity in which the affect of the fall is never singular but multiplicitous (Schotzko 2015, 57). If Zemeckis's film seems shadowed by the fall, groundlessness, as it emerges through Petit's walk, is not only about movement (the fall of the towers that now renders his feat impossible or the suspense of if he would fall) but also about a certain stillness. Spectators stare upward, arrested in their morning commute by the spectacle of Petit's figure or the funambulist lying still on his back on the wire. Groundlessness, thus, reminds us of stillness's affective dimensions: of awe of Petit's groundless feat. It also, however, engages the way the mediatization of his walk (the still images that document his feat or Zemeckis's film) affirms, perhaps overdetermines, the way in which his feat has become archived, remembered, and reproduced.

The film ends with an image of the Twin Towers; it is night and they are illuminated. The surrounding skyline fades away and the viewer is left with only the outline of the WTC. If *Falling Man* and the fallen towers indicate the impossibility of ever re-performing Petit's walk, stillness, groundlessness, freezes it in amber. The film fades to black as the towers, seemingly transformed into glowing embers, pulsate before themselves fading to black.

Ground Zero and a Space of Zero Ground

The essential thing is to etch movements in the sky, movements so still they leave no trace.
        —Philippe Petit, "On the High Wire."

August 2014 was the fortieth anniversary of Petit's walk between the towers; September of this year marked the fifteenth anniversary of 9/11. The WTC has been rebuilt, now One World Trade Center. Its glittering tower rises, as did the Twin Towers, above the surrounding skyscrapers. Coincidently, when I began this project, I lived in New York City. I had lived in the city for nearly a year but had only ventured to Ground Zero once before. Exiting from the wrong subway stop, I found myself confronted by a tall chain link fence and a vast emptiness in the city's skyline. As I began research on Petit, I returned to the site; the emptiness I recalled from my previous experience was gone. Instead, there were dozens of cranes and three half-built skyscrapers. Sunglasses on, I stood amidst a crowd of people. It was surprisingly quiet. The usual din of the city's streets was muted. The slow-moving groups of people crowding the sidewalk mirrored—echoed—the slow, almost languid dips and lifts of the cranes. It was a delicate dance of metal and steel, of cranes and dump trucks, a choreography that slowly inched its dancers upward, recreating, rebuilding the scar of an emptied skyline. My gaze drifted upward, away from the reality of the scene before me, attempting to imagine

the spectre of Petit's small figure poised at the edge of the absent north tower of the WTC. I stared into empty sky. My mind's gaze shifted from Ground Zero to the space of zero ground, over a thousand feet in the air. My gaze shifted from the construction site before me, shifted from the need to remember and somehow bear witness to the national wound—a city's, a nation's trauma—to a decades-old memory of transgression.

I stood in the lengthening shadows of the Ground Zero construction site. Above me, towering on all sides, was a whole world of seemingly "empty" air, compressed between the skyscrapers of the financial district. This open air is the world of Petit's groundlessness; his walk existed "at the threshold of the visible in the sky, [when] movement and stillness are held as one," and where ground and groundlessness entangle (Heathfield 2009, 43). Yamasaki sought, with his narrow windows, to foreclose that threshold of the visible, sought to eliminate the ability to trace the open air with each careful step of the funambulist. Petit's walk placed his body and those of his audience members many feet below in relationship to that threshold, which twines between air and ground. His diary from the early 1970s lays out his philosophy of high wire walking; he writes, "the essential thing is to etch movements in the sky, movements so still they leave no trace" (Heathfield 2009, 43).

Notes

1. See, among other works, Jackson 2011, 2012; Martin 2012; Rosenberg 2012. See also, in critical thought, Hardt 2006; Hardt and Negri 2004; Hardt and Virno 1996.

2. A small selection of such scholarship, across urban studies, history, and performance studies includes such works as Brecher and Horton 1993; Delany 1999; Gandy 2002; Miller 2016.

3. See Johnston 2013; Martin 2012; Schotzko 2015; Levin 2014.

4. See Lichtenstein 1974.

5. John Goldman (Goldman 1974), writing for the Los Angeles Times in 1974, describes spectators as "gap[ing] in amazing," and left "breathless" by Petit's feat. "All eyes," Goldman continues, "were riveted upwards."

6. In an odd historical coincidence, a mere two days after Petit's walk between the two towers, President Richard Nixon became the first president to resign from office. Mr. Nixon met the press for one last meeting on the White House lawn and remarked, "I wish I had the publicity that Frenchman had." Performance studies scholar Chloe Johnston writes that "Petit's successful walk was not only a 'diversion' from the drama of this country's first presidential resignation, but could also be understood as a powerful rebuke, a symbol of triumph and bravery amidst a time of cowardice and cover-ups." Bailey and Farber 2004, 4; Johnston 2013, 31.

7. As David Harvey explains, the answer to the city's debt was an important step in inaugurating neoliberal policies on a national and international stage, laying a blueprint for the way in which US was to deal with debtor countries. Harvey 2005, 73.

8. Mayor Beame, lampooned as a beggar on the cover of Time magazine during the debt crisis of two years earlier, accused Consolidated Edison, Inc. of "gross negligence," an accusation that was to stand up in court.

9. As noted on page five, Randy Martin's essay contextualizes the emergence of the downtown art scene, particularly dance, in New York City with the decimation of the manufacturing sector that had dominated business in Lower Manhattan and SoHo. As businesses increasingly closed, those spaces were left empty, and artists—like Trisha Brown—either purchased spaces or squatted in them. Martin 2012, 71.

10. The observation deck surrounding the torch was only ever open to visiting dignitaries on special request, but it was permanently closed in 1916 following infrastructural damage to the statue's arm.

11. The effects of the US-led depression were felt across the Atlantic in Europe, leading, in part, to a two-decade-long depression in the UK. Burrows and Wallace 1999, 1022.

12. The Tompkins Square riot of 1988 likewise focalized clashes between the city's elite, backed by the authority of the NYPD, and its most marginalized communities.

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Knowing Ways in the Digital Age: Indigenous Knowledge and Questions of Sharing from Idle No More to *The Unplugging*

Kimberley McLeod

> Unlike other minorities, questions of the Digital Age look different from the perspective of people struggling to control land and traditions that have been appropriated by now dominant settler societies for as long as 500 years.
> —Faye Ginsburg

> It's not over. We're not over.
> —Yvette Nolan, *The Unplugging*

At the end of 2012, the Idle No More movement burst onto the public stage. Within a month, what had begun with modest teach-ins organized by four Saskatchewan women had quickly morphed into a national—and even international—movement broadly promoting Indigenous Sovereignty, empowerment, and recognition. The movement started as a means to oppose Bill C-45, legislation put forward by Canada's then-Conservative government. The 450-page omnibus bill included several proposals members of Idle No More considered detrimental to Indigenous communities. In particular, the women who began Idle No More were concerned about changes to Canada's Indian Act—an often maligned statute that sets the framework for the federal government's relationship with Indigenous peoples. Bill C-45 would have altered the Act to adjust how reserve territory could be surrendered and leased. It would also have changed the Environmental Assessment and Navigable Waters Protection Acts, removing environmental assessment requirements from some projects. In opposition to the bill, on December 10, 2012 Idle No More organized their first National Day of Action, which attracted thousands of participants and seized the attention of media across Canada. The movement remained a major topic of discussion throughout the winter of 2013 and—although its media presence peaked during those few months—continues to host protests, events and outreach within Canada and internationally.

Tracing Idle No More's tactics is a challenging task as it is a dispersed, leaderless movement that encompasses a multitude of nations, approaches, and performance forms. As the movement has spread to include both Indigenous participants from different nations and non-Indigenous allies, any discussion of Idle No More will inevitably be partial and unfinished. That said, one common thread throughout much of the movement has been the use of digital technologies, which is an increasingly common aspect of contemporary social movements. While the Idle No More movement relies on many in-person, real-time events—like round dances, flash mobs, teach-ins, marches, and protests—much of its organizing and visibility has been through new technologies.[1]

When writing about Idle No More, activists, critics and organizers often refer to it as #IdleNoMore—commingling online aspects of the movement with its very identity. For example, Dory Nason, an Anishinaabe professor in the University of British Columbia's First Nations and Indigenous Studies Program, calls it "the #IdleNoMore movement" in a blog post about Indigenous

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women's roles in Idle No More. The post appears on the blog site of the journal *Decolonization: Indigeneity, Education & Society* (Nason 2013). On this site, all posts related to the movement include the tag "#IdleNoMore" rather than "Idle No More." Nason's post was also reprinted in the Kino-nda-niimi Collective's book *The Winter We Danced*, which compiles Idle No More related writings from the winter of 2012–13. Throughout the book, other authors, including Glen Coulthard, Wab Kinew, and Hayden King also refer to the movement as #IdleNoMore (Coulthard 2014; Kinew 2014; King 2014).

Use of this hashtag started when the movement's co-founders began to promote events and live tweet teach-ins from late October to early December 2012. For example, on November 30, 2012 one of the co-founders, Cree Tanya Kappo (@Nehiyahskwew), wrote "Tweeting up on Sunday, December 2, the #IdleNoMore event in Alberta. Lets get it trending!" The hashtag quickly took off, with 11,416 mentions on December 10 and almost 40,000 mentions on December 21 (Donkin 2013).[2] As online responses to the movement proliferated, #IdleNoMore rapidly became unmoored from a single starting point and instead became a means for participants to comment on numerous threads related to the movement. The main Idle No More website and their Facebook and Twitter pages have become additional spaces for educating and organizing on a number of issues, ranging from discontent over the government's lack of consultation with Indigenous peoples to concerns over water and housing quality on reserves and ongoing violations of treaty rights. Other online spaces built into the movement include the blogs Divided No More and Decolonization, and numerous podcasts and webinars. Digital performance theorist Sarah Bay-Cheng argues that this kind of digital presence marks a form of participation where "people do not participate by being there; people are 'there' by participating" (Bay-Cheng 2010, 130). In the case of Idle No More, this participation extends the movement's focus on "Indigenous ways of knowing" into digital spaces, where participants can engage with the movement even when they are geographically separated from one another (Idle No More 2013). Online participation also allows for a diverse range of voices to gain prominence—which pivots away from dominant tribal political structures that tend to place men in positions of power.

Idle No More's use of technology reflects the prominent role new media can play in facilitating the sharing of information and promoting previously under-recognized voices. However, many critics counter optimism about the power of new technologies, and social media in particular, by pointing to issues such as the co-option of information, barriers to access and the increasing corporatization of the web (see, for example, Gladwell 2010; and Lovink 2011). These concerns relate to the Idle No More movement as many participants are wary about how mass media pick up the words they post and how sharing in public online spaces opens them up to racist and hateful responses. Following anthropologist Faye Ginsburg, such digital exchanges need to be viewed from an Indigenous perspective that takes into account histories of colonialism and appropriation, and the biases and exclusions embedded in the ways we talk about digital spaces (Ginsburg 2008, 139). For example, in certain rural areas and parts of Canada's far north there are locations without reliable or affordable Internet access. This lack of dependable access means populations in these areas may be excluded from digital exchanges.

In response to Ginsburg's provocation, in this essay I delve into questions surrounding Indigenous knowledge sharing by weaving together two different performative contexts: participatory media use in Idle No More and Yvette Nolan's play *The Unplugging*. Nolan, who is Algonquin, creates a work that is seemingly placed outside the contexts of mediatization and thus the reverse of Idle No More's digitally connected, boisterous actions. It is set in an undisclosed time in the future, in the

aftermath of an event that the characters refer to as "the unplugging." After this global catastrophe—in which electricity stops functioning—an isolated community deems two older women a useless burden and banishes them (Nolan 2014, 21). And yet, while the digital realm no longer exists in Nolan's future, the play functions as a meditation that complicates popular debates about the political utility of social sharing. Tensions between the two women, Bern and Elena, evoke contemporary debates about online sharing and whether there is a need for Indigenous communities to create and use their own spaces.

By placing her characters in a future dystopia without the technology at the core of debates about new media and activism, Nolan sets the stage as a blank slate from which to re-envision modes of sharing in our media-saturated world. Nolan highlights the personal and subjective nature of knowledge sharing and points to an array of pressing issues relating to how we use technology, who gets access, and whose voices get amplified in various online spaces. The play advances the possibility of more horizontal modes of sharing, where Indigenous women—often left out of dominant power structures—take on a major role in organizing and educating. This approach suggests that Indigenous perspectives might extend and challenge existing notions about the relationship between mediatization and performance as modes of social critique. Nolan's piece veers toward the perspective that, in order to have this impact, artists, community members, and activists should continue to share knowledge even though appropriation and violence are possible outcomes.

In this essay, I work relationally by placing Nolan's play within the larger context of Idle No More. Moving between these two performance forms situates theatre and performance studies as co-imbricated, rather than competing methodologies. This approach also embraces Lakota Chadwick Allen's concept of a trans-Indigenous method that does not supersede the study of particular nations, contexts, and traditions but "complement[s] these by augmenting and expanding broader, globally Indigenous fields of inquiry. The point is to invite specific studies into different kinds of conversations, and to acknowledge the mobility and multiple interactions of Indigenous peoples, cultures, histories, and texts" (Allen 2012, xiv).[3] This process allows for connections between different moments and locations, while simultaneously considering nation-specific contexts. However, this method of working across has limitations, as I have selected certain voices (from particular nations) and activist moments to highlight in my analysis.

In a trans-Indigenous context, there are also many modes of Indigenous knowledge. Cree/Saulteaux scholar Margaret Kovach defines Indigenous knowledge as "a specific way of knowing based upon oral tradition of sharing knowledge. It is akin to what different Indigenous researchers, the world over, identify as storytelling, yarning, talk story, re-storying, remembering" (Kovach 2010, 40). The plural form of "Indigenous ways of knowing"—used within Idle No More—highlights how there is no singular mode of Indigenous knowledge. In the context of Idle No More, knowledges are formed and produced via different technologies, something that Indigenous communities have done throughout history through the development and use of new tools. In Nolan's play, "ways of knowing" tend to relate to knowledge about land and resources; the play itself can also be read as a means of knowledge-making through its function as a storytelling device. This example shows how the theatre provides an alternative set of tools for considering how knowledge is transferred, raising larger questions about the containers that convey cultural meaning.

I come to this research as a scholar interested in performance, new media and social movements—and the potential values and pitfalls of using digital tools for activists and artists. As I delve into issues of ownership and appropriation, I am aware that I risk reinforcing the very problems I

discuss. Idle No More is a diverse and ever-evolving movement, and I want to avoid reducing it to singular events or individual voices. As I am a Canadian of settler ancestry, I aim to speak with rather than for the Indigenous scholars and activists I cite, and I do not want to impose a framework on the actions of Indigenous activists. With this goal in mind, I foreground Nolan's own readings of her text and an array of Indigenous voices from various nations in relation to Idle No More.

Questions surrounding knowledge sharing also relate to interactions between Indigenous and non-Indigenous populations. In the final section of this essay, I address this kind of exchange by moving from a juxtaposition of my two case studies to a triangulation that adds in a discussion of the Toronto production of *The Unplugging*, which was produced by Native Earth and The Factory Theatre in 2015. The production became embroiled in a controversy about ethnicity and casting, which led to debates mirroring the conflict at the heart of the play. Critics of the production claimed that Bern and Elena could only be portrayed by performers who openly identify as Indigenous, which again raises questions about how Indigenous knowledge should be shared. These critiques pushed up against the explicitly intercultural approach of the production—an artistic process centred on making theatre more inclusive. In this case, the production team incorporated the Indigenous worldview of the play into the rehearsal process as a means to educate a diverse production team. This third example shows how theatre practice also raises questions about sharing, and how embodied performance is yet another container in a multifaceted media landscape that challenges how we think about knowledge sharing.

The Unplugging: A Meditation on Sharing in a Post-digital World

I first saw *The Unplugging* as a reading in 2011—before Idle No More emerged—and then as a full production at the Factory Theatre in Toronto in March 2015. The play, which premiered in Vancouver in 2012, is an adaptation of an Athabaskan story that Nolan first encountered through Velma Wallis's 1993 novel, *Two Old Women*. Nolan's version of the story has a simple, stark aesthetic. On the surface, the play falls into the camp of digital pessimism, supporting arguments that technology fails to provide space for meaningful knowledge building. The women lament the loss of both archival knowledge, lost in the unplugging, and embodied knowledge, lost before the unplugging as we shifted our focus to electronic and digital repositories. In reflecting on the unplugging, Elena tells Bern to "think of all the information that disappeared, in a blink. All the things we stopped writing down and putting in books, all the things we stopped teaching our children, all the things we need to know now" (Nolan 2014, 10). Over the course of several months, while living in an old camp in the wilderness, Bern and Elena start to re-discover "things we need to know now." Elena has a wealth of knowledge about the land, learned from her grandmother who "never really trusted the technology" (12). She teaches Bern to hunt and use resources, and the two begin to thrive, which suggests a move away from our highly mediatized existence might lead to a more productive relationship with the land and one another.

However, the women's peace is interrupted by an interloper who appears to be the opposite of Bern and Elena in every way. He is young and male. Yet he claims to have one thing in common with them—that he was cast out from the same community. The man—Seamus—tells the women that since they left the community, inequalities have only increased, with the main man in charge—Laird—proclaiming himself the sole leader. He claims the community is now focused on hoarding weapons and protecting themselves from the outside. Seamus says he tracked the women down to learn from them. He declares he is prepared to take on this knowledge in the context of "the

unplugging" as it "kind of wiped me clean, and I can start learning all over again. But important things this time, not just video games and Twitter, but things like what time of day it is from the sun, and what we can eat from the land" (Nolan 2014, 42). Again, this section implies that much has been lost with increasing mediatization—things that could only be found if we look back to earlier, pre-digital practices.

Seamus' appearance leads to the main tension in the play, as a rift forms between Bern, who wants to help him, and Elena, who is suspicious of his intentions. Bern ends up teaching Seamus skills such as hunting, finding water and knowing what plants are edible, much of which she learned from Elena. Bern believes that the knowledge is not theirs to keep—if they keep it for themselves they banish Seamus and reproduce the system that rejected them. Elena, on the other hand, rejects Seamus' requests, fearing that he wants to steal their knowledge and take it back to the community. When Elena's prediction proves true and Seamus suddenly departs, the debate between the women boils over:

> ELENA. Now that you have taught him everything you know, everything I taught you. He's gone back, bearing that gift, to that place, that place that spat us out like rotten meat. It is his passport back in.
> BERN. So what if he did, Elena. They need to know . . . It wasn't ours to keep . . . the knowledge, the things I taught him, the things you taught me, maybe he will go back and teach your daughter . . .
> ELENA. teach them? How long before they show up here with weapons to take it by force? (Nolan 2014, 57–58)

Though the entire play occurs in a world without recent technological advances, the debate between the two women echoes many anxieties surrounding the role new technologies play in social movements. For movements like Idle No More, where a large amount of digital content is shared via corporately owned websites like Facebook and Twitter, there are downsides to open access—such as misinterpretation and appropriation. Sharing information in publicly accessible online spaces has also made the Idle No More movement open to dissent and responses from those who do not support their tactics or goals.[4] Individual users can respond to pro-Idle No More tweets with critiques, which has led to the circulation of hateful language and Indigenous stereotypes.[5] While other social movements also deal with these issues, I follow Ginsburg in insisting that this sharing also poses unique challenges for Indigenous peoples who live with ongoing histories of appropriation and colonial violence. Kimberly Christen highlights how the dangers of sharing via new media are particularly acute for Indigenous peoples. She notes that many Indigenous communities view the concept of open access to information as "just another colonial mash-up where their cultural materials and knowledge are 'open' for the profit and benefit of others, but remain separated from the sociocultural systems in which they were and continue to be used, circulated, and made meaningful" (Christen 2012, 2879–80).[6]

In line with Elena's concerns, there are other drawbacks to utilizing visible and open communication systems, like the social media platforms that became central to Idle No More's sharing. An April 2013 report by Global News revealed that federal officials in the office of Aboriginal Affairs had been following the #IdleNoMore hashtag closely. According to documents acquired by Global News' Rebecca Lindell via the Access to Information Act, officials regularly monitored the hashtag use and included specific tweets in reports about the movement sent to high-ranking government officials (Lindell 2013). In 2015, reports also emerged that the Aboriginal Affairs department had

shared information with Canada's spy agency, CSIS, and CSIS had sent reports about planned protests back to Aboriginal Affairs (Barrera 2015).[7]

In response to dangers like surveillance and violence, digital scholar Geert Lovink advises activists and communities to participate in offline, local organizing to avoid being watched (Lovink 2011, 159). He believes that organizations must move toward "tighter structures that can facilitate and coordinate collaborative work on cultural, political, and educational projects" (167). This need for "tighter structures" points to a dilemma in an increasingly digitized world: should communities and organizations use publicly accessible sites—where they often open themselves up to broader involvement, but also hateful, unproductive dialogue—or, alternatively, find more secluded places to exchange information? How does performing with digital tools both lead to new political possibilities and also limit or endanger users? How can artists and activists balance the importance of visibility and the value of anonymity for organizing? These questions circle back to Bern and Elena's debate about whether to share their knowledge with Seamus—as doing so might lead to violence and the destruction of the new life they have built for themselves. The dangers that come along with digital sharing also bolster the anti-technology stance taken by the characters early in the play.

While the first half of *The Unplugging* suggests that an open approach only exposes Indigenous communities to potential violence and appropriation, the play also complicates a simple protectionist solution. In the end, Seamus returns to the women and admits he did take their knowledge back to the very community that banished them. However, he now claims Laird is dead and the community wants the women to return as elders who will lead by choosing to share their knowledge (Nolan 2014, 66). He also tells them he has brought Elena's daughter and grandson with him to the camp. The play concludes with Bern and Elena deciding to go with Seamus. Elena excitedly prepares to meet the visitors—the eagerness to be reunited with her family quickly overcoming her suspicion of Seamus. As the play ends before this reunion, there is a chance that Seamus can still not be trusted. Yet, Bern and Elena believe him and trust that their community has changed its ways. Their decision means Bern's viewpoint overcomes Elena's, as the two do not want to reproduce the gate-keeping of knowledge and resources that contributed to their own banishment.

If Seamus' story is to be believed, the community's shift reflects a new appreciation for knowledge from below. This kind of horizontal knowledge-making is also a strength of Idle No More, particularly through its participants' use of social media, which circumvents traditional mass media and amplifies voices not normally heard (Callison and Hermida 2015b; Kinew 2014). While the play does not address online sharing directly, Elena's move from protectionism to sharing opens up her community to previously sidelined voices. Uses of the #IdleNoMore hashtag demonstrate how such horizontal networks can be built via digital tools. Social scientists Candis Callison (Tahltan) and Alfred Hermida outline how various voices gained prominence within Idle No More not through traditional institutional authority, but "by the degree to which they were retweeted," which reflects a process of knowledge making (and affirming) from below (Callison and Hermida 2015b). The two studied 743,365 tweets using the #IdleNoMore hashtag from December 2012 to January 2013. In their analysis of this data—with a particular focus on retweets—they conclude that "the crowdsourced elite . . . is composed of a greater proportion of indigenous individuals who are usually absent from mainstream media representations" (Callison and Hermida 2015a, 710). This amplification of under-heard voices challenges Lovink's suggestion that activists would benefit more from anonymous, offline organizing and Elena's protectionist stance from earlier in the play. Instead, Idle No More's public actions—including those online—have increased the visibility of

Indigenous peoples. This visibility is a key tactic for holding the government and general public accountable for ongoing histories of racism and environmental abuse. For example, the movement has organized a number of national days of action with rallies and demonstrations across Canada— events that gain media attention due to the sheer number of participants taking over public spaces.

This flipping of power structures via new media supports Ginsburg's understanding of how Indigenous users can take up digital tools to challenge troubling dominant discourses about mediatization. Ginsburg notes that commonly used phrases "Digital Age" and "Digital Divide" rely on definitions that problematically place the global North as the centre of digital practices and obviate questions of power and control that are especially keen for Indigenous communities whose traditions continue to be appropriated and commodified without their permission (Ginsburg 2008, 129–32).[8] At the same time, she believes that these limited definitions create opportunities for expanding our current understandings of digital spaces. So, when Indigenous artists, activists, and organizers—like those involved in Idle No More—take up digital tools and share online, they dismantle the assumption that Indigenous communities are out of step with current times and open up seemingly narrow definitions, making them fluid rather than fixed through the integration of alternative perspectives (129). She argues that this kind of engagement in new media spaces can be linked to "the broader issues of self-determination, cultural rights, and political sovereignty, and may help bring some attention to these profoundly interconnected concerns. Indigenous media offer an alternative model of grounded and increasingly global relations created by indigenous people about their own lives and cultures" (141). Callison and Hermida's study shows how this "alternative model" can work in practice when digital engagement raises the visibility of under-represented demographics.

Within the Idle No More movement, this shift has been seen in the prominent role women have played—both in person and online.[9] The movement, which was started by four women, has been continually propelled forward by female voices and has an eco-feminist bent, with participants at least initially fighting against legislation that would erode Canada's environmental protections. Anishinaabe writer and artist Wanda Nanibush argues that, "like the drum at the centre of the round dances is the heart of the mother earth, the women maintain the heart at the centre of the movement" (Nanibush 2014, 342). She claims this relates to Idle No More's grassroots nature, as this is a location from which Indigenous women have historically worked.[10] Nolan observed such dynamics in her own experiences at Idle No More events. She admits, "I [was] astonished to hear male elders at Idle No More gatherings telling the men to get behind the women, literally and figuratively, because the women were now leading" (Nolan 2015, 9). Part of this surprise is likely because Nolan claims men tend to self-identify as elders and leaders of the community, while women do not (Nolan 2016). Following Peggy Phelan's provocation that visual representation— particularly when it comes to women's bodies—does not automatically give those who are normally underrepresented political influence, I want to avoid oversimplifying the complex ways that this increase in representation has played out (Phelan 1993, 26). Yet, following Nanibush and Nolan's experiences, the activities taken up by women in the movement—from organizing teach-ins and marches to giving speeches and writing tweets and blog posts—have the potential to challenge norms concerning who performs in particular ways and particular locations.

This shift relates to the concept of "horizontalidad," which has become a marker of contemporary social movements. According to social movement scholar Marina Sitrin, the term emerged out of protests in Argentina in 2001 but can also be linked to many other contemporary political movements in different geographic locations, such as the work of the Zapatistas and the Occupy

movement (Sitrin 2007, 2012). Sitrin describes horizontalidad—translated as horizontalism in English—as a mode that "[constructs] new types of networks that reject the hierarchical—'power-over'—template bequeathed to them by established politics in favor of organization on a flatter plane, with the goal of creating a 'power-with' or more egalitarian model" (Sitrin 2007). Key to this new kind of network is a tilting from vertical to horizontal exchanges. While Idle No More has goals related to change within existing political structures, the movement also incorporates horizontalism through the foregrounding of female voices and distribution of events.

The Unplugging also features voices frequently omitted from media representations and sidelined in discussions about digital cultures. In the play, the two older women go from being thrown out to becoming a kind of "elite" through their knowledge about the land and survival. In her book *Medicine Shows*, which traces Indigenous performance in Canada, Nolan notes "the core values of women, consensus, generosity, elder respect, and connection to land all formed the base of the world that Bern and Elena begin to build together"—a "world" that they then share with Seamus and presumably their community (Nolan 2015b, 92). While Elena takes on the role of the leader by teaching Bern the skills she learned from her grandmother, Bern takes on a leadership role when Seamus enters the scene and she teaches him about the land. This chain of knowledge sharing works to dehierarchize information and moves it from the older women to a younger man.

This sharing also potentially relates to settler-Indigenous relations, as it is unclear what Bern and Seamus' ethnic backgrounds are. In an interview with the author, Nolan claims that, while Elena is definitely Indigenous, the backgrounds of the other two characters are intentionally ambiguous. She notes that Bern "could be [Indigenous] but doesn't necessarily have to be" and that this "ambiguity is purposeful because this play is about [Canada]" (Nolan 2016). In Nolan's view, Bern's unclear background has the potential to illuminate a history of Canadians denying their Indigenous heritage (particularly in the wake of the government-led cultural genocide enacted through the residential school system). On the surface, Seamus appears to be non-Indigenous through his discussion of names. He claims his Irish name came from the fact that "my folks had a thing for the old country—though they were born and bred here" (Nolan 2014, 34). Then, when attempting to get Bern to tell him her name, he reveals his embeddedness in white culture by stating "that's your opening to say—my name is—Cathy or Stephanie or Michelle or whatever" (35). However, Nolan points out that, like Bern, the script does not explicitly situate him as non-Indigenous. In fact, she originally wrote the part with actor James Cade in mind. Although Cade self-identifies as Irish, he also has some Indigenous heritage (Nolan 2016).

The intentional ambiguity about Bern and Seamus' ethnic backgrounds means the horizontal knowledge sharing that occurs in the play can be received as either a form of educating settlers or as a means through which the characters reconnect with their Indigenous roots. Whether she identifies as Indigenous or not, Bern adopts Elena's knowledge as her own. When Bern first meets Seamus she claims that *mukwa*—a term she learned from Elena—means bear "in my language" (Nolan 2014, 31). This knowledge then spreads from Bern to Seamus through his eventual adoption of Anishinaabe phrases throughout the play—a staging of how re-performing moves knowledge through different bodies. When he first meets Elena, Seamus shows what he has already picked up from Bern, asking "meegwitch. That's right, isn't it? Thank you?" (41). When he returns at the end of the play, his adoption of the language becomes more confident (65). However, the knowledge Seamus gains is deeper than just language, as he learns the importance of elder knowledge, community building, and respect for the land.

The need to share knowledge goes back to Nolan's claim that the play is "about Canada" rather than about Indigenous communities. This statement implies that the play works on multiple levels—as a response to inter-Indigenous relations as well as settler-Indigenous relations. Although *The Unplugging* has an open-ended final scene, the play generally shows the sharing of information in a positive light and complicates a simple cyberdystopian narrative. Nolan's other writings support an optimistic reading of the conclusion. In her book *Medicine Shows*, she discusses the Algonquin concept of the "eighth fire"—"a wish that now is the time for the Indigenous people and the settler communities to work together to achieve justice, to live together in a good way" (Nolan 2015b, 117).

Nolan partially links this shift toward open dialogue to Idle No More, noting that many non-Indigenous Canadians joined the movement and became educated about Indigenous issues as a result (117–18). Co-founder Sylvia McAdam notes this is a major goal of Idle No More, as "whether the Canadian citizens know it or not, Indigenous sovereignty and Treaties are the last stand protecting our lands and waters. It is our task and our duty to inform everyone that this is NOT about us and them. We must do this in a way that is peaceful and collectively done with all people" (Harden 2013, 70). An overview of Idle No More tweets reveals how the movement's use of social media frequently ties into the goal of educating settlers who may not already be familiar with Indigenous perspectives (75). For example, Anishinaabe musician, broadcaster and politician Wab Kinew's (@WabKinew) Idle No More tweets frequently appear aimed at a general audience that needs to be convinced of the movement's value. On January 3, 2013, he tweeted "Indigenous cultures have a lot of wisdom and beauty to offer the world #idlenomore" and "When every child has the same opportunity to succeed we are all better off #idlenomore." Callison and Hermida rank Kinew as the third most retweeted account during the movement's most active online period, from December 2012 to January 2013, which suggests that these tweets were widely read by Twitter users. Another popular Idle No More tweeter, Kahnawake Mohawk Russ Diabo, used tweets to educate users about the history of the federal government's Aboriginal policies.[11]

While the play suggests that audiences view social sharing in a positive light, Nolan also highlights the importance of how this sharing is framed and who gets a voice in the process. Meeting Seamus opens the women up to the possibility of sharing their knowledge—though with the danger that it may be appropriated and even used against them. Juxtaposed against Idle No More—specifically the movement's use of online spaces—the play raises urgent questions about how information circulates. Elena's concern about the community using weapons against them alludes to how appropriation of knowledge can work as a form of violence. A return to Ginsburg's provocations about how we discuss the digital connects these concerns to Indigenous interventions online, which have the potential to reframe understandings of what a digitally connected world looks like. Much like Bern and Elena upend the premise that they lack utility, Idle No More participants push back against so-called digital divides when they not only use, but also appropriate, emerging technologies. They also potentially pave the way for sidelined voices to be amplified and brought to the fore.[12]

Casting Complexities: Diametric Responses to the Question of Sharing

Questions about sharing—what to share and who gets ownership over it—are not limited to digital spaces. Rather, they extend into other areas of an increasingly multifaceted media landscape. In 2015, debates about sharing spilled onto the stage with the Toronto production of *The Unplugging*. The show was co-produced by the Factory Theatre, which focuses on new Canadian plays, and Native Earth, the oldest Indigenous theatre company in Canada (of which Nolan was Artistic

Director from 2003–11). Such a uniting of companies is increasingly the norm in Toronto, particularly in the intercultural theatre scene. Ric Knowles refers to this as an "intercultural performance ecology," which has become a "complex web of interconnections among individuals and companies working in solidarity across their acknowledged differences to challenge the hegemony of whiteness on the city's stages" (Knowles 2010, 75). The production was directed by Factory's current Artistic Director, Nina Lee Aquino, a Filipino-Canadian who worked for Native Earth when Nolan was Artistic Director, and who considers Nolan an "artistic mentor" (Aquino 2016). Aquino was also Artistic Director of fu-GEN Asian Canadian Theatre Company from 2002–10.

Even though the production was comprised of companies and a production team with deep roots in Toronto's intercultural and Indigenous theatre scenes, it became entangled in a controversy about casting practices that played out in various media spaces. As someone outside the process, I do not want to sensationalize this painful moment for many in Toronto's intercultural theatre community. I am also aware that discussing the controversy in the context of an academic article risks reducing it to an anecdote when in reality it was a complex and personal event for those involved. Yet the allegations made and debates that occurred provide a window into perspectives that push up against Nolan's tentative optimism about ways to move forward with a more open sense of sharing. The controversy that erupted mirrors Bern and Elena's debate about who gets to share in certain types of knowledge making as critics argued about who should participate in what they considered to be a solely Indigenous experience.

This version of *The Unplugging* stirred discontent after *Toronto Star* theatre critic Richard Ouzounian wrote a preview for the production entitled "The Unplugging Tells an Indigenous Story, but the Actresses are White." The production had two actresses who did not openly identify as Indigenous, Allegra Fulton, and Diana Belshaw, playing Bern and Elena respectively. In the article, Ouzounian interviews Aquino, Belshaw and Fulton about the choice to cast the women as Bern and Elena. While the headline locates them as "white" actresses, in the article itself Ouzounian points out that Belshaw has some Maori heritage. He does not address Fulton's Spanish heritage, nor mention that the actor playing Seamus, Umed Amin, is Middle Eastern—backgrounds that point to the production's expressly intercultural approach to sharing the stage. Instead, the article implies that the casting decision, which Aquino and Nolan made along with Native Earth, was about Caucasian actresses taking parts from Indigenous performers (Ouzounian 2015).[13] This example reveals how older media forms continue to influence conversations around inclusion and sharing as the preview sowed discord within Toronto's intercultural and Indigenous theatre communities.

Allegra Fulton, left, as Bern, and Diana Belshaw as Elena in the March 2015 Factory Theatre production of *The Unplugging*. Photo by Akipari. Courtesy of Nina Lee Aquino and Factory Theatre.

After Ouzounian's piece was published, the story quickly took off, with other media outlets covering it and debates and accusations taking place on social media, most notably Facebook. One prominent critic of the casting was Métis actress Tantoo Cardinal, who argued that Caucasian actresses would never be able to properly embody Indigenous experience. In an interview with CBC she states, "I don't care how talented you are, you will never convince me you are Indian. I have not seen a non-Indian actor catch nuance that needs to be there . . . the complexity required is knowing something about our communities and our experiences historically" (quoted in Wheeler 2015). Cree actress Michelle Thrush makes a similar argument, claiming that non-Indigenous performers are missing the stories from their "blood," their "DNA" (ibid). Thirty-nine critics of the casting decision—from both Indigenous and non-Indigenous backgrounds—sent an open letter to the Factory and Native Earth, in which they support their position by outlining histories of colonization and racism (Aquino 2016).

Debates about casting practices in Canada are far from new. In "Realisms of Redress: Alameda Theatre and the Formation of a Latina/o-Canadian Theatre and Politics," Natalie Alvarez carefully outlines the history of debates on this topic, covering Canadian theatre from the 1960s onwards. Alvarez focuses on the problem of realism and how it can be used to create roles for minorities

while also keeping them from taking on many others. She notes that "the contingent 'fact' of one's race is always being indexed within realism's illusionism precisely because it is a contingent fact—one to which one belongs but to which one doesn't wish to be reduced" (Alvarez 2012, 161). In thinking about a way out of this bind, Alvarez proposes the potential of an "indexical realism" that acknowledges this fact but also how performers fail to fully embody racial imaginings embedded into realist texts. Alvarez argues that this failure has the potential to rework "realism's politics of visibility" by "enjoining the spectator to take account of what is always missing and never wholly recuperable in representation" (162). This provocation encourages a new way of thinking about how we read ethnicity on the stage.

Nolan's work aligns with this kind of "indexical realism" through its intentional ambiguities regarding ethnicity. While Nolan keeps Bern and Seamus' ethnicities open, the characters have not always been received this way. Media articles about the casting controversy work under the assumption that both Elena and Bern are Indigenous and thus should be played by Indigenous performers, which shatters *The Unplugging*'s polysemy. Critics of the Factory production casting also brush aside the belief that interculturalism makes theatre more inclusive and instead point to a belief that Indigenous stories can only live in the bodies of Indigenous performers.

In contrast to this argument, the production deliberately engages with intercultural approaches to theatre-making. The production fit into the Factory's recently updated mandate—developed when Aquino took the position of Artistic Director—of "[celebrating] diverse theatrical voices and culturally diverse artists" as both the cast and creative team came from a range of ethnic backgrounds (Factory Theatre 2016). This foregrounding of interculturalism raises questions about how this kind of "working in solidarity" impacts Indigenous theatre. Aquino claims that the casting choices were made out of necessity and that it was challenging to find either Indigenous or multicultural actresses who were the right age for the parts due to a range of factors including availability, ability, and desire to play the parts (Aquino 2016; Wheeler 2015).[14] Aquino has stood by the decision and notes, in an interview with the author, that she was surprised that the open letter would target her as an Artistic Director of colour whose work has always been about inclusivity and sharing the stage interculturally. She also felt that, much like Bern and Elena, she and Nolan were made invisible, as very few people engaged her directly in conversations about their critiques. In addition, many of the letter's signatories did not even see or read the play (Aquino 2016). Instead, many critics made accusations on Facebook, which led to "bullying" and "lateral violence" amongst members of Toronto's intercultural theatre community (ibid.).

Aquino, Nolan, and Native Earth all wrote responses to the allegations. In Native Earth's statement, the theatre's board of directors apologize for the hurt these casting decisions caused—noting "mistakes have been made"—and promise that the company would "never again be involved in a production that allows an Indigenous character to be portrayed by a non-Indigenous actor" (Native Earth Performing Arts Board 2015). This differs greatly from Aquino and Nolan's approaches. In a blog post on Native Earth's website, Nolan defends the decisions made and discusses the play itself, which she notes is "about generosity, and building community, and understanding how we are all connected, backwards and forwards through time, to those who came before us, and those who are yet to come, and to each other, all of us who are living here now, trying to find a good way forward" (Nolan 2015a).

Aquino wrote a response to the letter sent to the Factory and Native Earth. In her letter, which she did not post publicly, Aquino argues that a production is about more than the cast and that, in this

case, the rehearsal room was predominantly made up of artists from Indigenous and culturally diverse backgrounds. Aquino also discusses the process at length, noting that the team aimed to "take the Indigenous worldviews, principles and values that were embedded in the playwright's work and *learn* from them, have them guide the way we carry out our rehearsals and shape the show. We were operating under the spirit of generosity, community-building, interconnectedness and renewed respect and awe for the land that we stand on and live in" (Aquino 2015). Aquino's statement returns to the content of Nolan's play—which had been ignored in the mainstream media articles about the controversy—situating the rehearsal space and process as a location for sharing across different ways of knowing.

The difference in Aquino and Nolan's writings and the response from Native Earth shows how there is not necessarily a solution that addresses all the views on this topic. Rather, Indigenous communities—and ways of knowing—are heterogeneous, embodying a range of different viewpoints about how and what to share. While some Indigenous artists see value in carving out Indigenous-only spaces for sharing, others place importance in finding solidarity with other minoritized populations. This complex matrix of relations exists within other mediatized environments as well. Just as the casting controversy over the Toronto production of *The Unplugging* did not lead to a one-size-fits-all solution, Idle No More did not heal all wounds nor address every injustice possible. Those pressing for change via the #IdleNoMore hashtag have not united behind a single opinion or value, but rather promote multivalent calls for action on government proposals, as well as broader, long-term changes.[15] There is also divergence on what tactics are most effective—as seen in disagreements over whether Assembly of First Nations Chiefs should meet with then Prime Minister Stephen Harper in January 2013.[16]

Yet, following the narrative of *The Unplugging,* and Aquino and Nolan's statements, even with divisions and disagreements there are radical possibilities tied to working and sharing across difference. Such approaches may be messy and unpredictable, but they also offer the prospect of tilting existing power structures. The very act of performing—whether through activist acts online or through a theatre production like *The Unplugging*—can bring forth and amplify previously discounted perspectives. As Aquino (2016) notes, reducing the production to the casting meant that "no one wanted to step back and look at the big picture," which was about embracing an "Indigenous worldview" and "being transformed by the land." In the case of both Idle No More and *The Unplugging*, this "big picture" includes bringing under-acknowledged Indigenous worldviews to the fore, which have the potential to invert dominant communication structures and challenge dominant narratives about mediatization and sharing. In the final moment of *The Unplugging* Bern and Elena take a leap—opening themselves up to potential violence and appropriation, to the possibility that they are wrong about their community's changed ways. They choose to act and take this chance because they see potential in connection and in sharing knowledge laterally.

Notes

1. While round dance practices vary throughout North America—with different nations having diverse reasons for taking part in the dance—the form is frequently inclusive and celebratory. This has made it a popular way for Idle No More to engage a range of participants. As Ojibway/Métis comedian Ryan McMahon notes, "it's a beautiful, peaceful and inclusive action. We are being led by our drums. It's perfect. It's accessible. It's transportable. It's cheap" (McMahon 2012).

2. The movement mainly uses the hashtag #IdleNoMore on social media sites to spread news, organize events, and champion political causes; however, additional hashtags have also been created to promote

specific days of action, such as #J11 (January 11) and #J28 (January 28). Other popular hashtags connected to the movement include #rounddancerevolution, #dividednomore and #idleknowmore.

3. A trans-Indigenous methodology is not without its detractors. For example, Cree/Saulteaux scholar Margaret Kovach argues against using pan-Indigenous approaches. She believes a "pan-Indigenous approach . . . attempts to homogenize our tribal practices" and that "when considering Indigenous epistemologies, Indigenous people contextualize to their tribal affiliation. We do this because our knowledges are bound to place" (Kovach 2009, 37). However, I find that Allen's definition of trans-Indigeneity acknowledges this tribal specificity while also finding value in juxtaposition.

4. Other online spaces also allow for anonymous hate speech—a problem that led the CBC to temporarily close comments on stories within the Aboriginal section of their news website in November 2015. As of May 2016, many of the stories in this section continue to be closed to commenters (Fenlan 2015).

5. For example, on January 11, 2013, a tweet from the official Idle No More Twitter page (@idlenomore4) stated "#IdleNoMore is 4 everyone. It is not just an 'Indian thing'!!! #J11" In response, a user with the handle @WTF_Eh tweeted "Yikes. U guys are really scraping the barrel for support. Do you even know what you want or do you just like banging your drum?" Anti-Idle No More tweets are not limited to response tweets. One of the most active users of the #IdleNoMore hashtag was by the (now defunct) right-wing Sun News Network, whose Twitter page continually disparaged the movement (Callison and Hermida 2015, 708). Twitter also became a space for speaking back to such critics. In January 2013, Twitter user Toby Rollo (@TobyRollo) started the #Upsettler hashtag, which poked fun at users who dismissed Idle No More's goals and tactics. In one of his many tweets using the hashtag, Rollo writes: "#Upsettlers are agitated by what they call 'reverse racism,' which is like real racism only without a history of genocide and colonialism."

6. There have been many high-profile instances of Indigenous cultural appropriation in the past few years, from the trend of non-Indigenous music festival attendees wearing headdresses to the 2010 Vancouver Olympics' controversial use of an Inuit Inukshuk as its logo to the fashion retailer Urban Outfitters' use of Navajo designs. There is even a website—Native Appropriations—that tracks many of these appropriations of Indigenous objects (Keene 2016).

7. Monitoring has been an issue for other social movements, including Black Lives Matter and Occupy—both of which had their social media use tracked by government agencies (Government Surveillance of the Occupy Protests 2014; Joseph 2015). Like Idle No More, both Occupy and Black Lives Matter have also dealt with appropriation and concerns over how mainstream sources cover events. One notable example is the promotion of the #alllivesmatter hashtag, which is often used to undermine the specific context of the Black Lives Matter movement.

8. Ginsburg's provocations align with Guillermo Gómez-Peña's critique of the way digital spaces create new online borders of access for artists and activists. He asks: "what are we really talking about when we use terms like global or access? Whose global project are we talking about? Access to what? Cyberspace reproduces almost identically the geopolitical cartography of nonvirtual reality. There are borders and there are people south of the digital divide" (Gómez-Peña 2005, 54). While Gómez-Peña asked these questions in 2005 when the Internet was much less accessible worldwide, his comments continue to have traction as certain locations have more reliable access to digital tools and the corporatization of the web has led to geoblocking based on national borders.

9. The major role played by women is not unique to Idle No More. For example, the Black Lives Matter (BLM) movement was also started by women. Like Idle No More, BLM also has a strong digital component, with the official website referring to the movement as #BlackLivesMatter.

10. Anishinaabe elder Chickadee Richard also describes this link between women and land. She believes that by having women take on prominent roles, like they did in Idle No More: "We will also begin to understand how women connect us to Mother Earth. Like our Mother, women deliver to us everything we need, they provide for us and nurture us into maturity. This is demonstrated in the work women have always done, especially through the way women take care of water. In ceremony women carry water, teach about it, and

study its sacredness—exploring what it means to us. They show us that how we live with water is how we carry our life" (Richard and Gazan 2014, 135).

11. While I cite two male voices that attempt to educate the general public through Twitter, in line with my arguments about the major role women have played in Idle No More, Callison and Hermida also name a number of women influencers in their study.

12. Even before Idle No More took up social media tools, this practice could be seen in projects that carved out online space for Indigenous groups and causes. One example is CyberPowWow, an online space for discussion and sharing art created by Mohawk artists Skawennati Fragnito and Ryan Rice, and Eric Robertson in 1997. The project—subtitled "An Aboriginally Determined Territory in Cyberspace"—was first developed through the computer program Palace, which has chat rooms where users can interact with one another through visual avatars. CyberPowWow's chat rooms displayed digital artworks, which were unveiled at semi-annual art exhibitions. The opening of the exhibition was a hybrid in-person and virtual event, with users having the option of either logging into Palace or interacting at an in-person site in Montreal or Saskatoon. For the second iteration of the project, the group created their own chat site as unaffiliated Palace users had been interrupting their discussions. The CyberPowWow project continued until 2004, with an in-person and virtual exhibition launch every two years (Lewis and Fragnito 2005). In many ways, CyberPowWow's appropriation of new technologies acts as a precursor to Idle No More's use of the social web. While ostensibly a solely Indigenous space, much like Idle No More, the project was open so anyone with Internet access could log on, create an avatar, and join the discussion.

13. In an interview with the author, Nolan claims that the sensational headline and story focused on the casting, rather than the play's content, was a "preemptive strike" by Ouzounian, who has a history of giving harsh reviews to Indigenous and intercultural performances in Toronto. She believes that the Indigenous theatre community reacted in exactly the way Ouzounian had intended, showing that "we could be manipulated by someone who hates us" (Nolan 2016). Aquino agrees, in another interview with the author, noting that she was confused as to why the Indigenous theatre community, whose work had often been critiqued by Ouzounian, were now listening to his take on the production (Aquino 2016).

14. For her part, Belshaw claims that she "didn't feel like I was playing a First Nations person" but rather "a person whose culture was very close to my understanding of the world." She also points out that the production elements did not seek to realistically portray the traditions of a specific Indigenous nation, but rather worked from the lived experiences of the entire production team (Belshaw 2016).

15. Idle No More co-founder Tanya Kappo blames the mainstream media for characterizing the heterogeneity of the movement as an example of how it failed. She notes that many participants flocked to social media because this kind of negativity pervaded other media spaces. She states, "I think the media really played a role in characterizing disagreement and lending to this idea that First Nations people, Indigenous peoples should always be united in some way. But why? Who says that? Whose rule is that? That was never the case" (Kappo 2014, 70).

16. Idle No More protests continued while the Assembly of First Nations (AFN) National Chief Shawn Atleo (Ahousaht First Nation) met with Primer Minister Harper in January 2013. One prominent critic of the meeting was Attawapiskat Chief Theresa Spence, who was in the middle of a six-week hunger strike at the time. Spence began the hunger strike to coincide with Idle No More's first day of action and became an icon for the movement. Her hunger strike was linked to several goals, including a show of solidarity with Idle No More, a protest against Bill C-45, and a demand for Prime Minister Harper and the Governor General to meet with Indigenous leaders. Spence rejected the meeting invitation, as the Governor General, David Johnston, would not be in attendance. For more on this event from the perspective of an active Idle No More participant, see White 2014.

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Introduction to The Other "D": A Forum on Dance Studies in Canada

Seika Boye, T. Nikki Cesare Schotzko, Heather Fitzsimmons Frey, and Evadne Kelly

It is hard to believe that it has been less than a year since "The Other 'D': Locating Dance in Drama, Theatre and Performance Studies in Canada" symposium was held 22–23 January 2016, hosted by the Centre for Drama, Theatre, and Performance Studies at the University of Toronto. The interest in the event, the turnout, the integrity of the work presented and the genuine positive collegiality shared between presenters and guests from Victoria to Montreal, the United States, and Malaysia was, quite possibly, a surprise to some—though not at all to others. It was apparent from the time of opening remarks that the convergence of scholars, artists, activists, and lovers of dance and dance studies was a sign that many were ready to have a conversation about dance's location within the academy in Canada. A follow-up to the event happened in the form of a roundtable at the Canadian Association for Theatre Research / L'association canadienne de la recherche théâtrale conference in Calgary in May 2016, which focused on looking back at histories of dance studies in Canada as a means to inform how we move forward.

Both the symposium and the roundtable ignited conversations about the importance of dance-friendly academic spaces in Canada. With an understanding of dance in its broadest sense as the movement of bodies through space and time, the symposium exploded with a riot of rich presentations and dialogue, all driven by and culminating in evidence that dance matters—as corporeal and consequential. The symposium was so compelling that the Centre for Dance Studies was established as a research unit within the Centre for Drama, Theatre and Performance Studies at the University of Toronto. The success of these combined events has also led to a partnership with *Performance Matters* that will work toward providing an ongoing space for dance-based research—to our knowledge, the first peer-reviewed site for publishing dance studies research in Canada. To see more about the symposium and the roundtable, including the participants and their contributions to the events, see "The Other 'D'" website, www.theotherd.ca. In addition to the original call for papers, schedule, and presenter bios, you will find curated artist/scholar/writer statements about the themes of the symposium, as well as an interview with Rebecca Schneider. Details of subsequent events are also listed on the website.

It is important to note, as we document the past year, that the particularity of the discussion was of dance *within the academy*, as opposed to the dance profession within the performing arts. There is a prolific and ongoing network of people and organizations across the country that works tirelessly on behalf of dance professionals and dance workers and to fail to mention them would create an illusion that "The Other 'D'" is an isolated initiative. In fact, "The Other 'D'" was in many ways inspired by the work of the Canadian Dance Assembly, the Canadian Alliance of Dance Artists, Dance Collection Danse, and the Canadian Society for Dance Studies, as well as other cognate

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organizations and institutions. "The Other 'D'" is an addition to these conversations and advocacies. Hopefully, it is also the beginning of creating new bridges between them.

This first dance-focused Forum of *Performance Matters* comprises materials generated for and in response to the symposium and roundtable. We felt it important to publish selected works that directly addressed questions posed at these events to create a record of the scholarly engagement and to document the concerns of the moment. Moving forward, a call for papers will be circulated to solicit articles for a stand-alone issue of *Performance Matters* devoted to dance studies in Canada. We are working toward a guest-editor model to create an infrastructure that provides dances scholars with career-building opportunities. To that end, the writing in this special Forum section is comprised of the two keynotes addresses given by Allana Lindgren and Susan Manning at the January symposium, six articles based on work presented at the symposium and roundtable, and a reflection from two organizers of "The Other 'D,'" Seika Boye and Emma Doran.

Lindgren's keynote, "Disciplinarity and the Future of Dance in Canadian Universities," locates dance in the Canadian academy historically and provides a projection of the possible futures for dance studies in Canada. Lindgren's call to engage across disciplines and to internationalize dance studies is reflected in the work of Evadne Kelly and Gdalit Neuman, respectively. Kelly's article, "In the Space of Interdisciplinary Dialogue: Generating Ethnographic Research on Dance/Movement in Canada," explores the various relationships in the Canadian academic landscape between dance studies and what she calls dance ethno*, work that is inclusive of ethnographic and anthropology studies related to dance. Neuman's historical research looks at the body as a site of change in "Dancing Between Old Worlds and New: Max Nordau's New Jew Idea and its Manifestation in Pre-State Israeli Folk Dance."

Henry Daniel and Megan Andrews both map out a certain history of dance studies in Canada, though engaging this choreographic topology through different understandings of dance's and dance studies' embodied histories. Daniel, in "Performing Ideas . . . Expertly," positions dance as under threat in the university, its binary-confounding transdisciplinarity offering dance both its unique ability to move between fields and discourses and its particular vulnerability to be subsumed within them as well. Andrews's "Midwifing Transitions: The Labour of Publishing in the History of Dance and Dance Studies in Canada" provides a performative history of not only the literature that comprises the nascent canon of dance studies in this country, but also those journals, collections, and virtual sites that have established a necessary though still precarious space for dance scholarship. Andrews's is a feminist methodology—both in the article itself and in the accompanying interactive map that structurally replays the fluidity of a timeline both teleological and abstract—and the metaphor of maternal labour speaks through what Andrews theorizes as the "material engagement between bodies and technologies" on which dance studies is predicated.

MJ Thompson's "revised formations, post-disciplinary dance" is a strong complement to Daniel's article, taking transdisciplinarity one step further toward transnationality and extranationality as Thompson asks how dance studies might imagine and implement an infrastructure that not only supports the work within the field in general, but particularly that of marginalized or vulnerable peoples. For Thompson, such a project not only defines a space within the institution for dance and dance studies that is at once specific and pluralistic but also serves as a productive example of such an intervention into the twenty-first-century neoliberal university.

In "States of Insurrection in *Native Girl Syndrome*," Stefanie Miller questions how audiences encounter performances of states of being that they cannot know through lived experience. She proposes that there is an opportunity to allow for new ways of feeling alongside performed representations of marginalized and dispossessed peoples. Here, Miller offers an answer on how to work toward Thompson's call to indigenize dance studies in Canada.

Like Lindgren, Susan Manning, in her keynote "How We Got Here: A View from the US Academy," speaks to her experiences of completing doctoral training in drama and theatre programs as a way to study dance before being employed in an English department while continuing to research and publish in dance. Manning also speaks from her experience as Principal Investigator for the Mellon-funded initiative "Dance Studies in/and the Humanities"—an initiative designed to accelerate the momentum of dance studies as an (inter)discipline and to pose possibilities for the future locations of dance studies in relationship to theatre and performance studies in the academy.

Seika Boye and Emma Doran's article draws together multiple threads from a year of mostly formal conversations about dance studies in the Canadian academy, reflecting on surprises, sources of energy, and the importance of unlearning as a way of decolonizing the academy; in so doing, the article also considers ways that, as the academy unlearns, it can also make space for new ideas. While the article refers to writers featured in this Forum, it also indexes work published on "The Other 'D'" website, as well as papers and posters presented at the events hosted in 2016.

It has been an incredibly exciting, busy, and inspiring time making connections and becoming (re)connected to new and familiar faces through not only a love of dance and dance studies, but through a belief in the profundity of what we have to learn about ourselves and others through the lens of dance. As organizers of "The Other 'D'" symposium, and as editors of this special Forum section, we would like to extend our thanks to our funders and sponsors: the Social Sciences and Humanities Research Council of Canada; Dance Collection Danse; and the University of Toronto Faculty of Music. We would also like to acknowledge that "The Other 'D'" was given a space due to the generous support of the Centre for Drama, Theatre and Performance Studies at the University of Toronto, with special thanks to Stephen Johnson for his belief that dance matters, reveals, and transforms, and for his willingness to advocate for dance and dance studies through ongoing encouragement and action. Sincere thanks as well to all of the presenters and attendees at each of the events over the past year. Finally, thank you to Peter Dickinson and *Performance Matters* for providing the space to share this important work, and for the opportunity to extend the discussions included here well into the future.

"The Other 'D'" Keynote Address: Disciplinarity and the Future of Dance in Canadian Universities

Allana C. Lindgren

This paper was presented as an invited keynote address at "The Other 'D'" Symposium, University of Toronto, Centre for Drama, Theatre and Performance Studies, January 2016.

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Thank you for coming this morning. Thanks also to Seika Boye and her co-organizers Heather Fitzsimmons-Frey and Evadne Kelly for doing such a wonderful job organizing this conference.

Interdisciplinarity is in ascendance. At my university, for instance, there are seventeen interdisciplinary degree and specialization options, including Art History and Visual Studies, Film Studies, Pacific and Asian Studies, Social Justice Studies, and Interdisciplinary Studies.[1] In addition to these degree options, there are eighteen research centres on campus that provide opportunities for scholars from different disciplines to gather and collaborate.[2]

There are several good reasons for this development, including fiscal and administrative exigencies as universities look to consolidate resources. More importantly, interdisciplinarity can also potentially help scholars to break free of traditional intellectual boundaries.

Given this trend, this conference provides an excellent opportunity for us to pause and consider the implications for dance within the academy in Canada. Specifically, I want to discuss how dance has benefited from the increase in interdisciplinary programs as well as why we might wish to proceed with caution as new alliances are forged. Finally, I am hoping we can discuss potential strategies to protect and promote the presence of dance in universities regardless of how the art form is positioned in relation to other disciplines.

My Experience

Before I delve into the topics I've just outlined, I want to say that it is wonderful to be back at the Drama Centre. My time here was pivotal to my development as a scholar. It was here that I met faculty and students whose research interests and methodological approaches were new and instructive to me. The Drama Centre's inherent interdisciplinarity was exciting and intellectually inspiring.

Despite the fact that dance was not formally part of the Drama Centre, my supervisor, Stephen Johnson, and indeed, everyone I encountered during my time here, was ecumenically minded. Dance research was supported intellectually and financially—and to this day, I remain grateful for the education I received while I was here. What made my pedagogical experience possible was an intellectual environment with enough elasticity to accommodate doctoral projects that extended

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beyond the Centre's then primary focus on drama and theatre. In other words, intellectual flexibility is key, and an important point to remember when thinking about how dance can be positioned within academia.

I was lucky to find an academic position in the Department of Theatre at the University of Victoria in 2005. But once the euphoria of being hired began to dissipate, I was left with a small, but persistent sense of dread that I might be in trouble. Although my dissertation focused on an artist in the United States, most of the rest of my research related to Canadian dance topics. My sense—possibly mistakenly—was that scholarly dance editors and publishers in the US and Britain understood the value of dance scholarship, but that dance in Canada was viewed as largely derivative of international initiatives. Conversely, in Canada, none of the university presses had separate dance lists, and although Canadian-focused research was often central to the mandates of these publishing houses, Canadian dance scholarship was viewed as a peculiar and baffling impossibility.

My solution was to become a polyglot—to learn how to speak to colleagues in other disciplines who were asking the same kinds of questions I was pursuing in my own research. I did so by attending non-dance, often non-arts conferences, and by seeking non-arts publishing opportunities whenever possible.

Contrary to my initial fears, asking questions recognizable to other scholars, but doing so using case studies from Canadian dance history turned out to be an excellent strategy. My dance research was usually greeted with intrigued hospitality. I often felt like a distant relative who spoke the same language as everyone else, but with an accent others found charming, yet odd. I call it "the freak factor," and I highly recommend putting yourself in academic situations and environments where you will inevitably be the weird one. Let's call this approach frontier interdisciplinarity. Deliberately introduce your discipline to colleagues who are encountering it for the first time. Rejection is one possible result, but this kind of advocacy for dance as a scholarly subject also can lead to rewarding interdisciplinary opportunities.

Being a polyglot scholar has other benefits. Having to communicate dance-related concepts or to describe movement for non-dance readers will make you a better writer. Reading widely in order to understand the genealogies, contexts, and conversations of other disciplines is another necessary part of this method and is important because it can help you to understand your subject in a larger context. Moreover, once you begin to read widely you quickly learn the value of transposing concepts or cross-pollinating ideas from one discipline to another.

Indeed, I draw on other disciplines regularly in my research. When asking questions about microhistory, for instance, I draw on New Cultural History, which itself was influenced by Anthropology. In this way, we might remember that there are no "pure" disciplines. Or as Jerry A. Jacobs reminds us in *In Defense of Disciplines*, "the notion of academic disciplines as silos uninterested in external developments has been debunked" (Jacobs 2013, 225). In other words, interdisciplinarity is arguably an inherent condition of humanist research whether it is called such or not.

Dance Studies at Canadian Universities

If interdisciplinarity has been central to my personal path, it is worth acknowledging this situation parallels the institutional history of post-secondary dance in Canada. Dance in Canadian universities

has always been interdisciplinary in nature, though the experiences and engagement with interdisciplinarity are individual to each institution.

York University

In reviewing a few of these institutional examples, I will start with York since it is the oldest degree-granting dance program in Canada and because it was the program where I did my master's degree and had the good fortune to meet some of my most important mentors. As Norman Sue Fisher-Stitt has previously outlined, when the school was founded in 1970, it offered a wide variety of classes, including ballet and Graham technique (Fisher-Stitt 2006, 138). In addition, the department's foundational Dance Experience course was offered from the beginning, as well as three theory classes, including Values of Dance, which examined the social, psychological, aesthetic, and physical values of the art form. Dance history and dance therapy were also part of the original syllabus. By 1974, the program had grown sufficiently that students could focus on performance, but they also could specialization in "History and Criticism, Composition, Dance Therapy, Notation, and Teaching" (Fisher-Stitt 2006, 139). More recently, the program has embraced cultural diversity, social dance practices, and dance dramaturgy, and since 2008, students can earn a doctoral degree in dance at York, focusing on the dance ethnography and cultural research or dance history and heritage studies—diverse streams that demonstrate the encompassing nature of dance as a scholarly topic.

In many ways, the program at York is a successful example of *intradisciplinarity*—a thorough examination of dance from a variety of primarily dance-related perspectives and approaches. This kind of plurality is best served by administrative dexterity to allow the institution to remain responsive to new developments in the field.

Simon Fraser University

From its inception, the dance program at SFU has been situated in a convergence of arts disciplines resulting from an institutional commitment to interdisciplinarity that reaches back to 1965 when non-credit dance classes were first offered prior to the establishment of the academic fine and performing arts program in 1975 as part of the Centre for the Arts (now the School for the Contemporary Arts).

Alana Gereke has written in her history of the dance program at SFU that the interdisciplinary relations between dance and the other art forms at the Centre has both distinguished the program and caused strain (Gerecke 2012, 141–54). The presence of dance allowed the program to separate itself from its counterparts at the University of British Columbia and the University of Victoria, yet having non-dance specialists participate in the hiring of dance faculty because dance was part of a larger academic unit sometimes led to competing priorities. Moreover, as Gerecke writes, "the tension between interdisciplinary porosity and disciplinary rigor has ebbed and flowed over the years, and an effort to strike a balance shaped the Centre's early dance curriculum" (Gerecke 2012, 148). As a result, the SFU experience reminds us that interdisciplinarity and notions of expertise do not always coexist with complete ease. Issues of disciplinary authority remain in interdisciplinary settings.

Montreal

Since the early twentieth century, there has been dance activity in universities in Montreal. McGill's physical education department, for instance, offered credit courses in creative and interpretative dance as early as 1929. But it was in the 1970s that dance degree programs began to flourish in

Quebec. A certificate in dance was established at the Université de Montréal in 1978. Concordia University introduced a BFA in Fine Arts, which included dance classes, in 1979. Students at UQAM could enrol in a BA in dance beginning in 1979. Since 1997 it has been possible to complete a PhD in dance at UQAM through its interdisciplinary doctoral studies and practices of the arts in the Faculty of the Arts.

The departmental homes for dance in universities in Montreal were varied. Université de Montréal's dance classes were originally hosted by Physical Education. At Concordia, dance classes were offered by the Visual Arts department and at UQAM dance grew from Theatre and Kinesiology (Davida and Lavoie-Marcus 2012, 160).

Underpinning these diverse genealogies was a debate about the multifaceted character of dance that crystalized into one question articulated later by Dena Davida and Catherine Lavoie-Marcus: "Should university dance be considered above all as a physical discipline, a performance art, a full-fledged creative art or a theoretical field of knowledge in its own right?" (Davida and Lavoie-Marcus 2012, 160). In this way, we need to remember that although interdisciplinarity may, for many people, imply a breaking free of disciplinary exclusionism or elitism, and may resonate with a sense of innovation, communalism, and intellectual openness, the disciplinary soil from which interdisciplinarity grows often continues to exert a force.

University of Calgary
Also beginning in the 1970s—1976, to be precise—dance at the University of Calgary had homes in two different divisions: the School of Physical Education and the Faculty of Fine Arts. Both divisions claimed that dance belonged within their respective constellation of programs—a situation that meant dance had two administrative masters (Flynn 2012, 171–86). As a result, dance had multiple personalities and roles: Within the School of Physical Education, dance was a form of recreation (Flynn 2012, 173). Health benefits and social inclusiveness were the goals. Dance in the Faculty of Fine Arts at first meant ballet and modern dance, and the resulting training was focused on dance as a professional art form equivalent in stature with theatre, music, and visual art (173). This divide, as Anne Flynn has pointed out, closely echoed territorial tensions that had emerged earlier in the United States (172). In 1995, the ideological schism was resolved when the Faculty of Kinesiology, which replaced the School of Physical Education, and the Faculty of Fine Arts jointly offered a BA in Dance. Dance now resides in the School of Creative and Performing Arts.

The University of Calgary offers a cautionary tale about the need to position dance carefully within a university setting to prevent turf wars. Having two distinct ideological stances about dance—dance as a form of exercise and social engagement, and dance as a theatrical art—could potentially offer an expansive experience for students, but interdisciplinarity best works when a plurality of approach and purpose are respected and not in competition.

Issues to Think About

Clearly, I am a proponent and a product of interdisciplinarity, and I value the diversity of disciplinary influences in the history of dance in Canadian universities. However, as the examples I've just mentioned demonstrate, we need to be strategic and careful in how we position dance in order to avoid potential headaches and misfortune.

It is worth noting that the place of dance within universities has been debated in the US, Britain, and Europe, with arguments coalescing around two main issues (Bales and Eliot 2013, 3–7). On the one hand, there have been critiques of dance as too specialized and a call for interdisciplinary approaches to help "bring dance closer to the intellectual mainstream" (Koritz 1996, 89).[3] On the other hand, some dance scholars have lamented a perceived loss of fluency in the languages of dance due to an emphasis on interdisciplinarity (Bales and Eliot 2013, 4).

With these thoughts in mind, here are a few of my concerns about dance within interdisciplinary relationships.

Superficial scholarship
Without distinct disciplines, I fear the potential danger of interdisciplinarity that leads to research tourism or academic dilettantism. Without fully understanding the contexts, histories, and terminology of dance subjects, we might end up with ill-informed and deficient dance scholarship. (Of course, we must also be attentive to this potential pitfall when dance scholars venture into other disciplines.)

Dance without dance
If scholars are not conversant in dance methodologies, there is a potential for the resulting research not to contain dance. That is, there is the potential to produce dance scholarship that remains at the level of narrative analysis without ever mentioning what distinguishes dance from other art forms: the primacy of moving bodies (Bales and Eliot 2013, 4). We need the ability to generate Geertzian thick descriptions—the meanings of behaviour and their contexts—based on an understanding of movement analysis principles, regardless of the kind of dance style or choreographic work under examination (Geertz 1973, 3–30).

Historical sources
Archives and their collections are never neutral, but the products of ideological choices and biases. This assertion is an important one. We also need to acknowledge that dance scholars have always known the value of viewing embodied experience as historical knowledge. Dance has long understood the benefits of moving away from the printed word to examine the performative, and in this way dance studies and performance studies are very much akin. The body as a source of archived knowledge and the oral and embodied transmission of dance vocabularies, techniques, and actual dance moves have been predominantly person-to-person.

Yet, archives are still important resources for scholars interested in the performing arts. The collection and preservation of dance's material history has been crucial to our ability to piece together past practices and events. I would hate to see dance researchers ignore the archives because archival research is currently treated with suspicion or seen as passé or too flawed to have worth.

Will dance be subsumed by other disciplines?
I also have concerns about dance being subsumed by other disciplines. As Erin Brannigan has argued, dance performances in and with art galleries and museums have garnered significant scholarly attention, but the attendant conversation—if not necessarily the practice—has been dominated by visual arts frames of reference and interests (Brannigan 2015, 8).

Dance-focused research needs to remain at the fore to prevent dance from simply becoming secondary when two or more disciplines are in conversation. To this end, we should be attentive to

Stanley Fish's caution that, "the interdisciplinary impulse . . . does not liberate us from the narrow confines of academic ghettos to something more capacious; it merely redomiciles us in enclosures that do not advertise themselves as such" (Fish 1989, 18).

I should emphasize that none of what I am saying makes dance hermeneutically sealed and accessible only with a special initiation into the dance studies club. But these are factors that need to be considered when doing scholarly dance research.

Epistemic exclusion
There are other factors that have marginalized dance in academia. First, and pragmatically, there is the issue of resources. Studio classes need spaces that are large and have sprung floors. Dance classes sometimes need an accompanist as well as an instructor, which is an added cost. If dance classes require people to move around, the ratio of students to instructor needs to be small, which again has cost implications.

I think, however, that there are other, more politicized, reasons for the scarcity of dance in Canadian universities. (There are only nine universities that have degree-granting dance programs or offer dance courses as part of their curriculum versus the 655 programs in the United States that Susan Manning mentioned in her keynote address).[4] To what degree is epistemic exclusion a contributing factor to this situation? Feminist philosophy can provide a useful framework to help us to think about dance as an under-accessed mode of knowing. In particular, Miranda Fricker, a philosopher at the University of London, has suggested that "identity prejudices" can lead to "testimonial injustice"—a kind of discrimination that occurs when individuals or specific demographics of people are dismissed because who they are is equated with a lack of credibility (Fricker 2007, 9–29).[5]

Dance scholars arguably have a credibility problem that facilitates testimonial injustice. We deal with the arts, which traditionally have had a marginalized place within Canadian society. Even more problematic, we deal with a subject that addresses the body as its main mode of usually ephemeral, nonverbal, nonprint expression, and we deal with a subject that often has been feminized and associated with emotional expression. All of these components are antithetical to traditional notions of reason that are the bedrock of universities.

Some of these concerns are easy to remedy. For instance, the ephemerality of dance hardly limits the potential of the art form as a scholarly subject. It's true that the exact moment of a particular dance event or activity or "enunciation," if you will, cannot be studied repeatedly in the same way that a play script or musical score or painting can. Similarly, while digital recordings of dance can be useful, they remain flawed and limited as research sources. That said, how do we study the Second World War or any historical event? Through their material remnants. Dance is no different. In other words, dance scholars need to be vocal in addressing and dismantling ignorance about what we do.

For more deep-seated suspicions of dance, we might return to Fricker, who, in the process of countering testimonial injustice, counsels virtuous hearing, a strategy that involves developing "reflexive critical awareness" to correct for "prejudice in one's credibility judgment" (Fricker 2007, 91). While helpful, Fricker's advice assumes a willingness of those who subscribe to intellectual orthodoxies to rethink their positions. In the case of dance, persuasion is more important. Specifically, I think we need to convince our colleagues in academia of the advantages of having us around.

So, how do we do this in dance?

What can Dance Offer the Academy?

Although there are other reasons why dance—in the studio and the classroom—should be mandatory for all students interested in studying different modes of performance, I will just mention two here.

Awareness of one's body
Sometimes when I see young theatre students, it is clear to me that they have more knowledge of their computers than their own physicality. Without a sense of alignment, and without control of muscular articulation, students' performative potential is limited.

Kinetic literacy
Secondly, I think it essential that we all have a kinetic literacy that involves the ability to do close readings of the formal and contextual elements of movement. Regardless of whether one is studying ballet, the lindy hop, a rave, a marathon, a boxing match, or any event involving bodies in motion, kinetic literacy is a useful tool. Dance scholarship has developed vocabularies and methodologies for analyzing movement that anyone interested in researching performance or corporeality would benefit from learning.

How Can We Strengthen the Presence of Dance Studies in Canadian Universities?

If dance not only belongs in universities but also has much to offer other disciplines, how can we strengthen the presence of dance in post-secondary institutions in Canada? I'd like to spend the rest of my time discussing strategies and possible opportunities.

Hire more dance scholars
Naturally, I'd like to see more positions for dance scholars in universities. I'm not suggesting more dance departments but instead am advocating for more dance scholars.

Introduce more dance-related courses in universities
More scholarly dance expertise will naturally—I hope—lead to more dance-related courses at universities, both in the studio and in the lecture hall.

Find allies / Build alliances
I am continually finding more and more colleagues at the University of Victoria who are knowledgeable and passionate about dance. Colleagues and students in Art History and Visual Studies, English, Linguistics, Indigenous Studies, and Political Science have sought me out when they discover my research focus.

I would encourage us all to be proactive in surveying our own institutions to determine what kind of dance-friendly infrastructures might already exist beneath deceptive disciplinary labels in order to build interdisciplinary relationships.

Move beyond modern and contemporary case studies
In *Farewell to Visual Studies*, James Elkins calls for more research that extends beyond modern and contemporary visualities (Elkin 2015, 5). This advice has value for dance studies in Canada. A lot of contemporary research in Canada appears to favour contemporaneous topics. It is true that there are many exciting current issues and artists to discuss in dance, but the field—particularly in Canada—is still discovering its past. I'm not suggesting that there needs to be a conceptual binary; the past and the present do not need to be in competition, but there appears to be an imbalance between the two when reviewing dance research in this country. Let's fall back in time and access a fuller temporal range of dance experience. For instance, Professor John Freeman Davis's 1878 dance manual *The Modern Dance Tutor; or Society Dancing*, based on Davis's experience as a prominent Toronto social dance instructor, provides a fascinating glimpse not only of popular dances but also of the parameters of late nineteenth-century decorum in Toronto.

Move beyond the same theorists
Again borrowing from Elkins, I urge Canadian dance researchers to diversify the group of scholars we reach for as theoretical guides (Elkin 2015, 5). Let's take a break from Michel Foucault or Judith Butler or Diana Taylor precisely because they have been central to performance-oriented research. Instead, could we turn to more surprising, but potentially illuminating thinkers? For instance, could Miriam Adams' *Sonovovitch* serve as a theory of feminist agency that deploys humour and irreverence as its key strategies?

Could *we* go one step further and follow Susan Leigh Foster and other dance scholars in asking how dance and its contexts generate and function as theory—theory that not only tells us about the conditions and meaning of dance but that can be applied to other subjects? (Foster 1996). What theories of cities, public spaces, or site-specific art are generated by Québecois dance artist André Fortier's *Solo 30X30*? Or, what can we learn from George Clutesi, a Tseshaht artist and teacher, who appeared in front of the Massey Commission? Clutesi reminded Vincent Massey and his colleagues that the traditional dances of his people were outlawed, and that it was therefore erroneous to think that cultural freedom applied to everyone in Canada. How might Clutesi's comments contribute to a theory of indigenous activism in Canada?

In other words, through these case studies, I am asking how dance might augment, complicate, challenge, or redirect scholarly subjects and theory? How can dance add to the scholarly conversation, not just illustrate it?

Internationalize Canadian dance studies
Performance studies has helped to encourage Western scholars to expand and internationalize their research horizons, though, in truth, this phenomenon has been occurring in many of the humanistic disciplines, including history and literary studies, and so on.

Dance research in Canada (including my own) would benefit from moving beyond the containment of national perimeters and nationalist considerations of imaginary communities to query more transnational perspectives. How have dance ideas and practices transited to, from, and through Canada? In so doing, how and why have they been altered or, in turn, exerted influence? Modernist ideas about indigeneity, for instance, circulated the globe and from discipline to discipline. Toronto choreographer Boris Volkoff's iterations of primitivism in works like *Mon-Ka-Ta* and *Mala* share features with similar works created in Australia, including Beth Dean's *Corroboree*. Both artists "borrowed" indigenous narratives and iconography to create works that entwined history and

colonialism in order to express nationalist sentiments. There's a lot to be learned from placing Canadian dance in conversation with other international case studies, and from thinking about the international exchange and echoes of dance ideas and practices.

Encourage more transdisciplinary engagement with dance
Paradoxically, one of the ways to improve the situation for dance in Canadian universities is to ensure that it has a strong presence outside of post-secondary institutions. It's important to acknowledge and celebrate the longstanding presence of dance as a topic of investigation outside of academia in Canada. Several institutions have understood the cerebral value of dance and have become de facto sites for the transdisciplinary intellectualization of the art form perhaps because universities have been seemingly reluctant to do so.[6] Most notably, Dance Collection Danse deserves our gratitude for preserving the history of dance, for incubating dance researchers (myself included), and for raising the visibility of dance in Canada via a variety of means, including print and new technologies.

Dance presenters also are dance educators. Organizations like Dance Victoria, New Dance Horizons in Regina, the Canada Dance Festival in Ottawa or Danse Danse in Montreal have all contributed to raising the level of dance conversations in this country through pre- and post-show chats, dance salons, festival roundtables, program notes, and by organizing international tours for patrons. These events create informed audiences—people who might then pursue dance as a scholarly topic or who, at the very least, hopefully will not object to dance as a scholarly pursuit.

Final Thoughts

To circle back to the issue of how disciplinarity and interdisciplinarity can be complementary and productive companions, I think dance studies is too small and too marginalized socially and academically to ignore the benefits of collaborating with other disciplines, particularly theatre studies and performance studies.

At the same time, I think dance is too important and too rich a scholarly subject not to safeguard as a distinct field of study. Even when dance is located within a protectorate department like theatre studies or performance studies, we need to remember that it can be instructive to these other disciplines.

Finally, the one thing that I absolutely want you to take away from my talk and that I've tried to emphasize is that Canadians who have wanted to promote dance as a legitimate subject for intellectual study always have had to be proactive, creative, and agile. So it is very exciting to learn that this spirit continues through the fiercely smart group of young scholars who are here today and to witness the sparks of what might come next.

Thank you for inviting me to your conference.

Notes

1. The full list of "studies" programs is as follows: Art History and Visual Studies, Canadian Studies, Environmental Studies, Germanic Studies, Greek and Roman Studies, Hispanic and Italian Studies, Latin American Studies, Mediterranean Studies, Medieval Studies, European Studies, Pacific and Asian Studies,

Religious Studies, Germanic and Slavic Studies, Film Studies, Social Justice Studies, and Interdisciplinary Studies.

2. The centres at the University of Victoria include the following: Astronomy Research Centre (ARC), Centre for Aboriginal Health Research (CAHR), Centre for Addictions Research BC (CARBC), Centre for Advanced Materials and Related Technology (CAMTEC), Centre for Asia Pacific Initiatives (CAPI), Centre for Biomedical Research (CFBR), Centre for Early Childhood Research and Policy (formerly REACH)(CECRP), Centre for Forest Biology (FORB), Centre for Global Studies (CFGS), Centre for Social and Sustainable Innovation (CSSI), Centre for Studies in Religion and Society (CSRS), Centre for Youth and Society (CFYS), Centre on Aging (COAG), Institute for Integrated Energy Systems (IESVic), Institute for Studies & Innovation in Community-University Engagement (ISICUE), Pacific Institute for Climate Solutions (PICS), and the Victoria Subatomic Physics and Accelerator research centre (VISPA).

3. Koritz's statement is also quoted in Bales and Eliot (2013, 4).

4. These programs are located at Simon Fraser University, the University of Calgary, the University of Regina (dance is part of the university's arts education degree), the University of Manitoba (the dance program stream is as part of the Department of Theatre and Film), York University, Ryerson University, UQAM, Concordia University, and the University of Winnipeg (the Dance Program Stream is offered jointly with the Professional Program of the School of Contemporary Dancers). George Brown College also provides dance programs within its School of Performing Arts.

5. I am grateful to Carolyn Butler-Palmer and Eric Palmer for our lively conversation about testimonial injustice.

6. The term "transdisciplinarity" has been defined in a variety of ways, but my use of the term aligns with the definition promoted by Allen F. Repo in which different stakeholders from within and beyond universities, including the general public, gather to explore an issue. See Repo et al. (2014, 36).

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In the Space of Interdisciplinary Dialogue: Generating Ethnographic Research on Dance/Movement in Canada

Evadne Kelly

I began to wonder about the relationship between dance[1] and anthropology in the Canadian academy in 2008 when I was discouraged from conducting dance research for my doctoral dissertation in sociocultural anthropology. My anthropology supervisor felt that pursuing dance-based research would diminish my options on the anthropology job market. Disappointed, I transferred to Dance Studies at York University under the stream of dance ethnography, where I completed my PhD. At the time, I was aware of a history of dance being marginal in cultural anthropology (Kaeppler 1978; Hanna 1979) and only recently gaining more traction (Grau 1993; Reed 1998; Henry et al. 2000), despite great anthropologists who have pursued dance research.[2] My experiences attending and presenting research at the Canadian Anthropological Society (CASCA) seemed to confirm that dance-based research is marginal there. I also met two other dance/performance studies scholars who were deterred from studying dance in anthropology contexts. While these compelling fragments suggest that studying dance is discouraged in Canadian anthropology circles, more broadly speaking, I had little sense of the status of dance in anthropology in Canada.

"Overspecialization" and "professionalization" in anthropology departments, which has led to discouraging graduate students from conducting research *outside* the scope of traditional anthropology (issues identified by Canadian anthropologists James Waldram and Pamela Downe [2006]) may be at the heart of why scholars are deterred from researching dance and bringing dance theories and methodologies *into* anthropology. My experiences are part of a larger "hierarchical construction of Canadian anthropology [that] begins with early education of students" (Waldram and Downe 2006, 194). I argue that such barriers to healthy interdisciplinary dialogue are problematic. Through an exploration of past and present connections and divisions between dance and sociocultural[3] anthropology in Canada, this article aims to generate greater interdisciplinary dialogue and synergies. In fact, as I explain later, I hope readers will augment and respond to this research in order to generate a deeper understanding of the synergies and to facilitate future research initiatives.

As a dance ethnographer participating in "The Other 'D'" conversations about situating dance in drama, theatre, and performance studies,[4] I expanded our conversation on locating dance-friendly academic spaces in Canada by researching the relationship between dance and anthropology. This article builds on my roundtable contribution and draws from original qualitative and quantitative research conducted over the course of eight months. I initially located interviewees based on prior knowledge of their dance/movement and anthropology research. I located further interviewees using a snowball sampling method. I interviewed and corresponded with four scholars in anthropology whose research involves dance/movement through space-time,[5] seven in dance studies who draw from anthropological theory and methods,[6] two in folklore studies who also did degrees

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in dance,[7] and two in ethnomusicology who have done and/or supported extensive dance-based research.[8] I also did a quantitative search for the number of MA/PhD theses and dissertations produced in anthropology, dance, music, and folklore programs (among others) in Canada that combined dance and ethnography/anthropology. I asked: Do dance and anthropology connect in academia? If so, why and how? If not, why not? What are the theoretical and methodological influences of dance-friendly anthropology and anthropology-friendly dance research and teaching? How have dance and anthropology connected in Canada historically? And who are key individuals, what are their knowledge strengths, and what do they believe about how and why dance/movement-based ethnographic research has been produced in Canada?

The results of this research reveal how connections between dance and anthropology in Canada have been facilitated by a number of fields of study to produce dance/movement-based ethnographic research, hereafter referred to as dance ethno* research. I use the term dance ethno* when making broad reference to a theoretically informed method of researching dance/movement for cultural analysis. This is not to ignore the distinctive characteristics that have developed in different contexts. For example, depending on time and place, this research has been referred to as ethnochoreology (as practised primarily in Eastern Europe), dance ethnology, dance anthropology, ethnomusicology, and dance ethnography (as practised in the United States, Canada, and the United Kingdom), with each branch producing different types of knowledge. Based on extensive research of all these traditions, Gertrude Kurath (1960) found each approach to be researching characteristics of expressive movement for cultural analysis. Recognizing they are not interchangeable, I accept Kurath's finding of a common link and use the term dance ethno* when referring to the multitude of dance/movement-based ethnographic research practices. The asterisk symbol is a placeholder for the variations of practice.

In order to demonstrate how multiple fields of study have produced dance ethno*-friendly academic spaces, this article starts by looking at the current relationship between dance and anthropology, followed by the historical shifts and crosscurrents in dance ethno* research. Next, a look at the dates and locations of such research in graduate-level theses and dissertation documented in ProQuest Dissertations and Theses Global and Library and Archives Canada reveals that the York University Dance Program has been a significant hub of dance ethno* activity in Canada for roughly four decades. Using the history and development of Dance at York as a case study for creating the interdisciplinary synergies necessary for dance ethno* to flourish, I explore the circumstances, theoretical and methodological orientations, curricula, departmental alliances, and individual scholars that made such research at York possible. Finally, I look at other hubs of dance ethno* research in Canada that exist outside of dance and anthropology departments. This expanded view adds to knowledge about the intellectual threads, settings, and cultural processes that are shaping dance ethno* in Canada. Ultimately, I found dance ethno* in Canada to be interdisciplinary with a strong sociopolitical and kinesthetic tradition of pedagogical, curatorial, and methodological practice, grounded in understanding movement-based experiences.

The Current Relationship between Dance and Anthropology in Canada

To begin exploring my questions about the relationship between dance and anthropology in Canada, I contacted four Canadian dance-friendly anthropologists whom I discovered after embarking on my PhD in dance studies. David Murray, whose previous work considered how identifying with nationalism is intricately connected to performing Maori *haka* (men's war dance) in New Zealand

(Murray 2000), suggests the lack of dance, theatre, and performance research in anthropology in Canada has to do with a benign neglect rather than active rejection. He writes, "there are sometimes anthropologists or researchers with anthropological training in dance and other performing arts departments, but I don't see many anthropology departments advertising for positions that emphasize this area, unfortunately."[9] Anthropologist Clara Sacchetti, who engages dance as an element in her studies of Italian-Canadianness and gender, writes:

> Because there aren't any dance scholars in Anthropology at the place where I studied, I have had to do a lot of work on my own to figure out the dance material in my research, attending conferences, talking to other dance scholars and the like. It was very intimidating for me to start writing/thinking about dance, as I am not a dancer. There's the problem of the level of knowledge one has if one does not practice dance. Issues of embodiment abound here. Interdisciplinary study is great but it's not easy; it takes time, it takes a willingness to make mistakes, and it needs a good support system of open-minded scholars. The latter becomes really interesting when departments continue to produce "disciplined" scholars.[10]

These responses indicate that while dance appears to be marginal in anthropology, Murray and Sacchetti express a desire for more contact with dance, or at least for anthropology becoming more dance-friendly. Murray and Sacchetti have worked hard to cultivate interdisciplinary dialogue between dance and anthropology. Their observations and experiences add credence to a noted pattern of "departmental hegemony over matters of training and professional anthropological practice" in Canada (Waldram and Downe 2006, 183), and a potentially systematic barrier to dance-based research in anthropology due to the very methodologically and theoretically discipline-bound scholars that departments seem to want to produce.[11] This current hegemony is detrimental for the many trained anthropologists (and I would add dance ethno* researchers) who are considered to be somehow less rigorous because they don't work in anthropology departments (2006). This disciplinary trend also contradicts the early development of anthropology in Canada.

Preliminary research demonstrates that the history of this relationship between dance and anthropology has at times had a degree of interdisciplinarity, but it is more accurate to think of dance ethno* research as having multiple points of contact between dance, anthropology, folklore studies, ethnomusicology, theatre and performance studies, life sciences, kinesiology, sociology, history, and health studies. While dance ethno* research in the Canadian academy does not seem to have flourished in anthropology departments, it could be considered an interdiscipline with its own long tradition of developing theories and methods within/between larger fields of study.[12] Nevertheless, the kinesthetic and sociopolitical aspects of this research can be viewed as catalysts for generating greater interdisciplinary contact between multiple disciplinary fields, including anthropology. This point became more evident after my initial correspondences with dance-friendly anthropologists.

Anthropology as a Discrete Discipline is Contradictory

The current trend to focus anthropology inward contradicts the early development of anthropology in Canada. Ethnographic research on dance/movement and performance has historically undergone many shifts in its deployment, but early examples reveal interdisciplinary, kinesthetic, and sociopolitical elements. In Canada, anthropology and dance ethno* (along with ethnomusicology and folklore studies) share a common history in the early seventeenth-century descriptions of First

Nations practices made by European missionaries, settlers, and travellers (Hancock 2006; Robbins and Diamond 2010). They also share a common scholar-ancestor: Marius Barbeau (1883–1969). Barbeau trained in anthropology, archaeology, and ethnology at Oxford University (1907–10) and was directly influenced by anthropologists Marcel Mauss, Franz Boas, and Edward Sapir (Preston et al. 2008). Born in Quebec, he conducted research on the traditions of Huron, Tsimshian, and French Canadian peoples in the early twentieth century. Through his ethnological work of documenting, archiving, and publishing his research that crossed into the domains of dance, music, and performance, he is considered a founder of professional folklore studies in Canada (Preston et al. 2008). Barbeau's field notes reveal detailed accounts of movement-based or kinesthetic knowledge embodied in dance-songs. These accounts include information about spatial orientation, movement speed, and qualities of movement and rhythm in connection with the social significance of the dance-songs in performance.[13]

Barbeau's ethnological research on song and dance continues to resonate in Canada. While Barbeau's research is of interest in Canada for its very detailed and descriptive ethnographic accounts, today the "salvage" approach of Barbeau can be viewed as problematic for positioning indigenous culture and traditions in the past (Nurse 2006), especially when his ethnological research dovetailed with the development of tourism (Jessup 2008). Knowingly or not, utilizing an interpretive scientific methodology that produced collections, classifications, and quantitative knowledge about human culture and behaviour largely for Western audiences positioned salvage ethnologists, like Barbeau, as arbiters of authenticity and authorities on the indigenous traditions they researched, thereby shifting cultural authority from indigenous communities to the research enclaves of the museum, the archives, and the academy (Nurse 2006, 63). Recognizing that they were products of their time, Canadian indigenous dance ethnographer and grassroots worker Nina De Shane-Gill[14] sees these salvage ethnographies as working at a politically subversive level to resist the obliteration of indigenous worldviews and the breakdown of all social networks that came with Canadian residential schools. According to De Shane-Gill, Barbeau's work continues to have value in Canada for helping to keep some indigenous legends and myths alive (pers. comm. 2016). Barbeau's anthropological approach in relation to folklore went on to influence Luc Lacourcière (Laval University) (Ménard 2007) who, in turn, inspired Canadian dance ethnographer Simonne Voyer to complete thirty years of extensive ethnographic and historical research on the traditional dances of French Canadians (LeBlanc 1994).

Today, the notion of anthropology as a discrete discipline is contradictory. While early twentieth-century Canadian anthropologists, such as Barbeau, have been characterized as anthropologists, despite their interdisciplinary cross-currents and the detailed ethnographic work they did, according to Waldram and Downe, today anthropologists are characterized by the anthropology department in which they study and work (2006). However, contrary to this view of anthropology in Canada as bound by department and discipline, interdisciplinary ethnographic experimentation with dance/movement and performance is also evident in Canadian anthropology departments. Such experimentation, including the blurring of boundaries between anthropology and performance studies sparked by the pioneering collaborative work of anthropologist Victor Turner and theatre and performance studies scholar Richard Schechner (Victor and Edith Turner 1982), enables an embodied and experiential understanding of culture. Performance ethnography—analyzing performance and expression as constitutive of the social, cultural, political, and aesthetic elements of lived experience—opens a space for researching dance/movement (Henry et al. 2000). Approaches to dance ethno* that engage performance ethnography literature[15] can also be characterized as kinesthetic[16] (grounded in the body's experience whereby movement is a way of knowing) and

sociopolitical (Sklar 1990), producing not the body as isolated entity but a multiplicity of bodies through movement (Reed 1998, 527). Based on my interviews with Canadian dance and anthropology scholars, these two trajectories are not distinct but, rather, inform each other, generating the potential for further interdisciplinary cross-contributions.

Such sociopolitical and kinesthetic ethnographic work is evident in the anthropology department at York University. Anthropologist Ken Little, who was a member of my dance studies dissertation committee, currently researches the expressive emergence of expat communities in Belize within a postcolonial and neoliberal historical frame. Little generates ethnographic work rich in its kinesthetic and affective writing, theory, and methodology (2012). In conversation with me in 2016, Little suggested ways in which research in dance/movement through space-time might happen within Canadian anthropology departments. For example, the anthropology of expressive culture leads into directions of movement through space-time. There is the anthropology of sensation and affect (such as Little's work [2012]), and the anthropology of the body, leading into embodiment, phenomenology (such as the work of Margaret Lock [1987]) and post-phenomenology (such as the work of Natasha Myers [2015]), whereby culture emerges from the body and its movements in relationship to other human and nonhuman bodies. I trace my own way into researching the movement-based experiences and expressions that emerge between bodies as political sites for social change (2014a, 2014b, 2015) through a combination of these trends in conjunction with my years of professional dance experience. York-based anthropologist Natasha Myers finds a unique academic trajectory from dance to science, to anthropology of science and technology, to anthropology of dancing scientists (Myers 2012, 2015), to anthropology of art/ecology.[17] Her recent book, *Rendering Life Molecular*, looks at the kinesthetics—"visceral sensibilities, movements, and muscular knowledge" and affects—indexing "the energetics, intensities, and emotions" of bodily experimentations in researching molecular life (Myers 2015, 1). Despite the very disciplined anthropology experienced by some, Little and Myers, who are active members of the Centre for Imaginative Ethnography—a research network that supports collective, trans-disciplinary processes, shares strong affinities with performance studies, and promotes creative and imaginative engagement with political realities—demonstrate strong interdisciplinary synergies and crosscurrents that open a space for dance/movement-friendly research.

Hubs of Dance Ethno* Research at the Cross-Section of Multiple Fields of Study: Dance at York

After discussing my questions with anthropologists, a quantitative search for dance/movement-based theses and dissertations produced at the graduate level revealed dance ethno* research being generated at the cross-section of multiple fields of study. In anthropology departments, I found several emerging scholars with anthropology training who have focused on dance, particularly from York University, the University of Alberta, and the University of Toronto.[18] Widening my keyword search to "dance" and "culture" yielded more results[19] that were not necessarily based in anthropology departments. For example, I found dance ethno* research emerging from folklore studies, music (ethnomusicology), ethnic studies, interdisciplinary studies, kinesiology, health studies, theatre and performance studies, and communication and art departments. Of significant note is that the Dance Department at York University produced a large portion of all graduate level theses[20] between 1975 and 2010 (Department of Dance "Dance Research at York") in Dance Anthropology, Ethnology and Cultural Studies (Department of Dance 2007).

The results of my quantitative search through graduate level theses and dissertations listed on ProQuest Dissertations and Library and Archives Canada indicate that York University's Dance Department has been a hub of graduate level dance ethno* research for roughly four decades, suggesting a need to look more closely at its history. In 1976, the Dance Department at York established one of the world's first research-based dance graduate programs that supported ethnographic, cultural, and historical research on dance. Today the PhD program (established in 2008) is divided into two streams: Dance Ethnography and Cultural Research, and Dance History and Heritage Studies. It is currently the only place in Canada to do a PhD in Dance Studies under a dance ethnography stream. The PhD program description includes an emphasis on the sociopolitical, kinesthetic, and interdisciplinary dimensions of ethnographic research on dance, the body, and bodily experience (Department of Dance 2007).

Interdisciplinary, sociopolitical, and kinesthetic dance ethno* research and teaching was present in the York Dance graduate program from the beginning. I did semi-structured interviews with some of the key individuals involved in the early development of dance ethno* at York: Anna Blewchamp, Nina De Shane-Gill, Rosemary Jeanes Antze,[21] Selma Odom, and Mary Jane Warner.[22] These scholars drew heavily from foundational dance ethnology, ethnomusicology, anthropology, and performance studies scholars such as Gertrude Kurath, John Blacking, Anya P. Royce, Judith Lynne Hanna, Arjun Appadurai, Joann Keali'inohomoku, Victor Turner, and Richard Schechner to develop their dance courses at York. But, as scholars, Antze, Blewchamp, De Shane-Gill, and Odom also had unique relationships to anthropological theory and methods. In their own ways, each of these women fostered a hub of dance ethno* activity motivated by sociopolitical, embodied experience. In this article, due to space limitations, I will demonstrate what I mean by using two women as examples: Nina De Shane-Gill and Selma Odom.

Nina De Shane-Gill was a key initiator of sociopolitical and kinesthetic dance ethnography at York at the undergraduate and graduate levels. Encouraged by Grant Strate (who founded York's Dance Department), she started teaching dance ethnography courses there in the mid-1980s. Her approach to teaching reveals her belief that arts are central to sociopolitical change. As a teenager on scholarship at Les Grands Ballets Canadiens, De Shane-Gill witnessed first-hand the inequities French Canadians were experiencing and the resulting francophone politics that were emerging in 1960s Quebec. She recalls, "It was a time when French Canadian singers would go to the Laurentian Mountains to sing their highly political popular songs in intimate spaces called the boîtes à chansons." From those experiences, she learned that the arts could be at the forefront of change. Her political beliefs about art expanded when she joined Les Feux Follets Dance Company[23] and danced alongside other politically active French Canadian and Aboriginal dancers. She brought her ideas about art and sociopolitical change with her, first to the dance anthropology classes at the University of Waterloo in Applied Health Sciences and then to York's Dance Department.

De Shane-Gill developed courses that allowed students (including in performance, music, and visual arts) to explore the sociopolitical and historical aspects of dance from a number of genres and places around the world. Rather than teach courses about dances of the world, she started her courses with theory (for example, work by Victor Turner and Richard Schechner) and then moved to dance ethnography methods, where she drew from field guides developed by ethnomusicologists and dance anthropologists (such as Anya P. Royce and Joann Keali'inohomoku), and then moved on to the themes that drew from her own expertise on African diaspora in the New World and Aboriginal cultures. For example, her course entitled "Performance and Consequence" examined Ghost Dances and the potlatch in the context of colonialism. She designed such courses to help her

students understand the sociopolitical underpinnings of dance and give them the tools they would need to conduct research of their own within an ethnographic theoretical and methodological framework.

De Shane-Gill paired this highly theoretical and methodological coursework with travel abroad. She recounted an important memory of bringing a group of students to Mexico to perform. In particular, she reconstructed a conversation she had with the two young women who were responsible for organizing an international dance festival in the Mexican state of Tlaxcala that was funded from the budget of the Ministry of Health, and that brought dance groups from around the world (including Korea, Italy, Cuba, and a Butoh group from Japan) to perform:

> When I asked how they could afford to bring a group of international dancers like this as part of a budget from the Ministry of Health, they looked absolutely incredulous and said: "What kind of a ministry of health would we be if we did not provide beautiful images for people's minds?" Now wouldn't the world be better off if all the ministries of health thought the same way. I think that these events were free, no tickets, and the theatres were always full with a very wide range of people, racially, ethnically and socio-economically.[24]

De Shane-Gill believes a cross-cultural understanding of the arts could have a beneficial impact in Canada, especially with First Nations communities. "We need to understand what the Mexicans already understood—that beautiful imagery is beneficial to everyone's health and wellbeing."

While De Shane-Gill's approach to dance ethno* included bringing young scholars outside the academy to expand their experiences of dance to include equity issues, colonial and postcolonial issues, and Canadian indigenous dance traditions, Odom brought the world of dance home through student experiences. Odom,[25] who began teaching in Dance at York University in 1972 and retired in 2009, helps me to understand the many different disciplinary currents forming her research and supporting dance ethno* at York. Odom is often associated with her extensive knowledge of historical research, yet her work also incorporates anthropological theories and ethnographic methods. Odom's work with interviewing, oral history, and fieldwork began in the 1960s.[26] Later contact with anthropologist Margaret Critchlow in 1989 and 1990 was important in bringing Odom into contact with emergent anthropological theory, ethics, and reflexive writing. Odom used this knowledge to support her research and student learning. The dance faculty also supported ethnographic research on a wide range of topics by maintaining strong allies in other departments at York. The faculty regularly drew on the expertise of anthropologists (in particular Penny Van Esterik and Malcolm Blincow) and ethnomusicologists (such as Jon Higgins and Beverley Diamond). In addition, there were many guests that came to the department in the '70s and '80s that crossed disciplinary lines between dance, ethnomusicology, ethnochoreology, and folklore studies: Colin Quigley, Joann Keali'inohomoku (who came three times), Judith Lynne Hannah, Marta Savigliano, and Judy Van Zile. These guest scholars had an important role in shaping the department, its pedagogical approach, and the educations of those who were studying the cultural, political, and kinesthetic dimensions of dance at York.

Odom credits the mid-twentieth-century dance ethnologist, Gertrude Kurath (1903–1992) with influencing her early career development ("Celebrating the Gertrude Prokosch Kurath Centennial" 2003) and an interdisciplinary, movement-based approach to dance ethno* research in Canada (pers. comm. 2016). Gertrude Kurath, who wrote about Iroquois, Pueblo, and Six Nations songs and dances, among other topics, believed the study of dance for cultural analysis required the application

of multiple disciplines (and possibly multiple individuals who each bring specialized training), such as anthropology and ethnomusicology, together with a system of movement notation and someone who could actually do the dancing/movement one was studying (Kurath 1960). The sociopolitical aspects of Kurath's influence have also had important impacts in Canada. As Mohawk contemporary and traditional dancer/singer Santee Smith writes, Kurath's photographs and her detailed and respectful notations of dance, music, and culture continue to be accessed by Iroquoian community members, and "she herself has become a part of Iroquoian history" ("Celebrating the Gertrude Prokosch Kurath Centennial" 2003).

Odom incorporated her knowledge of ethnology and anthropology in her dance and cultural research courses, which were also invested in antiracist education. Odom writes about her strategies of drawing from student knowledge of the world—"or from those parts of the world that could be honestly addressed" (Veblen et al. 2005, 3) to instruct her dance ethno* courses. Her approach to teaching balances learning, teaching, modelling, and questioning through a combination of course elements: participating in movement experiences together, critical examination of experiences through course readings, and participatory and ethnographic research. This approach to teaching builds on the notion that arts offer rich modes to understand varying ways of life, not in a surface way, but in ways that balance "learning to value with learning to question" (11). Odom's approach works to combat the tendency in Canada to dismiss dance as a surface representation of static culture or glib "folk-dance multiculturalism" (Donald Taylor quoted in Akkad 2005, A3).

While De Shane-Gill, Odom, Blewchamp, Jeanes Antze, and Warner were key to the development of dance ethno* at York between the late 1970s and the early 2000s, since then, dance ethnography and cultural research in undergraduate and graduate studies, as well as in faculty research, continues to have a strong sociopolitical, kinesthetic, and interdisciplinary trajectory. This trajectory is exemplified by the research of more recently hired faculty members Danielle Robinson, Patrick Alcedo, and Bridget Cauthery.[27] Robinson (who helped to build the current PhD program) works collaboratively with ethnomusicologist Jeff Packman to examine dimensions of speech, sonic, and movement practices expressed in the Bahian samba de roda within a context of Brazil's legacy of colonialism and slavery (Robinson and Packman 2016). Alcedo works on the performance of gender in traditional dances and festivals from the Philippines (2007) and the Filipino diaspora. Cauthery's book project, *Choreographing the North* (forthcoming from McGill-Queens University Press), applies critical theory from cultural studies, feminist geography, wilderness studies, postcolonial theory, and current trends in ecology and environmental studies to "unravel both the allure and the distortion of the Far North as source and motif in contemporary dance-making."[28]

Although dance ethno* in Canada emerges from a space of interdisciplinary dialogue, Cauthery, who has training in anthropology and dance studies, highlights complex disciplinary tensions. Cauthery has an anthropology background but like myself sought out dance studies when she was discouraged from researching dance through anthropology.[29] Throughout her career, Cauthery has grounded her dance studies research and teaching in her sociocultural anthropology background. At the same time, she is also aware of the tensions involving disciplinary boundaries between trained anthropologists who research dance and dance studies researchers who use ethnographic methods. According to Cauthery, this may be attributed to a concern within dance studies about how interdisciplinarity and the use of ethnographic methods have been perceived as a "watering down" of anthropological rigour (see Buckland (2006)). At the root of it is the concern that without the proper training, ethnography can, in the wrong hands, become a very surface or insubstantial methodology, lacking in integrity and scholarly strength. Cauthery believes that some scholars would rather keep

disciplines and methods distinct and that, for these trained anthropologists, dance studies does a disservice by performing hybrid scholarship without the proper training. However, as my examination indicates, interdisciplinary training is at the heart of dance ethno* research and teaching in Canada.[30]

Hubs of Dance Ethno* Research: Beyond Dance and Anthropology Departments

While these issues and concerns about rigour are all valid, recently some have suggested that ethnography should take on a life of its own separate from anthropology because, as ethnomusicologist Anthony Seeger argues, it has great flexibility when it "is not defined by disciplinary lines or theoretical perspectives" (Fraleigh and Hanstein 1999, 258). It appears that this independence has already resulted in important ethnographic innovations inside and outside the academy. The curatorial and editorial work on artistic dance by Montreal-based dancer and dance anthropologist Dena Davida is an important contribution to this article because it can be viewed as an example of generating spaces for dance-friendly ethnographic research, precisely through such independent means.

Through publishing books like the anthology *Fields in Motion: Ethnography in the Worlds of Dance* (2012), Davida continues to fuel a vibrant field of dance ethno* inquiry in the Canadian academic landscape. Her book continues a tradition of dance anthropology, inspired by Keali'inohomoku, by focusing on artistic dance whereby dance and its aesthetics become emblematic for understanding cultural meaning. This dance anthropology book carves out its own unique angle as an anthology of art world dance ethnography. Eleven Canadian dance ethno* scholars (including Davida) are featured in the book, along with many other ethno* scholars from around the globe. Each scholar contributes dance-based theory derived from ethnographic research. They work as kinesthetically attuned participants in the dancing they are researching, as insiders to the dance companies and institutions they study, or as insiders to the wider communities in which they did fieldwork. Fieldwork participation, observation, and interview experiences are described as "collaborative inquiry," the process of "coming together," and "imaginative empathy" (Davida 2012, 5). The book has become an invaluable source for scholars researching dance ethno* methodologies. The book opens the potential for new experiments in ethnography that start with the body and its movements as a site of knowledge.

While Davida has written and published extensively as a dance anthropology scholar, her work as the co-founder, director, and curator of Montreal's *Tangente* dance performance organization also contributes to generating a space for dance ethno* experimentation. According to Davida, she integrates her work as a dance anthropologist, with a view of the dance event as a social event, into her kinesthetic and sociopolitical curatorial work. For example, the day after our interview, Davida travelled to Lebanon to attend the Beirut International Platform of Dance (twenty-two choreographers and six presenters from Lebanon, Jordan, Tunisia, Palestine, Turkey, Syria, Iran, and Iraq) (Davida 2016) to learn more about the artistic dance happening there amid everyday dangers and pressures against public dancing, and to explore the possibility of presenting some of that work here in Canada in the future. Within a climate of increased migration from the Middle East, Davida's curatorial work is timely and essential to the growth of antiracist community building in Canada. Davida's curatorial work is an important and unique energizing point of contact between dance and anthropology. In her curatorial work, as in her scholarly publications, Davida activates a space of

ethnographic independence from anthropology while still maintaining anthropology and ethnography as sources of inspiration and guidance.

There are key dance-friendly academic spaces supported by Canadian ethno* researchers who connect strongly with anthropological theory and methods but conduct their professional careers outside of anthropology departments: Magdalena Kazubowski-Houston (Theatre, York University), who is co-curator of the Centre for Imaginative Ethnography; Peter Dickinson (English and Contemporary Arts, Simon Fraser University), who is the director of SFU's Institute for Performance Studies and founding editor of *Performance Matters*; Beverley Diamond (Ethnomusicology, Memorial University, emerita), who has supported a whole generation of dance scholars, such as Sherry Johnson (Ethnomusicology, York University), Kristin Harris Walsh (Folklore and Ethnomusicology, Memorial University), and Heather Sparling (Folklore and Ethnomusicology, Cape Breton University); Marcia Ostashewski (Folklore and Ethnomusicology, Cape Breton University); Andriy Nahachewsky (University of Alberta's Kule Folklore Centre, Huculak Chair of Ukrainian Culture and Ethnography), who, as an activist, folklorist, and former professional dancer and choreographer, has published extensively on Ukrainian staged dance in Canada and abroad; Pierre Chartrand, who has done extensive work on "la gigue" and other French-Canadian dance forms; Meghan Forsyth (Ethnomusicology, Memorial University of Newfoundland), who recently mounted an exhibit at the Museum of Prince Edward Island on Acadian step dancing—the result of years of fieldwork within the Acadian community; Anne Flynn (Dance, University of Calgary), who is the current president of Congress on Research in Dance; and Lisa Doolittle (University of Lethbridge, Department of Theatre and Dramatic Arts). There may be others.

Conclusion

While a tightly disciplined approach to anthropology in Canada may be central to why I was deterred from researching dance/movement through an anthropology department at the doctoral level, this research demonstrates the interdisciplinary potential between and beyond dance and anthropology. In a climate of interdisciplinary growth within the humanities and social sciences, and a growth in dance studies as a discipline, Canadian dance ethno* research has the potential to energize what appears to have become, at times, a tightly bound and inward-looking anthropology. Canadian dance ethno* research can offer an understanding of performative, political, and relational body movements as having meaning-carrying and meaning-making potential. Such dimensions of experience are relevant to scholars in a wide range of fields of inquiry.

Dance ethno* in Canada needs to be reframed—not as an example of watered down anthropology, but as an established, rigorous sociopolitical and kinesthetic approach to ethnographic research with much to offer other disciplines. While dance, as a sub-discipline in anthropology, may have been a meeting ground for dance and anthropology in the US, dance ethno* in Canada has emerged from multiple crosscurrents. Canadian dance ethno* research has taken on independent lines of flight not hindered by discipline-bound anthropology departments—enabling the development of strong sociopolitical and kinesthetic pedagogical, curatorial, and methodological approaches and perspectives that are grounded in movement-based experiences and relations. These kinesthetic and sociopolitical aspects are catalysts for generating greater interdisciplinary contact between multiple disciplinary fields, including anthropology, pushing back against inwardly focused disciplinary specialization.

This article, which focuses largely on Dance at York, presents a spark for future research. There are many gaps to this research that need to be filled. To fill these gaps, and in the spirit of generating greater interdisciplinary dialogue and synergies, I invite responses that address ethnographic research on dance/movement in Canada generated in the space of interdisciplinary dialogue. Following the lead of Gertrude Kurath and Judith Lynne Hanna who, in their own articles, invited such dialogue about dance ethnology and dance anthropology respectively, my hope is to include responses in a follow-up article. Please send comments and replies to dance.ethno.dialogue@gmail.com.

Acknowledgements

Notes

1. As many anthropological scholars of dance and human movement have commented, the naming of dance is problematic in that it can be culturally restrictive, static, and ambiguous as a category—foreclosing the kinds of projects one can take on and pushing one into a Eurocentric model of categorizing the arts (Kaeppler 1978; Grau 1993; Reed 1998; Henry et al. 2000). I use the term dance to refer to movement as it interweaves with sonic and performance experiences and expressions (both theatrical and non-theatrical), and as a topic and field of study with its own developed theories and methods.

2. Examples include Katherine Dunham (PhD, University of Chicago), Pearl Primus (PhD, New York University), Adrienne Kaeppler (PhD, University of Hawai'i), Drid Williams (PhD, Oxford University), Joann Keali'inohomoku (PhD, Indiana University), Jill D. Sweet (PhD, University of New Mexico), Anya Peterson Royce (PhD, University of California, Berkeley), Susan Reed (PhD, Brown University), Cynthia Jean Cohen Bull (PhD, Columbia University), Sally Ness (PhD, University of Washington), Brenda Farnell (PhD, University of Indiana), and Andrée Grau (PhD, Queen's University of Belfast), among others.

3. Anthropology in North America has four fields: linguistics, physical anthropology, social or cultural anthropology, and archeology. Canadian anthropology has been influenced by the traditions of British social anthropology, French sociologists (such Émile Durkheim), sociologist and ethnologist Marcel Mauss, structuralist Claude Lévi-Strauss, and the US tradition of cultural anthropology. According to anthropologists Julia Harrison and Regna Darnell, Canadian anthropology is also founded by the Aboriginal collective presence (2006).

4. See the Forum's introductory editorial note that more fully explains "The Other 'D'" and roundtable.

5. Ken Little (PhD, University of Virginia), David Murray (PhD, University of Virginia), Clara Sacchetti (PhD, York University), and Natasha Myers (PhD, MIT).

6. Selma Odom (PhD, University of Surrey), Nina De Shane-Gill (doctoral training at Wesleyan University in Anthropology with David P. McAllester), Anna Blewchamp (MFA, York University), Rosemary Jeanes Antze (MFA, York University), Bridget Cauthery (PhD, University of Surrey), Danielle Robinson (PhD, University of California, Riverside), Dena Davida (PhD, Programme d'études et pratiques des arts, Université du Québec à Montréal).

7. Kristin Harris Walsh (PhD, Memorial University and MA, Dance at York University) and Andriy Nahachewsky (PhD, University of Alberta and BFA, Dance at York University).

8. Beverley Diamond (PhD, University of Toronto) and Sherry Johnson (PhD, York University).

9. David Murray, e-mail message to author, March 25, 2016.

10. Clara Sacchetti, e-mail message to author, March 24, 2016.

11. Nahachewsky, a folklorist who celebrates interdisciplinary dialogue, has also observed such disciplinary border maintenance between anthropology and folklore studies (personal communication, October 6, 2016).

12. I explore Canadian dance ethnography as a heuristic device to explore its distinctive development and opportunities (at the crossroads of several traditions) and future potentials.

13. For a full inventory of the Marius Barbeau Collection housed at the National Museum of History, see http://www.historymuseum.ca/geos/marius-barbeau-fonds-huron-wyandot-inventory-e.pdf, accessed August 31, 2016. To see his research collection, visit the Canadian Museum of History webpage "Marius Barbeau." Accessed July 26, 2016. http://www.historymuseum.ca/cmc/exhibitions/tresors/barbeau/index_e.shtml,.

14. De Shane-Gill is of Haudenosaunee ancestry and an Elder in Residence at the Aboriginal Student Services Centre at the University of Waterloo. De Shane-Gill has an ongoing commitment to the Healing of the Seven Generations Centre in Kitchener. She co-founded Weejeendimin in Kitchener with Elaine Garner in 1985 (personal communication, April 13, 2016).

15. There are several dance ethnographers with training in and/or strong links to performance studies: Deidre Sklar (PhD in Performance Studies, NYU), Barbara Browning (Performance Studies at NYU), and Priya Srinivasan (PhD in Performance Studies, Northwestern University).

16. According to Deidre Sklar, the kinesthetic approach to dance ethnography grew out of dance methodologies such as Labanotation (2000). "Labananalysis opened the way for exploring the sociocultural significance of qualitative, felt bodily knowledge" (Sklar 2000, 70). Dance ethnographers who use this trajectory use sensory and kinesthetic experiences of movement to show how movement relates metaphorically and conceptually to larger patterns of social meaning (Sklar 2000).

17. Natasha Myers, email correspondence with author, March–September 2016.

18. ProQuest Dissertations search results for Dance in Anthropology (as the subject) revealed 94 MA/PhD theses/dissertations between 1979 and 2015. Because not all anthropology departments have their theses/dissertations on ProQuest (for example, McMaster University), the results of this search are very preliminary and need to be considered as food for thought and not conclusive data. In addition, this does not include those who did their training abroad. To quickly summarize the highlights, York's anthropology department produced the most theses (24 from 1979 to present), followed by the University of Alberta (13 from 1989 to present), the University of Toronto (9 from 1982 to present), Carleton University (7 from 1995 to 2009), McGill University (6 from 1992 to present), and Concordia University (6 from 2002 to present). Simon Fraser University and University of Manitoba both produced 4 theses/dissertation between 1996 and 2013, the University of Calgary produced 3 from 2001 to 2013, and Memorial University of Newfoundland, the University of Victoria, Dalhousie University, Université de Montréal, and Queen's University each produced 2 theses/dissertations between 1995 and 2012. Thesis/dissertation data tells me that there have been ebbs and flows in dance research since the late 1970s and early 1980s in anthropology departments, but there has been a significant increase in danced-focused research since the mid-1990s.

19. I found 143 theses/dissertations listed on the Library and Archives Canada database (from 1975 to present).

20. Forty-five MA/MFA theses in dance ethno* from York.

21. Jeanes Antze taught dance anthropology in Dance at York for approximately twenty years (between 1981 and 2002). She also taught dance anthropology at University of Waterloo from 1982 to 1983 (personal communication, July 21, 2016).

22. Mary Jane Warner was also key to the success of the graduate program in Dance at York in terms of the number of ethno-related MAs she advised who made it through to completion (Selma Odom personal communication, August 2, 2016).

23. For more about Les Feux-Follets, see Bowring (2005), 16–19.

24. De Shane-Gill could not recall the Ministry's exact name and how the arts were justified within a health budget (personal communication, April 13, 2016.

25. For an interview with Odom (by Seika Boye) and tributes to Odom (by Amy Bowring and Grant Strate), see "Dance Historian of the Month, June 2009," in *Dance Collection Danse*. Accessed April 14, 2016. http://www.dcd.ca/general/odomdhm.html.

26. Selma Odom, e-mail message to author, August 2, 2016.

27. Robinson and Alcedo completed their doctoral work in Dance Studies at University of California, Riverside (advised by anthropologist and dance scholar Sally Ness). Other important contributors include Modesto Mawulolo Amegago (PhD, Education at Simon Fraser University), who focuses on African performing arts curriculum development and Mary Fogarty (PhD, Music at University of Edinburgh), who is a cultural sociologist with a focus on popular dance and music.

28. Bridget Cauthery, e-mail to author, September 14, 2016.

29. Cauthery minored in anthropology, completed an MA in Dance Ethnography at York and later completed a doctorate with Janet Lansdale at the University of Surrey (Cauthery, e-mail to author, September 14, 2016).

30. See work on dance ethnology in Canada by Ostashewsky et al. (2008).

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Dancing Between Old Worlds and New: Max Nordau's New Jew Idea and its Manifestation in Pre-State Israeli Folk Dance

Gdalit Neuman

Constructed as the first generation of Jews born in the Land of Israel[1] following the Zionist redemption,[2] the *Sabras* were viewed as a triumphant achievement of Zionist ideology. They represented the realization of a 2,000-year-old Jewish dream to return to Zion and live autonomously in the land of their biblical forefathers. This generation,[3] born in the *Yishuv* (translation: "settlement"—the name of the Jewish community in the pre-state) was distinguished from that of their parents, the pioneering *Chalutzim* (Jewish Zionist pioneers) generation, which bridged the gap between the old world and the new. In contrast, the Sabras were conceptualized as authentic natives: born in and to their homeland. Furthermore, they came to represent the total and complete embodiment of the "New Muscular Jew" (Almog 2000), a concept invented by doctor, writer, and Zionist leader Max Nordau as a response to the anti-Semitic image of the European Jew as physically weak and effeminate.

The aim of this article is to track the New Muscular Jew image, from its inception during Nordau's speech at the Second Zionist Congress of 1898[4] to its manifestation, several decades later, as an important marker of Sabra identity in the dance realm (Spiegel 2011, 404; 2013, 7; Neuman 2011). This is relevant, I argue, because "by looking at dance we can see enacted on a broad scale, and codified fashion, socially constituted and historically specific attitudes toward the body in general, toward specific social groups' usage of the body in particular, and about the relationships among variously marked bodies" (Desmond 1997, 32). This paper is concerned with issues of identity, ideology, and the transference of ideas from one generation to the next through the unique medium that is dance, with a specific focus on the body as the site of change.

The historical disenfranchisement and perception of Jews as inferior beings had resulted in their identities being "tied to the material conditions of their bodies" (Cooper Albright 1997, 4). Indeed, in his 1991 book *The Jew's Body*, Sander Gilman identifies hegemonic stereotypes and myths about the Jew's body present throughout European history, which were endorsed by the medical community, the church, and the state. These negatively impacted the way Jews were perceived by the outside world for centuries. Moreover, by the nineteenth century, at a time when most Central European Jews were experiencing emancipation and enlightenment, centuries-old stereotypes regarding the Jews' physical inferiority continued to negatively affect their own Jewish self-image as well. Not surprisingly, then, the Zionist response, the New Jew image, was embodied in nature.

Dance scholar Ann Cooper Albright describes the body as a malleable space in which identities can be shaped, and dance as an active agent in this process: "Dance techniques not only condition the dancers' bodies, they literally inscribe a physical ideology into the dancers' physiques. Behind every different aesthetic orientation and style of movement within the field of dance dwells a view about the world that is transmitted . . . along with the dance technique" (1997, 32). In the Land of Israel case, the postures and styles produced and disseminated locally (through community dance events)

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and globally (through the consumption of theatrical dance performances) were not subconscious at all, but of primary importance to their creators (Spiegel 2011, 404; Neuman 2011, 9).

In this paper, I will demonstrate how Israeli folk dance was designed to showcase the desired characteristics of the first generation of Jews born in the Land of Israel; that generation's athletic physicality, vibrant spirit, and distinguished character was constructed in direct negation of the anti-Semitic image of the diasporic Jew (Spiegel 2000, 390; 2011, 393; 2013, 9; Neuman 2011, 13–24; Rossen 2012, 61), which still held currency in Israel midcentury (when Israeli folk dance was being invented). I will identify dance's significance in the formation of a uniquely Sabra collective identity in line with Nordau's Muscular Jew image, which embodied the Yishuv's ideals regarding the Hebrew nation's corporeal and spiritual renaissance. Finally, I will show how the Sabra generation was taught hegemonic codes of conduct through dance activities and how these were transmitted to spectators via folk dance performances.

I conducted my original research in 2010–11 as part of my 2011 MA thesis in Dance Studies at York University's Department of Dance. Research methods included extensive archival research at relevant archives throughout Israel, primarily the Israel Dance Library and Archive in Tel Aviv and the Central Zionist Archives in Jerusalem. I also drew on oral history interviews. As will be seen via the citations, several other distinguished scholars—Judith Brin Ingber, Nina Spiegel, and Rebecca Rossen—working in the field of Jewish/Israel Dance Studies have drawn similar conclusions to my own. However, my work is unique in its focus on the Sabra generation and in the different sources I have utilized. Additionally, my contribution is a deconstruction of Nordau's New Jew image into the sum of its parts, as it became manifest in Israeli folk dance.

Athletic Body

The physicality inherent in dance was valued in the Yishuv (Spiegel 2011, 404; Neuman 2011, 9) as a means of cultivating the body and, by extension, preparing the body for physical labour, as well as a demonstration and performance of the New Muscular Jew (Brin Ingber 2009; Spiegel 2011, 393; Neuman 2011, 9–21). Dance was officially incorporated into the physical culture movement in the Land of Israel as the Private Teachers' Association of Physical Culture in the Land of Israel (PTAPCLI) was founded by none other than folk dance pioneer and physical education teacher Gurit Kadman in 1939 (Brin Ingber 2000, 45).[5] Many dance professionals who emigrated from German-speaking countries were members of this association, including modern dance pioneers Margalit Ornstein, Shulamit Roth, and Gertrud Kraus, who were among the presenters at its first official meeting (*Davar*).[6] Their speeches and manifestos highlight the importance placed on a strong Jewish body (Brin Ingber 2009; Neuman 2011, 10).

The women of the PTAPCLI recognized dance's potential for cultivating the body. Veteran Sabra dancer, teacher, and celebrated choreographer Yoav Ashriel explained in 2010: "[Gurit Kadman] came to *Hapoel* (the worker) sports associations and said 'You are a sports movement, Israeli dance is also exercise, it's physical training'" (pers. comm.). Scholar Elke Kaschl confirms this in her 2003 book *Performing the Nation*: "To [Israeli folk dance pioneers], dancing was a means of training the body through repetitive drills that were, in Kadman's words, 'simple and energetic' such as 'stamping, and leg swinging, the main thing being to go on for hours and hours'" (2003, 49). Clearly, then, repetition was an important aspect of this practice, which was at once a mode of distinctly

Land of Israel(i) (as opposed to Jewish) cultural expression and a part of the popular Land of Israel body culture phenomenon.

In line with the German physical culture movement model, Körperkultur, both folk and expressionist modern dance[7] were considered extensions of gymnastics, a highly regarded form of exercise at the time (Eshel 1991, 62; Hammergren 1996, 59; Bing-Haidecker 2010, 3). A *Davar Ha-sport* (the sports supplement to the *Davar* daily) article titled "Two That Are One," published in two segments on April 9 and 14, 1950, provides evidence: "Gymnastics exercise," wrote journalist Eliezer Roee on April 9, "is in actuality the basis for all our active physical culture, and certainly for folk dance." He continued on April 14, "these two branches—folk dance and gymnastic exercise—are not two separate entities but one . . . [as they] come from the same source—from the physical culture of the working nation." Kadman herself made this connection when she wrote of gymnastics as being the core element in physical culture, having influence on both sport and dance. Indeed, in her *Supplement to the Program for Physical Education in our Schools* she described gymnastics as the trunk of the tree of the physical culture movement and dance as one of its many branches (Kadman papers, file 123.5.5.2).[8]

The then-presumed relationship between gymnastics and dance, which *Davar* journalist Benjamin Heller wrote in 1933 "involves drills of gymnastics standards," is noteworthy since gymnastics was recommended by Max Nordau as the remedy for the physical degeneration of the Jewish "race," a commonly held belief throughout Europe in the fin-de-siècle period. Nordau wrote the following in the first publication of the famous Berlin-based monthly Jewish gymnastics journal, *Die Jüdische Turnzeitung*, in 1900: "In no other nation does gymnastics play such an important role as with us Jews. . . . It shall provide us with self-confidence" (quoted in Brenner 2006, 5). Indeed, a confident disposition was characteristic of Sabras in general, and certainly of the Sabra folk dancer. As celebrated first-generation Sabra folk dancer Mirali Sharon[9] told me in an interview in 2011: "You can't dance folk dance in a certain way and to be lacking self-confidence—it gives you confidence" (pers. comm.) The visual representation of a desired New Jew aesthetic—which had as its base an athletic technique akin to gymnastics, and which was performed with a confident disposition, in direct opposition to the stereotypical image of the weak (in body and character) Diaspora Jew—was carefully choreographed by the Chalutzim generation (Spiegel 2000, 390) for their children, the Land of Israeli Sabras.

Dance was valued as a physical performance of the New Jew image (Almog 2000, 235; Spiegel 2000, 390, 392; 2011, 393; 2013, 159; Brin Ingber 2009; Neuman 2011, 9); it was the antithesis of the negative image of the diasporic Jew. "[Folk dance pioneer Rivka] Sturman later recalled that the urge to create folk dance awoke within her out of that desire to negate the Diaspora" (Ronen 2009).[10] Gurit Kadman made similar comments regarding folk dance and physical education in 1981 (Brin Ingber 2011, 286). First-generation folk dance pioneers negated the anti-Semitic image of the slouching *shtetl* (Jewish European village) Jew by attributing the opposite aesthetic to dance performances (Spiegel 2013, 158): one of pride, confidence, and self-worth (Brin Inger 2009). Through participation in dance activities, the Sabra generation was given an opportunity to learn and teach to others the desired aesthetic of the New Muscular Jew (Neuman 2011, 13; Spiegel 2013, 159).[11] That aesthetic symbolized a New Jew character as well.

The "old Jew," according to labour-Zionist ideology, was to be transformed from a degenerate, wandering, urban type, into a strong, productive, simple and honest agrarian peasant.[12] Kadman educated Sabra children according to this worldview through her work in physical culture and dance. In her writings regarding the importance of physical education in schools, Kadman described grade one and two students (whose studies included dance among other techniques) as "the future labourers." She even recommended students of gymnastics perform movements imitating physical labour (Kadman papers, file 123.5.5.2). It would seem that both gymnastics exercise and dance had as a common goal the training of a strong body for work. The ideals of labour Zionism were therefore transmitted to the first generation of Sabras through these activities.

As was propagated by both Zionism and German Body Culture, the worldview of Land of Israeli dance pioneers centred on the importance of the body (Brin Ingber 2009; Neuman 2011, 15; Spiegel 2013, 1) and its potential for personal as well as societal regeneration. Dance was directly linked to other New Muscular Jew models such as the athlete and labourer. By conditioning their bodies through dance activities, young Sabras were preparing to become "the future labourers" and by extension to continue building the nation. More than solely artistic and cultural expression, dance in the context of the Yishuv mobilized Zionist ideals and the construction of the New Muscular Jew aesthetic (Spiegel 2000, 390, 392; 2011, 393; 2013, 158–59; Brin Ingber 2009; Neuman 2011, 15;) as a negation to Jewish diasporic existence.
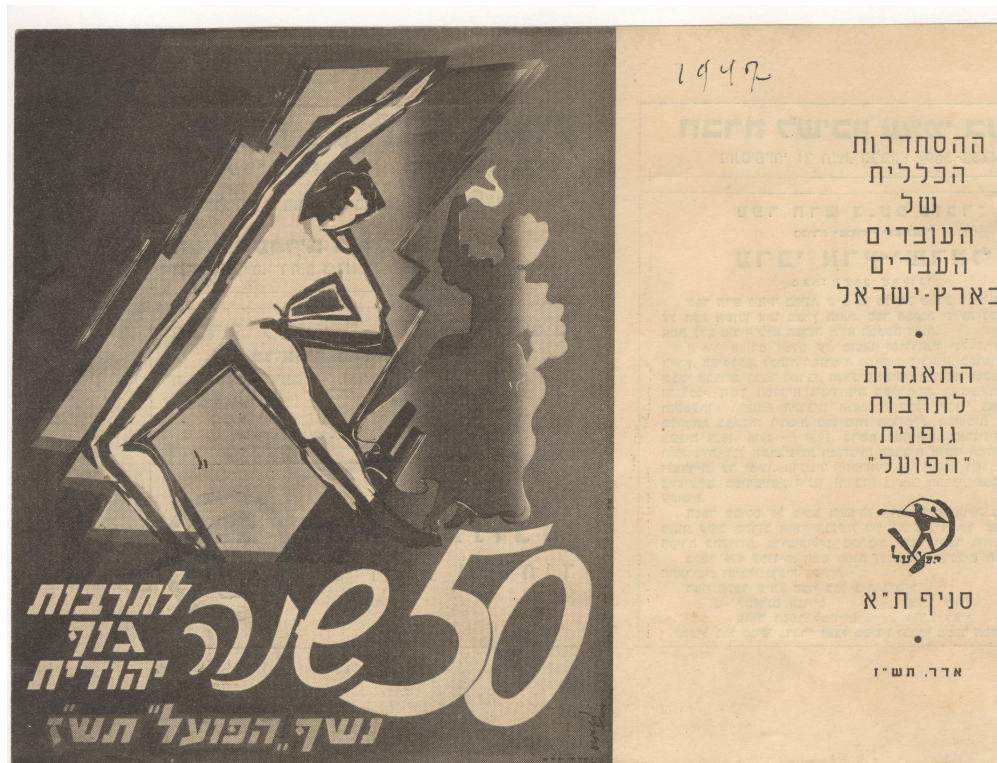
A 1947 advertisement for a *Hapoel* (the worker) Sport Association banquet in celebration of "50 Years to Jewish Physical Culture" features an illustration by Israeli artist M. Voroibeichic. The young and powerful male gymnast, representing the future/Israel, has turned away from the Victorian female figure representing the past/Diaspora. Printed with the permission of the Zvi Nishri Archive of Physical Education and Sport at the Wingate Institute and the Dance Library of Israel.

Youthful Spirit

The native New Jew—the Sabra—was not only conceived as muscular in body, but just as importantly, strong in spirit (Gilman 1991, 53; Shapira 1997, 161; Almog 2000, 87; Mayer 2000, 100; Sela-Sheffy 2004, 480; Ben Israel 2005, 592; Zimmerman 2006, 16). This basic equation of a strong body and a healthy spirit, in opposition to the diseased mind and body as depicted by the anti-Semitic images of the diasporic Jew, is helpful in understanding just how the Sabra ideal was inscribed onto the first generation of Jews born in the Land of Israel prior to the establishment of the state.

In this worldview, a cultivated body was the means to a liberated soul (Gilman 1991, 215; Mosse 1992, 568; Spiegel 2000, 390; 2011, 404; Zimmerman 2006, 16; Presner 2007, 184; Brin Ingber 2011, 254; 2013, 9; Neuman 2011, 21). Gurit Kadman makes this clear in her address at the First National Conference of the PTAPCLI in December 1939: "In my opinion the nation took root of the idea that physical culture should motivate health . . . and happiness" (Kadman papers, file 123.5.5.2, 1). Her theories regarding the intimate relationship between body and spirit were greatly inspired by the popular Jewish gymnastics movement[13] and other well-known German thinkers. According to scholar George Mosse, an early proponent of this idea was the German educator Johann Christoph Friedrich Guts Muths (1759–1839). His famous book *Gymnastics für die Jugend* (Gymnastics for youth) emphasized the dependency of the spirit, soul, and intellect on the body (1992, 568). Indeed, Kadman mentions Guts Muths by name in her December 1940 address to the Second National Conference of the PTAPCLI (Kadman papers, file 123.5.5.2).

The partnership between body and spirit was an ongoing theme in Western European progressive thought and found its way to the Jewish national revival movement (Zionism) through Nordau's New Muscular Jew philosophy. This line of thought, whereby the mind and character were dependent on physical strength, was consistent with the *Journal of Jewish Gymnastics* (Die Jüdische Turnzeitung) founded under the inspiration of Nordau. Kadman's investment in this idea is noteworthy due to her overall influence on the physical culture movement in the Land of Israel, and folk dance in particular.

The efforts made toward the seamless integration of body with spirit is most obvious in the Hebrew folk dance realm, where value was placed on youthfulness (Ben Israel 2005, 183), vitality (Spiegel 2000, 390), and joy of spirit (Brin Ingber 2009). The name of a representative folk dance company chosen to perform in a nationally distributed heritage film in 1955 is telling. The Youth Dance Company (*Lehakat Alumim*), directed by Kadman and a young Yonatan Karmon,[14] displayed movements which exemplify qualities of lightness and joy with small leaps and plentiful buoyant "pas de basque" steps.[15] A year later, Kadman, in an otherwise critical review of a *Hapoel* folk dance company performance published in the *Davar* newspaper, reported of the satisfactory "momentum, temperament and youthful spirit,"[16] thus serving to highlight the importance of this aspect for the "mother of Israeli folk dance" (Freidhaber 1999, 52). Finally, Inbal Dance Theatre's founding director, Sara Levi Tanai, had this to say about Rivka Sturman's work: "her children from [kibbutz] Ein Harod . . . were so energetic" (quoted in Brin Ingber 1974, 26; 2011, 131). As can be seen, in Israeli folk dance, a youthful and energetic performance was codified by midcentury as exemplary of the New Jew image.

Folk dance activities served to reinforce the desired liberated spirit of Sabra youth (Spiegel 2011, 404; 2013, 158; Neuman 2011, 24). In an interview for the *Anchorage (Alaska) Daily Times* in 1968, folk dance pioneer Rivka Sturman noted that it was the spirit and instinct of Israeli youth which dictated the dancing style. Referring to the vitality and sheer energy reminiscent of classical Israeli folk dance, Sturman gives full credit, as she often did, to the Sabras themselves, thus highlighting the organic nature of this expression. In a retrospective interview with Jewish/Israel dance studies scholar Judith Brin Ingber, Sturman, for the first time, placed emphasis on the dancing itself as a vehicle toward the desired spirit, the antithesis of the anti-Semitic image of the Diasporic Jew: "from that time [of the Dalia festivals] I recognized that folk dance is worthwhile for educating our children to the special spiritual . . . quality of our country: for me it was the best means of national and human expression" (quoted in Brin Ingber, 1974, 17; 2011, 120). In line with their parents' aspirations for the moral fibre of the young nation, in folk dance the aesthetic itself was a visual representation of the young generation's pulsating spirit. Perhaps it was for this reason that the Jewish Agency[17] decided to send a representative folk dance company on a delegation tour to Europe in 1947 (Brin Ingber 1973, 23; 2000; 2011, 126–27; Sharett 1988, 83; Friedhaber 1988, 32; 1997, 6; Spiegel 2013, 7); this tour would demonstrate to the world the spirit that was alive and well in the new Hebrew nation only two years after the end of the Holocaust and the near utter destruction of European Jewry (Almog 2000, 235). A free and liberated spirit, translated into movement as a joyful and energetic presentation, was valued in the Yishuv as a remnant of Nordau's New Jew ideology.

Posture Perfect: The Intersection of Body and Spirit

The upright posture, as a "hypercorrection" (Bourdieu in Bloom 2012, 162, 163, 169, 174)[18] to the stereotypical anti-Semitic image of the stooping diasporic Jew, was the most obvious physical characteristic attributed to the New Muscular Jew image which Nordau propagated at the Second Zionist Congress in Basel in 1898 (Almog 2000, 79, 134; Presner 2007, 59, 89, 107, 124, 129; Spiegel 2013, 32). It was also the desired aesthetic of the Sabra dancer (Spiegel 2000, 392; 2011, 393, 404; 2012, 192, 194; 2013, 158; Neuman 2011, 31). Indeed, both Rivka Sturman and Sabra folk dancer and lifelong Israeli folk dance practitioner, educator, and scholar Ayalah Goren Kadman (daughter to Gurit Kadman), recalled in 1974 (Brin Ingber 20; 2011, 123) and 2011 (pers. comm.) respectively, how Mirali Sharon embodied this posture naturally, with grace and elegance. As one of the most basic "dispositions" of the body, to use dance scholar Jane Cowan's term, posture is revealing as it showcases fundamental worldviews and value systems of a given society. "Dispositions are 'cultivated' through interaction with 'a whole symbolically structured environment,' and these 'cultivated dispositions' become 'inscribed in the body schema and in schemes of thought'" (Cowan 1990, 32). Postures, then, are very meaningful.

The embodiment of upright postures in various dance activities contributed to the desired socialization of Sabra youth by encouraging the development of prized character traits in negation of character flaws presumed by period audiences to be distinct to Jews. The significance attributed to this posture can be understood through a reading of scholar George Mosse's important 1992 article titled "Nordau, Liberalism and the New Jew." In it he states that "Nordau took up the Jewish stereotype [that] . . . the Jewish anatomical structure was inherently different from the norm and it had to be reshaped if Jews were to escape from their stereotype and recapture their dignity" (Mosse 1992, 567). Indeed, according to Mosse, the need for the restoration of Jewish dignity became a theme in Nordau's Zionist writings. Dignity, then, was performed through the embodiment of an

upright posture in all manifestations of the New Muscular Jew image (for example, the Land of Israeli soldier, the agrarian farmer, and the athlete). This performance of dignity took place alongside related characteristics such as duty, discipline, self-respect, according to Brin Ingber (2009); manliness, according to Mosse (1992); self-control and determination, according to Ben Israel (2010, 10); moral integrity, according to Sela-Sheffy (2004, 486); and good citizenship, according to Connerton (1989, 73). In other words, the body was the ideal medium by which to exhibit the "upright" character of the "new man."[19]

Gurit Kadman addresses the importance of the aspect of an upright posture in her 1962 report (written in English) "Tradition and Creation in Israeli Dance" (Kadman papers, file 123.5.5.2). Here Kadman reveals the technical similarities between Israeli folk dance and other such dances from around the world in steps and patterns. It is the "character of Israeli youth," according to her, which sets the "execution" of the dancing apart from that of any other nation. This, in turn, Kadman explains, is (at least partially) formulated through "recent historical events" such as "the struggle for independence."[20] Sabras, therefore, had demonstrated their worth through activities which shaped their bodies and spirits, such as soldiering. To the pioneering generation, it was the upright posture of the New Muscular Jew which visually represented their extraordinary and intrinsic Sabra character. By embodying the New Jew posture in various dance activities youth were taught hegemonic codes of conduct of the new "utopian" society.

In the *Supplement to the Curriculum for Physical Education in our Schools*, Kadman summarizes: "One must see in physical education a basis from which to help mold the general spirit of the child, a person who is physically fit and stable in character" (Kadman papers, file 123.5.5.2). The optimal upright posture in various New Muscular Jew activities such as sport, and by extension dance, was an expression of the Jewish community's negation of the anti-Semitic image of the diasporic Jew, in line with Nordau's ideas regarding the capacity for physical activity to heal the Jew's spirit, therefore mending his or her character.

Upright and spirited Sabra dancers performing at the 1958 Israel Folk Dance Festival at Kibbutz Dalia. Program cover. Printed with the permission of the Kibbutz Dalia Archives and the Dance Library of Israel.

Conclusion

In her 1995 book *Done into Dance*, dance scholar Ann Daly writes: "Our collective fears and our collective dreams are produced within the body" (3). This statement is appropriate when applied to the Israeli folk dance case. The Chalutzim pioneering generation wished to create a future void of any negative remnant of diasporic living, which Zionist ideology rejected and they themselves detested. It is for this reason that Nordau's New Jew idea indeed found expression in Land of Israeli folk dance as a negation of undesirable stereotypical Jewish diasporic body language (Spiegel 2000, 392; 2011, 393; 2013, 7; Schmidt 2008, 32; Brin Ingber 2009; Neuman 2011, 73; Rossen 2012, 61). In contrast, the New Muscular Jew as dancer was designed to embody the Yishuv's ideals (Brin Ingber 2011, 272) regarding the Hebrew nation's corporeal and spiritual renaissance (Spiegel 2011, 404;

Neuman 2011, 100). Dancers of the Sabra generation were taught hegemonic codes of conduct through folk dance activities. These in turn were disseminated to local and international audiences alike via staged dance performances both at home and abroad, beginning midcentury.

In 2010 I had the great privilege of interviewing Yoav Ashriel, a lifelong folk dancer, practitioner, choreographer and a first-generation Sabra. Born in tiny and remote Kibbutz Ramat David in the Jezreel Valley in 1930, only four years following the establishment of the kibbutz of which his parents were among the founding members, Ashriel represents the image of the ideal Sabra archetype. He described the distinction felt between the Sabras and young Holocaust refugee-survivors who were hosted at his kibbutz during and immediately following the Holocaust: "They were my age and we were very good friends." Many came from the infamous ship, Exodus, as did one orphaned girl whom his parents adopted. "They tried to act like us, to be like us," explained Ashriel. "They wanted to be like the Israelis." When asked what characterized Israelis, Ashriel responded: "to be free, friendly, happy, active." Ashriel's choice of simple adjectives directly correlates with historically specific notions in the Yishuv regarding the corporeal and spiritual regeneration of the Jewish people, in line with Nordau's New Muscular Jew image. His spontaneous, yet markedly specific reply many decades later shows the palpability of this description for members of his generation.

Notes

1. Land of Israel(i) is a standard term in the literature for Israel(i) prior to the establishment of the State of Israel in 1948. During the British Mandate, this geographic location was called Palestine and the Jewish community called itself the *Yishuv* (settlement).

2. Redemption in Judaism refers to the coming of the Messiah; a time in the future when G-d will gather all the world's Jews in the Land of Israel. The Zionists predated that redemption through their active settling of the Land of Israel beginning in 1874 with the *Chovevei Zion* movement. Massive waves of immigration, in anticipation of the establishment of the State of Israel, came in response to the rise of Jewish nationalism (Zionist ideology) throughout Europe as well as increasing antisemitism. Opposition from Jewish orthodox communities and anti-Zionist groups with various political orientations always existed to different degrees (Gottheil 1906). Some ultra-orthodox groups living both in Israel and abroad still consider the active settling of the land as blasphemous, since, in their worldview, such a prophecy may only be delivered by G-d.

3. *Sabra* scholar Oz Almog defines the Sabra generation as persons born in Palestine toward the end of WWI through the 1920s and 1930s, as well as those who immigrated as children either on their own or with their parents and were able to integrate. Although it is safe to assume that a second generation of Jews was born in the Land of Israel since the first Aliyah (Anita Shapira notes several dozen children by the 1920s), according to Shapira and Almog, the "Sabra generation" as a cohort did not develop group consciousness until the 1940s. This identity construct can mostly be attributed to their pioneering parents who made certain the Sabras were distinguishable from the former generation and/or from their European counterparts.

4. Nordau was not the first to suggest a new Jewish body. The French Roman Catholic priest Henri Grégoire (Abbé Grégoire) published an essay titled *The Physical, Moral, and Political Regeneration of the Jews* as early as 1788 (Brenner 2006, 4). A little over a century later, following the first Zionist Congress of 1897, the German Zionist delegate Fabius Schach called for the creation of a pro-Zionist gymnastics association "'in order to turn the Jews from bookworms into men capable of fighting the war of survival'" (Zimmerman 2006, 14).

5. This organization was just one of several formed in and around the same time in the Land of Israel and constituted a part of the larger physical culture movement. For a detailed description of multiple associations and activities on the ground see Haim Kaufman and Tali Ben Israel's separate 2005 articles in English, as well

as Haim Kaufman, Tali Ben Israel and Hagai Harif's books in Hebrew, from 2002, 2010 and 2011 respectively.

6. *Davar* (1925–1996) was the major daily newspaper for the Histadrut-General Federation of Labour, established by Labour Zionist leader Berl Katzenelson.

7. Note that folk dance and classical ballet were also listed under this heading in the Weimar Republic (Bing-Haidecker 2010, 3). According to Kadman's conference proceedings from May 1939, artistic and folk dance were the third category listed under the official umbrella title of "physical culture," following gymnastics and eurhythmics. Gurit Kadman Archives, 123.5.5.2, Dance Library of Israel.

8. Even the world famous German expressionist dancer Mary Wigman described gymnastics' close affiliation to dance. She wrote the following in 1927: "Our dance cannot live without its gymnastics; it is the basis upon which the dance stands; the actual point of its departure" (quoted in Keas et al. 1994, 686). In this manifesto, Kadman describes Wigman, Dalcroze, and Laban's philosophies (citing their names) and calls to action a different and more liberal physical education for the Yishuv's children, one based on harmonious free movement.

9. Mirali Sharon was active in the Israeli folk dance movement in her youth and later became an important Israeli modern dancer and choreographer, touring the United States and Canada with her self-choreographed solo works in the 1960s and choreographing for Batsheva Dance Company and the now-defunct Bat Dor Dance Company throughout the 1970s. Sharon founded her own company in the 1980s, which employed Israel's top dancers, including current Batsheva Dance Company artistic director Ohad Naharin (Eshel).

10. See also Sturman in Brin Ingber 1974, 17; 2011, 118; Mirali Sharon in Brin Ingber 2011, 270; Sharett 1988, 39; Rowe 2011, 366.

11. According to scholar Anita Shapira, the Sabra generation too, as did their parents the Chalutzim, wanted to suppress any characteristics that were reminiscent of the Diaspora including stereotypical body language associated with it (97).

12. Many fin-de-siècle period psychoanalysts (Jews among them) argued that Jews were predisposed to mental illness, which, according to popular thought of the time, was due to their centuries of urban living in cramped conditions.

13. In addition to taking part in German body culture prior to emigration, future Land of Israeli dance professionals were introduced to the concept of Muscular Judaism in their youth: "Kadman and . . . many of the immigrants who initiated folk dance activities in the kibbutzim [socialist labour Zionist agricultural communities] had been involved in Jewish gymnastics and the Zionist youth movement, or more generally had been influenced by the ideology of the Muscular Jewish body as postulated by these movements" (Kaschl 2003, 49). Their early introduction to this worldview, whereby Jewish body culture was inherently connected to Zionist ideology, had a lasting effect. This is undoubtedly the linking thread between Nordau's ideology of Muscular Judaism and the implicit messages about the body provided to the Sabra generation, decades later and across land and sea.

14. Yonatan Karmon was the archetype Israeli folk dancer of his generation. He began choreographing folk dances as early as 1947 (at the age of sixteen) for the first Dalia Festival. Beginning in the 1950s, he led several folk dance companies and shortly thereafter formed the Karmon Company, which became Israel's representative folklore group, featuring professional dancers and singers. Karmon's company toured Europe and won first place at an International Folk Dance Festival in Lille, France. They continued to tour in the United States, performing extensively on Broadway, and in 1958 appeared on the famous *Ed Sullivan Show* (CBS).

15. Pas de basques are a common step in all forms of European folk dance (as well as classical ballet). They are performed in many different styles. Pas de Basque steps are characterized as a leap onto one leg and ball change transference of weight. In this example, dancers from the Alumim Company performed the steps with their legs in a parallel orientation and in a casual manner.

16. Scholar Tali Ben Israel describes the phrase "dancing storm," commonly heard (in Hebrew) in these circles at the time (2005, 183).

17. The Jewish Agency for *Israel* (JAFI) was established in 1929 by the World Zionist Organization (WZO) as its branch in the Land of Israel. Both JAFI and the WZO still help manage fundamental national tasks such as education, absorption, rural settlement, immigrant housing, youth activities, etc. Today JAFI is most active in Jewish diasporic communities worldwide (Israel Foreign Ministry).

18. In his 2012 chapter "Toward a Theory of the Modern Hebrew Handshake: The Conduct of the Muscle Judaism," Eitan Bloom analyses the modern Israeli handshake *(chapcha)* as a case study in Bourdieu's theory of "hypercorrection" "wherein modern Hebrew culture fashioned itself in direct opposition to European anti-Semitic stereo-types" (162). I believe that the upright posture *(zkifut koma)*, so valued in Land of Israeli dance activities (as well as all other New Jew manifestations such as soldiering, farming, and athletics), is another example of this hypercorrection.

19. Nordau himself wrote in the Jewish gymnastics journal *Die Jüdische Turnzeitung* in 1900: "[Gymnastics] is supposed to make our bodies and our characters straight" (quoted in Brenner 2006, 5).

20. Kadman is undoubtedly referring here to the 1948 War of Independence after which the State of Israel was established. An estimated 140,000 young Jews fought in the war, and over 6,000 lost their lives.

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Performing Ideas . . . Expertly

Henry Daniel

Beginnings

This essay has an agenda, or I should say it provides an opportunity to link a number of different agendas that reflect my concern for the role of the arts in society as a whole, but more specifically my ongoing interest in strengthening the position of dance as a valid research enterprise within the context of the modern university. I will examine how such a positioning could take place amid both the real and imagined threats that confront it in today's academic environment. In doing so, I would also like to draw on the work of a number of authors, including Bill Readings (1997) and Susan Melrose (2002, 2009). The primary question here, then, is whether dance is under threat, and if so, where the threats come from and how real they actually are.

I do not claim to have easy answers here, but to say that dance is under threat is to acknowledge a few facts: It is an art form that focuses primarily on the performed movements of the human body. It is one of the youngest disciplines to incorporate itself into the university system and therefore is particularly vulnerable to the inevitable pressures to produce results that justify the economic investment the university makes in it. It also exists within a climate of research that prioritizes scientific and technological development, which generates substantial economic benefits between universities and corporate industries. Since a host of other disciplines can also claim threats from these same forces, to say that dance is particularly under threat could be disputed. What then makes dance special, or especially vulnerable to these perceived threats?

To even begin to answer such questions, I think it is first necessary to do away with simple binaries and the seemingly unresolvable contradictions they raise. I would therefore like to draw on an interesting concept that comes out of the literature on transdisciplinarity. We have heard of interdisciplinarity, multidisciplinarity, and even cross-disciplinarity, but the term transdisciplinarity is less spoken of, particularly within the arts. In his *Manifesto of Transdisciplinarity* (2002), Basarab Nicolescu describes transdisciplinarity as a research mode that brings very different disciplines to the table to solve an issue that goes beyond any of them. Whereas interdisciplinarity goes between and tries to mediate, transdisciplinarity goes across and tries to create new frameworks and solutions to address a wider set of concerns. In claiming that new knowledge emerges at the intersections of existing disciplines rather than strictly within them, transdisciplinary scholar and quantum physicist Nicolescu asks us to revisit the ontological and epistemological bases of our disciplinary practices in the hope of re-establishing connections to areas of knowledge that we might ordinarily neglect. Transdisciplinarity operates under three key axioms. The first is complexity, the second is levels of reality, and the third is the logic of the included middle. The first two essentially acknowledge the complex nature of most contemporary phenomena and the fact that reality is multi-layered. The third, however, is considered a discipline in itself. The logic of the included middle is based on the

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idea that there are different levels of existence or degrees of "being" to any complex phenomenon and that it is possible to navigate between these different levels. As such, it disrupts the kind of binary yes/no, subject/object thinking that creates unnecessary tensions between disciplinary areas, tensions that are often bound up with the competition for available resources that disciplines require to run efficiently. It is therefore quite difficult fully to understand the complex nature of any phenomenon through the lens of a single discipline. A great deal can be missed because of the processing limitations of our normal everyday operating consciousness. In other words, there is only so much that we can grasp of "things" that present themselves to us all at once. I argue, however, that since phenomena are registered by the body's complex perceptive apparatus all at once, even without our consciously "knowing" it, the information is in us and can be accessed, or "re-cognized," through a number of expert practices.

Contemporary dance involves training and performing through the agency of a number of different techniques. Dancers are therefore well aware of how much this performative "reaching into themselves" can open personal and collective doorways. Choreographic processes and choreographic works form a kind of superstructure within which knowledge is generated, channelled, and shared between parties. This exchange is, to a great extent, a silent process of "discursive acts" that depend on disciplined "languages of production." I believe it is with some concern for how these "languages of production" are positioned within departments of drama, theatre and/or performance studies that "The Other 'D': Locating 'D'ance in Drama, Theatre and Performance Studies in Canada" convened the panels that led to this special forum section of *Performance Matters*. I also argue that there is a fundamental misalignment between the theoretical frames that are used to analyze these languages of production and the "languages" themselves—languages which form the basis of expert dance practices, and that are thus responsible for a great deal of the misrepresentations that plague the field. And further, this misalignment arises mainly because these intellectual frames and methodological devices were never designed with dance or embodied practices in mind in the first place. Dance artists and dance scholars should, therefore, be more concerned with devising more appropriate frames that best suit the expert practices the discipline utilizes to produce itself.

I have proposed a number of strategies in the past (Daniel 2009, 2010a, 2010b), and my continuing efforts have concentrated on developing a particular theory of artistry. This begins with a thesis that promotes dance as a physical practice as well as a strategy for what I have termed "re-cognizing" already embodied knowledge (cultural, sociopolitical, biogenetic, and otherwise) that is always already deeply embedded within us. Performance is key to this strategy of "re-cognition." It is also a means to generate new experiences that "challenge" or "take issue" with that which is already embedded in us. In other words, the body is an investigative "tool" as much as it is a "tool" that investigates itself. It is a complex entity that has the capacity to recursively examine other parts of itself. However, this "self" is fractured and thus incapable of bringing its parts together into a coherent whole without a comprehensive practice. One therefore needs a theory of practice or a theory that is articulated through a specific set of practices, expert performance being one of them.

In his 2010 book *Self Comes to Mind,* neuroscientist and neurologist Antonio Damasio lays out a perspective that allows us to understand how the terrain of our own consciousness can be navigated. He describes some of the results of his research on brain maps as follows:

> The distinctive feature of brains such as the one we own is their uncanny ability to create maps. Mapping is essential for sophisticated management, mapping and life management

going hand in hand. When the brain makes maps, it informs itself. . . . Maps are constructed when we interact with objects, such as a person, a machine, a place, from the outside of the brain towards its interior. . . . Maps are also constructed when we recall objects from the inside of our brain's memory banks. The construction of maps never stops even in our sleep, as dreams demonstrate. The human brain maps whatever object sits outside it, whatever action occurs inside it, and all the relationships that objects and actions assume in time and space, relative to each other and to the mother ship known as the organism, sole proprietor of our body, brain, and mind. The human brain is a born cartographer, and the cartography began with the mapping of the body inside which the brain sits. (Damasio 2010, 63–64)

Note that Damasio's maps are abstract representations of the body's entire experiences stored in the cerebral cortices. The information in these maps comes from the body's actions and in turn influences how it behaves. These maps are highly interactive systems that not only operate within the body but extend far beyond the reach of our limbs. It just so happens that their most abstract representations are located in the brain, and that is precisely what they are at that level: abstract representations of experienced phenomena that in turn generate instructions that determine our behaviour. Human beings are thus self-organizing organisms both from without and within.

If these maps contain, as Damasio implies, the history of all our performed actions, then it is logical to assume that our history is embodied in the totality of the body as a complex entity. We must therefore investigate it from both these perspectives if we wish to *know* what we're talking about. Also, since human beings have complex cultural and biological histories developed over extensive periods of time, histories that are deeply entwined with the evolution of organic life on the planet as a whole, it is perhaps also fair to say that we are truly embedded in nature and hence embodied with its secrets. The concept of "re-cognition," therefore, is the body's "conscious" use of its own systems to understand itself, and we need practices, whole body practices, to fully comprehend that knowledge. Thus, if dance is threatened by theatre studies, drama studies, or performance studies departments, or any other "studies" for that matter, it is because the university does not recognize the scope of its value or at best uses it as an accessory to the more institutionalized forms of knowledge or scientific practices that are only interested in furthering their own agendas.

To be clear here, as a scholar I value the different theoretical perspectives and analytical frames that allow me to approach the embodied knowledge I seek to investigate through dance practice. However, I am also fully aware of their limitations. Since the issue of how disciplines, their boundary markers, and the types of strategies, tools, and practices needed to reveal and frame knowledge lies at the heart of this conundrum, I believe that the axioms embedded in a transdisciplinary approach offer some useful solutions. The logic of the included middle proposes the existence of a dynamic field generated between opposites that masks a hidden third principle, which "allows the unification of the transdisciplinary Subject and the transdisciplinary Object while preserving their difference" (Nicolescu 2006, 10). This idea is grounded in the logic that defines the work of quantum mechanics pioneers Max Planck, Wolfgang Pauli, and Werner Heisenberg. Brenner claims that, based on the work of these three physicists, the characteristics of energy can be formalized "as a structural logical principle of dynamic opposition, an antagonist duality inherent in the nature of energy (or its effective quantum field equivalent) and accordingly of all real physical and non-physical phenomena" (Brenner in Magnani et al. 2010, 338). His reasoning follows the original work of Stéphane Lupasco (1900–88), the French-Romanian philosopher who claimed that for every phenomenon, there is an anti-phenomenon such that the actualization of one is the potentialization of the other, without either ever disappearing entirely. The point at which equilibrium occurs is also

the point of maximum antagonism or contradiction and hence the place where the included third term emerges. It is this third term or state that enables the shift to a different level or energetic plane. The key issue here is that the logic of an included middle not only changes the way we see the natural world but also points to our potential to perform in, and hence transform, that world.

Since disciplines are really highly specialized frameworks with detailed investigative methodologies, transdisciplinarity suggests that new knowledge emerges at the intersections of such frameworks rather than strictly within them (Nicolescu 2010). In other words, to understand fully any phenomenon, or to address the problems that exist in any complex system, a different negotiation is needed. One of the strategies of the transdisciplinary approach is to bring teams of specialists together to pool disciplinary resources in order to understand a common phenomenon. Another is to look at a problem from a disciplinary framework sufficiently different from one's own to be able to see it in a completely new light. The principle that underlies the logic of the included middle thus challenges us to be aware of the limitations of our individual disciplines and to look at perspectives from other disciplines that at first may seem to have little or nothing to do with our own. It also cautions that, since there are different kinds of knowledge, methods appropriate to their specific forms are needed. To clarify some of the underlying issues and to help readers understand the nature of the perceived threats that exist for dance within the context of the modern research university, I would like to look briefly at some of the structures currently in place that frame our understanding of the art form, how those structures are perceived by us and by others, and why certain misunderstandings and downright fallacies continue to shape the field.

Fallacy 1—*The MFA is the terminal degree for artists working in academia.*
This statement has huge implications for how the discipline and its value as a research enterprise are perceived. Does it imply that the limits of an artistic practice-as-research enterprise end at the MFA level? And does it also mean that if an artist has, or attempts to pursue an MA and/or a PhD in the field, they are now in a different relationship to that practice, which shifts to modes of intellectual speculation about said practice? And, further, if a scholar has no first-hand experience of such practices, does that mean they are still a more valuable—or employable—resource within the modern research university? These questions merely add to the issues introduced by Melrose in her essay "Entertaining Other Options . . . Restaging Theory in the Age of Practice as Research" (2009), where she questions existing methods for identifying the expert knowledge-practices, their operations and boundary-markers, within work that is required to be challenging, innovative, and to offer new insights. She also poignantly questions the role that a certain form of writing is designed to play in such circumstances, namely, the type that one finds in most departments offering various "studies" in dance, theatre, and/or performance.

To problematize the situation further, I would like to relocate the argument within the context of a recent ad for a position in dance at a prominent private North American university. This institution put out a call for "an outstanding dance researcher and artist practitioner" for the position of Professor of the Practice. A PhD or MFA candidate was required "to teach undergraduate and graduate courses in all levels of corporeal practice and theory, dance making, live art and/or dance technology," with other responsibilities that contribute to "ongoing projects in dance as a researcher and administrator," while maintaining "an international profile as an artist/researcher" and committing to "developing and directing a new, cutting-edge MFA program in Live Art and Embodied Practice alongside the current faculty."

First of all, I was extremely curious about the term "Professor of the Practice," of which I had no prior personal experience. Some initial queries revealed that it was a position that supposedly gave the candidate all the benefits of a permanent position, but was untenured. Knowing firsthand the profound differences that exist between a tenured and a non-tenured position, especially in terms of academic status, economic remuneration, access to research funds, and a host of other issues, I was somewhat baffled and concluded that this must be: 1) a rather blatant attempt by this institution to exploit the ambiguities and uncertainties that exist in the field; 2) the perpetuation of a traditional bias within academia that says artists or artist/scholars are still not at the same level as other academics and hence do not deserve tenured or tenure-track positions; or 3) this particular institution has obviously not caught up with or simply refuses to acknowledge the immense changes that have taken place in the production of knowledge within and through the arts to date.

I could, of course, be exaggerating the issue, but in my opinion, this is where Readings's statements about the relations between the institutions of teaching, research, and administration ring true. I see an exploitative institutional infrastructure that does not recognize the value of the individual required to occupy such a post or the equal status that research in the arts needs for its mandate to be fulfilled. Even as this "premier" institution claims to situate art making as an intrinsic part of its knowledge culture, it refuses to give it equal status to do so. Here, the term "Professor of the Practice" is used not only as a boundary marker that prevents access to tenure, but also as a tool that the Academy's administrative machinery uses to exploit existing ambiguities, deficiencies, and contradictions within its own mandate.

Fallacy 2—*The performing arts sit a step below the social sciences and humanities, which sit at least a few steps below the "hard" or "real" sciences.*
This is, of course, a widely held view that has persisted throughout the history of Western civilization and which condemns any form of body-centred practice to the margins of serious scholarship. The body has always been considered suspect, something to be controlled, subjected to rational thought. In short, it cannot be the source of any "real" knowledge. This kind of thinking not only diminishes the role of body-centred practices within the intellectual framework of the academy but also denies how these practices function as part of a complex system capable of consciously knowing itself. Ian McNeely is a professor of history who is keenly aware of the importance of Readings's critique of the modern university, as well as the importance given to curriculum development in his job as Associate Dean in the College of Arts and Sciences at Oregon University; McNeely gives his individual voice to the issues in his essay "Current Trends in Knowledge Production: An Historical-Institutional Analysis" (2009). McNeely claims that, of the six institutions that have produced, reproduced, and redefined knowledge over the past 2,300 years in the West—1) the library, 2) the monastery, 3) the university, 4) the republic of letters, 5) the disciplines, and 6) the laboratory—none has prioritized the practices of embodied knowing that we have come to charge the performing arts disciplines with offering.

McNeely argues that it is the laboratory that has taken the lead in the new knowledge economy. Interestingly, however, over the last two decades, we have come to see a subtle shift in thinking of the idea of the laboratory, not merely as a place where science conducts its fundamental empirical research but also as a space where performing artists carry out equally important investigative research on the relationship between art, science, philosophy, and the nature of the "self" in performance. This, I argue, has only become possible because of the labour done by those directly working in the field, and which some universities have sensed can be extremely valuable in their attempts to offer a more comprehensive education to today's students. The fact is, however, that

there is still a great deal of contention regarding the relationship between "theory" and "practice" and how disciplines should deliver instruction in a comprehensive manner in these areas. There are historical reasons for this, but they need not prevail today.

Both Readings and McNeely agree that some of this history is revealed through the context in which Immanuel Kant's last work, *Der Streit des Fakultäten* (The conflict [or dispute] between the faculties; [1797] 2005), was written. *Der Streit* dealt with some of these tensions and the problems that were created between the "upper" and "lower" divisions of philosophy over two hundred years ago within the German academic system. McNeely argues that the University of Berlin's founding in 1810 instituted a fundamental break with the medieval model of the university while setting the terms for how disciplines eventually "colonized" (McNeely's term) the universities themselves. Contemporary Dutch philosopher/music theorist Henk Borgdorff takes up the same argument in his *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (2012), where he makes a strong case for artistic disciplines as valid modes of knowledge production, in which their practices "contribute as research to what we know and understand, and in which academia opens its mind to forms of knowledge and understanding that are entwined with artistic practices" (Borgdorff 2012, 3). Mark Franko and Catherine Sousslof's article "Visual and Performance Studies, A New History of Interdisciplinarity" (2002) outlines a specific case study on precisely how universities manipulate disciplinary boundaries to benefit administrative agendas. After several years of attempting to develop an innovative interdisciplinary PhD program for the Arts Division of the University of California, Santa Cruz in the early 2000s, Franko and Sousslof eventually abandoned their efforts, claiming that their proposal was being used as a placeholder for what they perceived as "a form of instrumentalized interdisciplinarity that would produce only proxies of themselves" (2002, 29–30). Borgdorff's assessment of this ongoing "conflict" claims that the problem is part of a much larger issue that begins with how the identification of disciplinary subject matter and the subsequent formulation of principles that distinguish one discipline from another leads to exclusionism (2012). He also argues that the difference between artistic research and art is a corollary of the broader question of how art differs from science. He is partly correct in his assessment, but the fact remains that there is an existing hierarchy and that dance as a discipline, together with dance artists, always seems to be at the bottom of it.

Fallacy 3—*Dance is a subset of the performing arts, which includes theatre and drama, and hence can be subsumed under the aegis of performance studies.*
Richard Schechner's famous pronouncement that everything can be studied *as* performance (Schechner [2002] 2013) has simultaneously befuddled the field and subsumed the methodological frameworks of almost every single discipline under the umbrella of performance studies. I think it's impossible to find a principle that has colonized intellectual scholarship more comprehensively. We have seen the proliferation of performance studies programs in departments from English to Anthropology, from Drama and Theatre Studies to Media Studies, as well as its incorporation into Communication Studies and across Science and Technology Studies. The trend is so widespread that the possibilities seem endless. This, of course, serves institutional agendas quite well, since it often translates into a more cost-effective alternative to disciplinary individualism, and the subsequent "drain" on resources that expert performance training, including the infrastructure that live performance staging requires.

As an artist and scholar with deep roots in the professional world of dance, theatre, and performance, I am sometimes dumbfounded by how tension-laden are some of our connections between disciplines within the academy as well as with those in the so-called "real world" outside its

walls. For example, at a recent European Colloquium on Artistic Research in Performing Arts, one delegate made what I saw as a thinly disguised "dig" at an "art market" out there that was quite different to what "we" do in academia. This surprised me, given that this same "marketplace" was the source of much un-tenurable expertise that partially sustains those in academia, and which continues to feed the hungry careers of so many scholars. Although such demarcations are not at all helpful, I am also aware of how perceived threats can shrink the scope of possible disciplinary collaborations. Bill Readings argued in 1997 that the two main roles of the university, as a research and teaching institution, have been undermined by a third, administration, where the constant push to "excel" and "innovate" forces us all continually to manufacture new knowledge to remain economically viable and administratively sound within the general marketplace of ideas. I believe he had his hand on the pulse of a phenomenon decades ago that has grown as universities become multinational corporate industries that corner entire sections of certain markets. The fallout is that these administrative juggernauts increasingly sacrifice some of their commitment to teaching and research that is essential to disciplines such as dance.

Will the trend of reorganizing departments and disciplinary boundaries to accommodate prevailing economic policies continue? Is dance under threat? Is that threat coming from our closest disciplinary neighbours? And, most importantly, is it possible to perform dance and choreographic ideas expertly in a climate that is ruled by outmoded and/or unsuitable forms of "intellectualism"? These are crucial questions to consider as we move forward in our quest to make artistic research a valid enterprise within the administrative machinery of the modern research university, which of course means real equity in the allocation of research funds, employment, and a host of other issues which only create roadblocks that maintain an increasingly uncertain hierarchy. I frequently hear complaints in my department about how much more resources dance requires to maintain its core teaching practices, which involve expert studio instructors, music accompanists, performance lab spaces, access to audiences to complete the artistic research process, etc. I also fear that the strategy of not replacing retiring faculty who are also artists in these institutions has become the not-so-silent and ready solution to an extremely delicate problem.

Endings . . . For Now

To conclude, dance will always be under threat in any academic institution that does not value and support the knowledge that is generated through its activities. However, on a more positive note, I am confident in the enormous possibilities for dance research by expert practitioners that I see opening up internationally, particularly in the UK, Australia, and parts of Europe. These successes come from an ability to identify and exploit a number of connections between dance and a wide range of disciplinary areas. My teaching at the graduate and undergraduate levels in both studio and lecture/seminar settings challenges students to explore these possibilities. I work across disciplines and across media, and I collaborate with people who are very far away from my own discipline. To me, this work is deeply choreographic, deeply performative, and deeply human, and most of all it speaks to the idea that we can perform ideas . . . expertly.[1]

As a black cisgender artist-scholar who has spent the majority of his artistic and academic life in predominantly white settings, I confess that I see things quite differently than most of my colleagues. The point here is that I am no stranger to the prejudices constituted against disciplines, areas of research, languages of expression, and all the other subtle—and not so subtle—discriminatory practices that are practised both inside and outside academia. Given that many of these biases are

grounded in historically established configurations of inequality and impact on what takes place in the classroom, the boardroom, in adjudication panels where research funding priorities are determined, and in hiring, promotion, and tenure committees where one's performance is being assessed, attempting to subscribe to a paradigm that not only ignores embodied practices as valid modes of knowing but also bodies as sites for the investigation of specific knowledge is quite frankly insane. In the current climate of world politics, where established institutions are literally being torn apart around us day by day, this needs to change. We need the arts and especially expert practitioners of body-centred knowing if we are to survive and fulfil our potential as human beings.

Note

1. To view a selection of my choreographic works, films, writings, and other media from 2003 through 2016, visit http://www.henrydaniel.ca.

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Midwifing Transitions: The Labour of Publishing in the History of Dance and Dance Studies in Canada

Megan Andrews

In the study of media and culture, much has been made of cultural differences and transitions between orality and literacy (Ong 2002). These transitions—from the salon to the printed page and subsequently to the digital network—alter culture and people's engagement with it (McLuhan 1964). This performative essay takes Canadian dance and dance studies as a composite subculture born from an embodied, oral practice and brings a media studies lens and feminist perspective to bear on a recent history of dance writing and publishing in Canada. My objectives are to first recognize and then critically frame this activity: as part of a subcultural transition from orality to literacy and beyond; as a catalyst in constituting a critical public for dance in Canada; and as a labour that has, in itself, played a role in midwifing the field of dance studies in this country.

On the premise that both public congress and mediated discourse contribute to the constitution of communities and the flow of ideas, this research maps some of the individual and organizational vectors that run through the field over time—marking a provisional genealogy. It allows us to ask such questions as: How have these vectors in part configured the field as we know it today? How have the related forces and flows helped crystallize the issues that face us now? What (and who) might remain unrecognized in the gaps and interstices between these vectors?

This reflection also considers the conditions of possibility and the inherent DIY ethic involved in these efforts. The nicheness of the subject matter and the small, geographically dispersed population have always limited the potential scale of these initiatives, in both community and academic contexts. The labour (of love?) in Canadian dance publishing has involved material engagement between bodies and technologies, which underscores an implicit lived (and gendered) tension in the field. How does this nuance our understanding of this history?

I am implicated in the evolving history of this particular activity as founder, editor, and publisher of the *Dance Current* magazine. As such, this research involves an autoethnographic gesture. I draw on and synthesize from a number of previous research projects while integrating new inclinations and perspectives in a future-oriented glance.

The following performative essay should be read alongside the Matrix of Canadian Dance Periodical Publishing, which follows the essay as an appendix. This matrix presents a chronological mapping of organizations, initiatives, and connections between them from the mid-20th century to the turn of the millennium. Most nodes on the matrix are annotated with comments providing context, references, and the names of key individuals involved in these various projects.

<p align="center">*   *   *</p>

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This is a score (and a musical hystery). There is also a supplement (there always is).[1] I am director of this particular performance and also one of the many players.

The story told is a story of a birthing process.[2] It has been a long and challenging labour (of love) with many transitions, and many midwives. By now, parenting has definitely begun.
A corporeal discourse is being born: of movement and language; of bodies and stories; of practices and theories; of spaces, places, people, affects, and ideas. This particular corporeal discourse has Canadian citizenship; but it travels, internationally. It does indeed move—it is unruly, defiant, involves discipline and interdiscipline, requires flexibility and strength, will define and redefine itself, has family and a growing circle of friends. After all, it takes a village to raise a child.

      (ALL DANCE: Hold hands and circle right, then left)

Premise: That a community of practice or field of discourse forms through passion for, engagement with, commitment to, and public circulation of expressions and perspectives.

      (ALL SING: "Love and marriage, love and marriage . . ."[3])

Premise: Shared experience of expressions and perspectives creates connections.

      (ALL SING: "Try, try, try to separate them, it's an illusion . . .")

Conclusion: Public circulation of expressions and perspectives (through presentation or publication) is necessary for the formation of community or field.

      (ALL SING: "You can't have one without the other . . .")

Labouring.[4] *Work. Physical effort involved in making something. Often involving tools. Rhythm of exertion. Process of intensifying contractions, requiring a gathering of energy, inward focus, and physical/mental stamina.*

From at least the 1950s through the present day in Canada, individuals involved in (professional) dance have repeatedly come together in order to establish and sustain community. Usually, these meetings have been precipitated by an issue related to the professionalization of labour in the field—as dance enters into the art-market economy—and by an impulse toward unity and advocacy.

These intense events—which are labours of love in themselves to produce—create a collective gathering of energy and generate an inward focus. Building on this force of togetherness, individuals have subsequently exerted immense effort to repeatedly establish national advocacy associations, educational programs, and public circulation strategies including festivals and, significantly in this story, periodical publications.[5] The publications are not necessarily tied directly to the initial precipitating factor but to the general need for communication, coverage of the field, and discussion of pertinent issues beyond the particular in-person congress, perpetuating the engagement through time and extending it across Canada's geographically disperse space.

In creating these publications, yet another kind of labour ensues. Individuals ("early adopters" as they'd be known today) interact materially with new technologies—from mimeographs to printing presses to early desktop publishing.[6] The DIY ethic and willingness to engage in bodily labour is familiar to these dance people in developing publications—which, in this story, play the role of the

midwives to the corporeal discourse. However, the momentum of these publications gradually and inevitably wanes: historically, most of these publications eventually close due to lack of funds and stamina on the part of the labourers (Bowring 2000, 104). Contractions abate.

> (ALL DANCE: Hold hands in a circle. Move toward the centre in a tight cluster then spread out to the full reach of the group. Repeat several times, eventually spreading too far and breaking apart)

This is the illustrated story of a series of contractions and the matrix of looping, spiralling, interweaving pathways of the many individuals involved in the labour of birthing this corporeal discourse, primarily through print periodicals.

Transition. *A change in thought and/or action. The space-time and/or movement between. A passing from one condition, form, or stage to another. After active labour, before pushing. The hardest part of birthing.*

In *The Structural Transformation of the Public Sphere* ([1962] 1989), Jürgen Habermas describes the way in which a critical public develops across space and through time via a process that originates in live public discussion (salons and coffeehouses) and moves slowly into print (pamphlets, newsletters, and eventually periodicals) via a *transitional* stage in which there is a close dialogic relationship between conversation and writing (51).[7] A Marxist-influenced thinker, Habermas's theory ties the establishment of a critical public to a capitalist economic framework in which art becomes a commodity on the private market—a context underpinned by the professionalization of production, processes of labour, and the reckoning of use-value/exchange value. This birthing story is legible partly through Habermas's theory, which helps frame the role of dance writing and publishing in constituting a print-mediated and thus geographically sustainable critical public for dance in Canada. Elsewhere, I have proposed that in the Canadian dance past, we have witnessed a repeated pattern in which labour issues and/or challenging economic circumstances have precipitated in-person gatherings out of which evolve periodical publishing initiatives—usually in tandem with national advocacy organizations. These initiatives respond to the pressing need for recognition and valuation of the labour of the art form and the desire for sustained communication and discourse across geographic distances (Andrews 2006).

In his book *Orality and Literacy* (2002), media and communications theorist Walter Ong builds on scholarship that significantly distinguishes between oral and literate (writing and print-based) cultures' modes of communication and transmission. Not only does he establish differences between the characteristics of these modes, he argues that these characteristics structure consciousness differently. Ong discusses how cultures *transition* from orality to literacy and notes that, in certain situations, while a culture may have contact with the printed word it yet retains characteristics of orality—remaining a residually oral culture (29). As I presented in a 2006 paper, when considered through the lens of Ong's theory, dance culture can be considered "residually oral" in terms of its oral and embodied modes of communication and transmission (Andrews 2006). I argue that the effort to constitute a print-mediated critical public for dance in Canada has repeatedly been arrested due to the challenge in fully transitioning the residually oral culture of dance to print-mediated modes of communication.

However, in contrast to residual orality, Ong's secondary orality characterizes the electronic age, in which a new orality via technological devices is created, based on and sustained by processes of writing and print. Ong's theory has been extended into the digital age, with some scholars

subscribing to his theory of secondary orality and some seeking to adapt it in terms more specific to digital, texting, and social media. Soffer offers both "digital orality" and "silent orality" (2010, 387–88). In this context, for a residually oral culture such as dance, secondary or digital orality presents the possibility of "full dilation," in which the modes of communication and transmission effectively facilitate and support the natural flow of the corporeal discourse.

(ALL SING: "Ain't nothin' gonna break-a my stride . . .")

Pushing. *Active directing of strength and flow outward and away to initiate movement or sustain momentum in another body or object. Pressing (also of pen to paper, of ink plate to page, of finger to keyboard or screen). Producing a body, bringing a being into the world. The final stage of birthing.*

(ALL CHANT: "Let the uterus do the work. Let the womb do the work. Let the wom(en) do the work. Uterus, uterus, uterus. . . ." Repeat until the word morphs into "you to us, you to us. . . ." Fade out.)

In the late 1990s, a desire for togetherness arises once again and leads to another series of contractions. This time, the contractions are closer together and more intense. The focus is more specific and directed. A first series of pushes focuses on the creation of a national dance publication. A second series of pushes focuses on the formation of a national dance advocacy organization. Quoting from "Notes from Meeting on Dance Publications" held in Montréal in October 1999: "There is nothing binding Canadian dance professionals together; there is an urgency for *action* as quickly as possible to restore what has been lost." And: "The content of a dance magazine/journal needs to provide a record for historians, not just 'the kicking of legs,' but dance as a legitimate object of study" (Andrews et al. 2000, 84).[8]

Also in the late 1990s, Internet access starts to become commonplace. With the advent of email and the increasing economic availability of hardware and software (particularly for desktop publishing), the communications and publishing environments are entirely transformed. Secondary/digital orality opens the way for the residually oral culture of dance to make the transition into mediation. Arguably, this moment marks the birth of the corporeal discourse, which has been continuous since, nurtured and cultivated by a few (now longstanding) organizations and publications.

Abjection: *Casting off. Disavowal or dismissal of that which disrupts convention. Sense of revulsion at the fragmenting and splitting of the body.*

We can certainly look at this birth story and ask what has been abjected in this process. What is forgotten, missing, refused? Possibilities arise on at least three levels: a casting aside of the "mother" (*hystery*, that which came before and created the now); a dismissal of various expressions and perspectives that may be situated outside the established corporeal discourse; and revulsion at the division and separation of the corporeal discourse itself through digital orality as it becomes both isolated and self-generating through a proliferation of relatively disconnected individual and collective initiatives.

With respect to the history of Canadian dance and dance studies, this birth story reveals a group of family members and friends who have continued to gather around this corporeal discourse, working to ensure it is fed, dressed, and has a roof over its head. These are the writers, researchers,

historians, and scholars who have the most vested interest; this corporeal discourse is their progeny and ensures the continuation of the line.

It becomes clear that the majority of these publication initiatives have been catalyzed and/or undertaken by individuals within, or with strong ties to, the academy. These publications have also provided an editorial process and platform for both emerging and established Canadian dance writers and scholars, midwifing the public circulation of their expressions and perspectives, thereby contributing to the constitution of a community of practice and field of research in Canadian dance.

> (ALL DANCE: Form a circle. Drop hands. Circle to the left in collective rhythm. Following individual impulse, branch off from the circle at any time to mark a spatial pathway of personal design. Complement the rhythm of the circle. Eventually return to the circle. Maintain the circle with no fewer than three people and not always the same people. Anyone may join. Continue moving . . .)

Notes

1. As noted in the introduction, this text accompanies a provisional map of issues, events, publications, and people who play roles in this story. The text tells a meta-story. The "living" map provides details. The map accompanies this essay as an appendix, with corresponding citations included in the references list below.

2. It is also a decidedly Canadian version of an existing and oft-realized narrative.

3. Musical lyrics throughout are credited in the Source List.

4. Definitions of labouring, transition, pushing, and abjection are my definitions, supported by external references in *Gage Canadian Dictionary* (1983), givingbirthnaturally.com, and feminist theory, specifically referencing Julia Kristeva's work on the abject (1982).

5. While book publishing has played a substantial role in midwifing the corporeal discourse of dance in Canada, it does not play the same kind of ongoing role as periodical publishing does. Nonetheless, it is worth noting that book publishing also increased in the 1990s with the creation of Dance Collection Danse Press/es (book *and* periodical publisher, and of course dance archives), to which is due significant credit as a senior and mentor midwife in this story, as others including Allana Lindgren have acknowledged (Lindgren 2016). For a list of Canadian dance books and periodicals published between 1967 and 2000 see Bowring (2000, 105–10).

6. From the inception of *Dance Connection* in 1987, "Doolittle, Flynn and Elton [worked] tirelessly in the computer lab at the Sport Technology Research Centre at the University of Calgary. It was a learning process for all of them as a university colleague, Larry Katz, taught them how to use Macintosh computers for publishing, still a new concept at the time" (Bowring 2000, 100). Speaking personally, in the process of founding and running the *Dance Current* magazine, I have learned desktop publishing and all manner of digital file-transfer methods, built several databases, collaborated on designing website administrative infrastructures, learned multiple digital content management systems and social media interfaces, all in their early advent—primarily because there were no financial resources with which to outsource properly.

7. In the context of this article, a cultural or subcultural community of activity and body of engaged discourse will constitute a critical public.

8. Between 1995 and 1998, the national dance community had no Canadian-specific publication of record to "embody" the corporeal discourse. Furthermore, the Dance in Canada Association disintegrated in the late 1980s (Andrews 2001) and *Dance Connection* ceased publication in 1995. While the Canadian Association of Professional Dance Organizations (CAPDO) still existed, it was relatively dormant and was safeguarded within the Professional Association of Canadian Theatres (PACT). Having changed its name in 1994, *Dance*

International continued publication but was not recognized as the publication of record for dance in Canada because of its distinctly international focus (Andrews et al. 2000, 5).
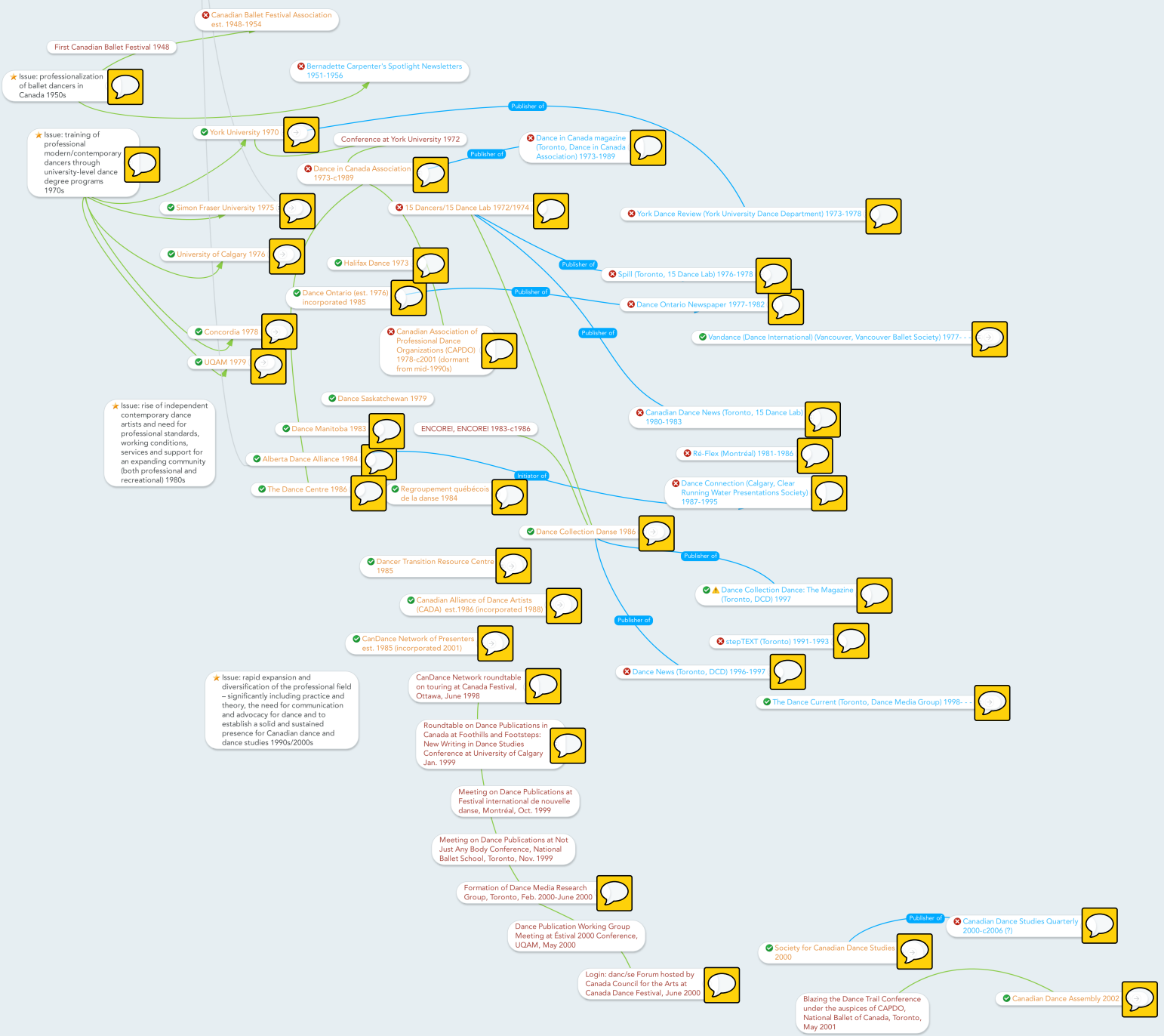
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Matrix of Canadian Dance Periodical Publishing (1950-2000s …) Originally created by Megan Andrews, April 2016

⚠ IMPORTANT: Please read the attached note (mouse over the icon to the right inside this box) for important context about the development of this map.

❓ NAVIGATION: Read from left to right, top to bottom starting each pass with the starred Issue boxes. Causal links begin at the small open circle. Explore icons to right of text for notes and links. Be aware that for further information try scrolling down in the yellow pop up notes.

✖ Canadian Ballet Festival Association est. 1948-1954

First Canadian Ballet Festival 1948

★ Issue: professionalization of ballet dancers in Canada 1950s

✖ Bernadette Carpenter's Spotlight Newsletters 1951-1956

✔ York University 1970

Conference at York University 1972

Publisher of

✖ Dance in Canada magazine (Toronto, Dance in Canada Association) 1973-1989

★ Issue: training of professional modern/contemporary dancers through university-level dance degree programs 1970s

✖ Dance in Canada Association 1973-c1989

Publisher of

✔ Simon Fraser University 1975

✔ 15 Dancers/15 Dance Lab 1972/1974

✖ York Dance Review (York University Dance Department) 1973-1978

✔ University of Calgary 1976

✔ Halifax Dance 1973

Publisher of

✖ Spill (Toronto, 15 Dance Lab) 1976-1978

✔ Dance Ontario (est. 1976) incorporated 1985

Publisher of

✖ Dance Ontario Newspaper 1977-1982

✔ Concordia 1978

Publisher of

✔ Vandance (Dance International) (Vancouver, Vancouver Ballet Society) 1977---

✔ UQAM 1979

✖ Canadian Association of Professional Dance Organizations (CAPDO) 1978-c2001 (dormant from mid-1990s)

★ Issue: rise of independent contemporary dance artists and need for professional standards, working conditions, services and support for an expanding community (both professional and recreational) 1980s

✔ Dance Saskatchewan 1979

✖ Canadian Dance News (Toronto, 15 Dance Lab) 1980-1983

✔ Dance Manitoba 1983

ENCORE!, ENCORE! 1983-c1986

✖ Ré-Flex (Montréal) 1981-1986

✔ Alberta Dance Alliance 1984

Initiator of

✖ Dance Connection (Calgary, Clear Running Water Presentations Society) 1987-1995

✔ The Dance Centre 1986

✔ Regroupement québécois de la danse 1984

✔ Dance Collection Danse 1986

Publisher of

✔ Dancer Transition Resource Centre 1985

✔ ⚠ Dance Collection Dance: The Magazine (Toronto, DCD) 1997

✔ Canadian Alliance of Dance Artists (CADA) est.1986 (incorporated 1988)

Publisher of

✖ stepTEXT (Toronto) 1991-1993

✔ CanDance Network of Presenters est. 1985 (incorporated 2001)

✖ Dance News (Toronto, DCD) 1996-1997

★ Issue: rapid expansion and diversification of the professional field – significantly including practice and theory, the need for communication and advocacy for dance and to establish a solid and sustained presence for Canadian dance and dance studies 1990s/2000s

CanDance Network roundtable on touring at Canada Festival, Ottawa, June 1998

✔ The Dance Current (Toronto, Dance Media Group) 1998---

Roundtable on Dance Publications in Canada at Foothills and Footsteps: New Writing in Dance Studies Conference at University of Calgary Jan. 1999

Meeting on Dance Publications at Festival international de nouvelle danse, Montréal, Oct. 1999

Meeting on Dance Publications at Not Just Any Body Conference, National Ballet School, Toronto, Nov. 1999

Formation of Dance Media Research Group, Toronto, Feb. 2000-June 2000

Publisher of

✖ Canadian Dance Studies Quarterly 2000-c2006 (?)

Dance Publication Working Group Meeting at Éstival 2000 Conference, UQAM, May 2000

✔ Society for Canadian Dance Studies 2000

Login: danc/se Forum hosted by Canada Council for the Arts at Canada Dance Festival, June 2000

Blazing the Dance Trail Conference under the auspices of CAPDO, National Ballet of Canada, Toronto, May 2001

✔ Canadian Dance Assembly 2002

✔ Dance NL 2009

revised formations, post-disciplinary dance

MJ Thompson

"How will dance studies in Canada be prioritized?" A serious question, given increased budget cuts and the expanded roles and job descriptions facing most academics and administrators. The question resists the erasure of dance as a field, as individual programs collapse into creative arts tent programs, as retiring professors are not replaced, and as enrolments drop universally across postsecondary institutions. And some may see dance, with its emphasis on embodiment, always politicized, and the ephemeral, as particularly fragile. To fight for dance's place in the academy is to fight for advanced discourse on bodies in motion with its attendant poetics and politics. Equally, it is to make use of, gain understanding of, and celebrate the specificity of the dancer as scholar and student, with a knowledge base committed to practice.

And yet.

From another perspective, the question could seem reactionary. What's at stake in prioritizing "Canada," and which Canada would be prioritized? Advocacy and legacy, toward what end and whose benefit? The history of prioritization on a collective scale within the national framework is hit-and-miss at best; to cite Edward Said, from the essay "States," "continuity for *them*, the dominant population," has often meant "discontinuity for *us*, the dispossessed and dispersed" (1999, 20). Institutionally, a model of decentred authority and a culture of shared or imaginatively used resources seem necessary given the present-day political and economic trajectory. Of course, dance—historically underfunded and adept at practices of ensemble performance and collective choreography—may serve up excellent models of such infrastructure, and this ideal—of creating shared, common space—seems to me to be the urgent need now.

At the same time, it is crucial to be focusing on and engaging with the histories, practices, and dances of marginalized or vulnerable peoples. Whereas no one would argue that any singular department could do this work—the legacy of colonialism too omnipresent, permeating the culture, art, language, and laws—the question remains: What sort of infrastructure can best support this ongoing project? Indigenous knowledge, for instance, has offered revised understandings of identity and space, inviting us to think trans- and extranationally, as well as locally, to propose alternative ways of voicing and structuring power. The scholar Mishuana Goeman, citing Faye Lone, writes:

> It is important to look at our social, political, and certainly cultural relationships in a "framework that allows relatedness to a flexible spatial community, one that allows for strong, mobile, symbolic identity that underlies, and perhaps even belies, external influences." These are recreated through symbolic relationships and obligations rather than inherent rights bounded through nation-state models of borders and citizenship. (Goeman 2009, 185)

While Goeman's words are particular to indigenous experience, they are suggestive in the struggle to decolonize the university—inviting us to reimagine institutional and departmental identities more

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fluidly. The challenge is to represent, honour, and finance the largesse of the field *as* its histories, practices, peoples, while avoiding the politics of exclusion—the turf wars, gatekeeping, and empire building that have mired so much institutional labour.

Dance studies as a project may be far more expansive than present-day configurations of the university allow. It might mean resisting current funding models that position faculty as bureaucratic instruments: hiring students, managing budgets, producing outcomes and deliverables. Are there models that resist the conventions of the corporation and capitalism? What structures exist that will allow us to make work, support colleagues, honour the histories of those who came before, and foster student growth? Whatever that looks like, under considerable financial and performance pressure ("Double our research," say the new strategic directions posters that paper the campus where I work), we need to think carefully about who we are as institutional leaders and imagine forms and styles of working that privilege day-to-day relationships and encourage collegial well-being.

Perhaps the most invigorating aspect of dance for me has been its ability to cross lines: disciplinary lines to be sure, but equally to transgress are the lines of body politics, to help us *see* bodies, *think* bodies, *do* bodies, *be* bodies in more nuanced, informed ways. This is no small task in a world that would rather ignore, encamp, incarcerate, or destroy bodies. More, dance transgresses the limits of language-based knowledge. Which is to say, dance holds power as an art form that may *do* differently. That is, it may not require centrality within the academic institution. Or else it may function in important ways to critique from off-centre. Foregrounding the tacit, dance may envision the learning project in rhizomatic or cloudlike ways that resist corporate, "performance"-driven models—all measurements and deliverables. Movement, stillness, presence, disappearance, simultaneity, singularity, solo work, ensemble work, choreography . . . ! These are just some aspects of dance know-how that can and have been taken up critically to restructure space as political project (Martin 1998; Lepecki 2007). These elements, taken as values, used as strategies, suggest possibilities for reconfiguring the assumptions, the categories, and the hierarchies of the university. In my own trajectory in the field, working between disciplines, and recently hired as a professor of interdisciplinary studies, the challenge has been to reach out to readers, editors, colleagues, and students in ways driven more by choice, relevance, responsibility, and need than by affiliation or location. It's often very energizing. Nonetheless, a model of deterritorialized fields of study calls for a different kind of resource support: here, human networks, idea sharing, and slowness matter more.[1]

To lament the loss of departmental stature in the academy today risks arguing that dance has become too pluralistic, too interdisciplinary, too relevant to an expanded field with too many stakeholders. Instead, how might dance's performance, exemplary methodologies, and history of collaborations and movement/s model a better academy? One path may lie in Stefano Harney and Fred Moten's suggestive idea of the undercommons, a shared space that eschews the logic of critique—always locked into the structure it seeks to dislodge—inspired by the radical black tradition of refusal. Responding to a cinematic image of a settler in a protective fort surrounded by "natives," a backward image when it is the settlers who are in fact the aggressors, Moten and Harney argue that the image is not false: "Instead, the false image is what emerges when a critique of militarized life is predicated on the forgetting of the life that surrounds it."

> Our task is the self-defense of the surround in the face of repeated, targeted
> dispossessions through the settler's armed incursion. And while acquisitive violence

occasions this self-defense it is recourse to self-possession in the face of dispossession that represents the real danger. Politics is an ongoing attack on the common—the general and generative antagonism—from within the surround. (Harney and Moten 2013, 17)

How might dance avoid the trap of self-possession and defend the surround? Paraphrasing Harney and Moten, the answer remains speculative until the fort is torn down. To make a leap, what if the new interdisciplinarity is not an attack on particular forms of knowledge-making, as it is sometimes perceived, but a way to bring back the commons? The likelihood of that largely depends on our actions, and activisms, as constituent members.

Note

1. Slowness as a strategy first came on my radar through Patrick Martins, founder of Slow Food USA and later Heritage Foods USA—whom I met in Performance Studies at New York University in 1998. At the same time, and most formatively for the field, André Lepecki's work on stillness has underscored, among other things, the political potential of not moving (Lepecki 2006). See also Berg and Seeber (2016).

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States of Insurrection in *Native Girl Syndrome*

Stefanie Miller

Can this being together in homelessness, this interplay of the refusal of what has been refused, this undercommon appositionality, be a place from which emerges neither self-consciousness nor knowledge of the other but an improvisation that proceeds from somewhere on the other side of an unasked question?
          —Stefano Harney and Fred Moten, *The Undercommons*

On June 25, 2014, an excerpt of Lara Kramer's *Native Girl Syndrome* (*NGS*) was performed in Montréal as part of a program featuring choreography by Québec-based artists for the Hemispheric Institute *Encuentro*.[1] The opening minutes were met with confusion. Around me, spectators were standing up, speaking loudly to their neighbours, and, in some cases, walking out of the theatre. On stage, two women stood hunched over antique baby carriages filled with plastic bags, empty beer cans, and worn out blankets. They wore buckskin jackets, layers of busy prints, and duct taped cowboy boots. Heads lowered, backs to the audience, they teetered in place, supported by the buggies. Occasionally, they stumbled forward with tiny steps. But their movement was slow, and barely perceptible through the faint light. It stretched into time and seemed to stretch time itself. A looping soundtrack accompanied the movement. Low and loud, like a motorcycle engine revving over and over, it permeated the body in a steady assault. It was clear that something was happening, but unclear exactly what.

NGS stages the effects of cultural and physical dispossession, calling attention to acts of genocide, violence, and abuse. The work's durational aesthetics and portrayal of indigenous characters raise questions about the ethics of representational practices in political works of performance. Spectators at the *Encuentro* wanted to know how the political was acting. Is this a "bad" representation of indigenous women? Is it okay for artists to stage "bad" representations if they have "good" political intentions? What was the work trying to *say*?

This essay proposes that *NGS* mounts an insurrection at the level of feeling. Dancers Angie Cheng and Karina Iraola enact this insurrection through a practice of inhabiting bodily states. Their performance, which plays with overdetermined signs and indeterminate movement, unmoors us. Unmoored and disoriented, we are forced to deal with the discomfort of being left in the lurch, unable to fully make sense of the experience of watching. In the lurch, the work invites another set of questions. Through what techniques and practices can performance engage politics? What are the terms of the engagement? And how are these terms shaped by our experience and training as spectators of dance? This essay draws on my experience of watching the work as a settler-Canadian, conversations with the choreographer, dancers, and spectators, theorizations of the body, and texts from the fields of dance studies, performance studies, and critical race theory.

By examining how *NGS* evokes feeling, this essay "stands with"[2] works of performance and scholarship that question the political benefit of staging reconciliation between indigenous and non-

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indigenous people as the cathartic result of an empathetic or sympathetic encounter.[3] Anishinaabe theatre scholar Jill Carter notes that in these events, reconciliation is staged as catharsis, which is reached through an empathetic or sympathetic encounter between the speaker and the listener. These encounters are beneficial to the nation-state because they create a happy "we" that effaces centuries of colonial violence and its ongoing effects.[4] Writing about events associated with Canada's Truth and Reconciliation Commission (TRC), Stó:lō music scholar Dylan Robinson explains that "reconciliation" really means "the elimination of negative emotion. . . . The burden here lies with First Peoples to 'get over' our resentment and other negative emotions in order for reconciliation to occur and to make room for renewed friendship with the settler Canadian public and nation-state" (2014, 286). In its bid for reconciliation between First Peoples and settlers, the TRC both erroneously suggests that there was such a "friendship" to renew and relegates violence against indigenous people to the past.

NGS calls attention to an *ongoing* legacy of colonial violence against indigenous girls and women in Canada. "Native Girl Syndrome" is a term that Kramer came across in her research, which refers to the likelihood that female survivors of Canadian Indian Residential Schools would suffer from addiction, enter into abusive relationships, and end up imprisoned or living on the streets.[5] Kramer, who is Oji-Cree, began research with the story of her grandmother, a residential school survivor who battled addiction as a young woman while living on the streets of Winnipeg. Recent reports from the United Nations Human Rights Council (2014) and the Committee on the Elimination of Discrimination against Women (2015) attest to the persistence of these effects. The reports conclude that Canada is violating the human rights of indigenous women by failing to investigate why they remain such frequent targets of violence.[6] Although *NGS* is inspired by history, the work is also about the present.

NGS stages a desire for empathetic connection without allowing the audience to feel the pleasure of catharsis. Instead of providing release, the work prompts a durational experience that dwells in the negative and the difficult. A desire for connection—whether between the audience and the dancers or the dancers themselves—is frustrated by the dancers' work of inhabiting bodily states.

At the beginning of the work (and throughout), Cheng and Iraola act as if disconnected from the reality of their surroundings. They show little interest in the world beyond the immediately proximate: themselves and their buggies. A trembling, which seems to happen on the insides of their skins, propels their movement through space. The inwardly focused intensity of the tremble sometimes spills out of the body, which stumbles before gaining temporary equilibrium with the buggy. While it may appear that their chief task is regaining balance, the dancers are in fact allowing themselves to be pushed out of equilibrium through the practice of inhabiting a bodily state. The dancers ride these states—and the states ride them. Their intensive bodily labour frustrates desires for intimacy and legibility. Spectators may feel discomfort as they are forced out of their settled positions and into apposition. In doing this, *NGS* proposes ways of touching and feeling without the need to grasp what the performer is trying to say. This mode of touching without grasping alters relationships between performers and spectators by making it possible to experience feelings next to others without feeling *for* them. Rather than inviting the audience to feel for the dispossessed, the work asks us to dwell in uncomfortable feelings of dispossession, alongside others. In *NGS*, bodily states are the vehicle that generates the potential for decolonial world making within the space of the performance.[7]

The Limits of Kinaesthetic Empathy

Ever since I first saw a dance performance I have wondered why it is that I am sometimes fascinated and touched by some people moving about on a stage, while at other times it leaves me completely indifferent.
>   —Ivar Hagendoorn, "Some Speculative Hypotheses about the Nature and Perception of
>   Dance and Choreography"

The TRC attempted to perform a national act of catharsis. Testimony by residential school survivors was not meant only to heal the victims and their communities, but also the entire nation, through our ability to empathize with their trauma. The TRC website states: "The truth of our common experiences will help set our spirits free and pave the way to reconciliation" (Truth and Reconciliation Commission n.d.). The statement creates a national body politic as a shared "we" based on common experiences that are transmitted through performance. The TRC's statement highlights a problem with empathy: it assumes that there is such a thing as universal human experience and takes that experience as "truth." The statement fails to account for difference: varying reactions to representations of trauma, or how disparate feelings might arise depending on the background and experience of the spectator.[8] The assumption of universal human experience also undergirds modern dance theories of kinaesthetic empathy, which attempt to explain why we are "moved" emotionally when watching dance.

Recently, researcher and choreographer Ivar Hagendoorn has looked to neuroscience in order to solve the mystery of being "fascinated and touched" by a work of dance. In his article "Some Speculative Hypotheses about the Nature and Perception of Dance and Choreography," Hagendoorn combines scientific theories regarding mirror neurons with Kantian aesthetics to explain the connection between feelings and movement. He speculates that when watching dance, the viewer "internally simulates" the movement of the dancer (Hagendoorn 2004, 92). The feelings that arise when watching dance are thus explained by the symmetry or asymmetry between the movement occurring on stage and the simulation occurring inside the viewer's body. Too much symmetry makes the movement boring, while too much asymmetry makes it incomprehensible. Dance that "fascinates and touches" the viewer does so by triggering an experience of the Kantian sublime. This happens when the subject becomes aware of "the 'presence' of something that exceeds 'representation'" and also realizes that "it can conceive of it as such" (99–100). Being "fascinated and touched" are thus physical manifestations of a process of assimilation, in which the viewer absorbs slightly unfamiliar movement into their existing dance knowledge.

Although Hagendoorn draws from neuroscience rather than dance studies, his speculation shares much with dance critic John Martin's theory of "metakinesis" or "kinaesthetic sympathy," developed in the 1930s. Martin proposes a process of "inner mimicry," described as "the externalization of emotional states in terms of physical action" (quoted in Franko 2002, 61). In metakinesis, the movement of the dancer will trigger particular feelings in the viewer, who is then able to understand what the dancer is trying to say. For Martin, the process conveys what the dance artist believes to be a universal truth that transcends conventional language. This "truth" is delivered to an audience through the dancer's individual movement expression (Franko 2002, 61–62).

Kinaesthetic empathy offers a way into thinking about affective transmission in dance. However, it has also been critiqued for the way that it produces the universal experience that it purports to

reveal. Dance scholar Mark Franko has argued that what metakinesis takes to be universal is in fact grounded in shared nationality. "Without (shared) nationality," he writes, "there can be no empathy" (62). In the theories that I've outlined here, *recognition* is the mechanism through which we become "fascinated and touched" by movements that are never too unexpected. Because recognition is a prerequisite for a work's "success," theories of kinaesthetic empathy fail to make sense of radical difference. A work that is illegible to the viewer therefore risks being dismissed because it *fails* to move them. This failure has social and political implications when it is read as incapacity on the part of the dancing other. In *Choreographing Empathy*, Susan Leigh Foster describes how the British used empathy and sympathy in order justify practices of settler colonialism by establishing a difference between settlers on the one hand and indigenous populations on the other (2011, 129). In this scenario, the scripts of the settled define the parameters of legibility. The settler (or settled spectator) feels for the other only when they see enough of themselves reflected back. This creates a situation in which the other must perform in the language of the spectator in order to be recognized as human. The connection made between the spectator and performer through recognition is key to the experience of catharsis, which allows the viewer to leave the theatre feeling good, even though they may have cried. Watching *NGS*, however, does not "set our spirits free." Rather, we are forced to endure the task of witnessing distressed bodies, without necessarily understanding what we are feeling. This non-cathartic structure of feeling is generated by the practice of dwelling in bodily states.

Bodily States

Midway into the work, Cheng climbs on top of her carriage and rides it. To the song "These Eyes" by Winnipeg rock band The Guess Who, she repeatedly thrusts her pelvis forward and up, releasing her arms into the air before falling back down onto the buggy. Eventually, her weight shifts too far forward and they both crash to the ground. Cheng remains there, still and sprawled, among empty beer cans and other debris. Read metaphorically, Cheng's actions stand in for the high of a trip and the inevitable crash back down to reality. As her body lies discarded, Burton Cummings sings about the bad effects of broken promises: "I will never be free, no, my baby, no, no / You gave a promise to me, yeah / and you broke it, oh no" (1969).

Cheng's act of riding also embodies the work's choreographic practice. Kramer describes this practice as "the difference between thinking 'well this comes next so we're going to do it' versus surrendering to 'this might take me ten minutes tonight, when the other night it only took me five minutes to get from point a to point b'" (Kramer 2016a). Kramer recalls hearing Cheng say after a performance, "'Wow, tonight it's like I wasn't sure where the character was going. She just pulled me somewhere.' She still stays on the trajectory, but the way in which she gets there has its own voice; has its own intentions and reasonings behind it that [the dancers] keep discovering in performance" (2016a). *NGS* is scored with a set of improvised tasks that Iraola and Cheng perform on individual trajectories, in their own time. Kramer began development of the piece by generating movement and teaching it to her dancers. However, Kramer told me that she scratched that idea when she realized that the state she was trying to get to was best created by the material the dancers generated themselves. Kramer further developed the work by guiding the dancers through extended improvisational "experiences," which allowed them to use their own research, histories, and movement vocabularies to enter into traumatic bodily states. These states constitute the choreographic material of the work.

A bodily state is a temporary condition, which changes as a result of interaction with another body or force. States are produced by interactions between bodies, which cannot be fully determined in advance. They therefore can be volatile and unpredictable. For example, you may think you know in advance what effect the cocktail you are about to drink will have on your body, but the state of intoxication it produces depends on a number of factors: the contents of your stomach, your mood, the precise ingredients of the drink, the altitude at which it is consumed, etc. A choreography composed of states is attuned to each body's capacity to affect and be affected by a multitude of bodies and forces—chemical, historical, social, environmental—in unpredictable ways. States come into being through the interaction of forces coming from inside and outside of the dancer's body.

The work of inhabiting these states is made possible by a practice of riding. Like surfing, hang gliding, and bull riding, improvisational experiences provide training that prepares the body for the contingencies that can arise when working with unpredictable forces. Riding requires a balance between control and surrender, and the ability to adapt to the momentum of something outside of oneself. Gilles Deleuze describes the effort involved in these kinds of practices as a "putting-into-orbit," where "the key thing is how to get taken up in the motion of a big wave, a column of rising air, to 'get into something' instead of being the origin of an effort" (1995, 123). The practice of riding bodily states night after night keeps the choreographic process open so that it cannot be referred to in the past tense. It demands that the dancers be sensitive to changing local conditions: what's in the room, and what's in the body. By continually asking the question, "What can a body do?,"[9] the dancers create the potential to move politically. For André Lepecki, "Moving politically is predicated on the need to be constantly reminded, daily, that whatever this moving accomplishes and brings into the world at any given moment will be always provisional and incomplete. Thus the necessity to start again, to insist, no matter what, on the urgent challenge posed by that endless *not yet*" (2013, 26). The work of inhabiting states in *NGS* emphasizes the need to act, again and again, in the face of ongoing violence and its effects. "To act" in *NGS* is to activate the senses. Acting means allowing oneself to move and be moved in unexpected ways, experiencing the vulnerability that emerges through this movement. Opening up one's capacity to affect and be affected is a political act that can reconfigure relations of power while calling attention to the limits of recognition.

These limits are further challenged by the performers' identities. Due to concerns about cultural appropriation, some spectators have questioned Kramer's decision to cast non-indigenous performers in these roles. While Kramer notes the lack of indigenous performers living in the Montréal area, she also emphasizes that the casting does political work through embodiment. As she puts it: "I would like all Canadians to be able to embody that state" (Kramer 2016b). Non-indigenous dancers must engage with questions of appropriation as they investigate how to embody these states without claiming identities. Cheng explains the dancers' process of embodiment as the following: "We're not trying to mimic anything. We're not trying to pretend to be anything. We're really just trying to get to the state of the body and what it might be going through and how it feels for this character and this person" (in Kramer 2016b). Her statement draws a distinction between mimicry and embodiment. Mimicry involves trying on an identity that isn't yours. In dance, it implies a linear transmission of movements from one body to another through imitation, without commitment. In *NGS*, embodiment involves riding the influences of many bodies, which congeal to produce a state. Like the process of "becoming" described by Deleuze and Guattari in *A Thousand Plateaus*, a bodily state "produces nothing other than itself" (2009, 238). Bodily states interrupt a linear logic of substitution (trading a copy for an original) by making clear the "false alternative" presented by saying "that you either imitate or you are" (238). While *NGS* incorporates some imitation, copying is one of many processes through which the dancers come to embody states.

NGS complicates questions of appropriation through the labour of embodiment. Rather than disappearing, these questions are pushed to the foreground, demanding to be grappled with. For a settler audience, this labour perhaps offers a way of embodying minoritarian states without performing minoritarian identity. This kind of spectatorship would allow difficult and complicated feelings to emerge, without presuming knowledge of what it is like to be a minoritarian subject or undermining minoritarian experience by assuming that it's just like your own. When non-indigenous people inhabit (but do not claim) bodily states through performance, the location of the "'syndrome'" is shifted out of female indigenous bodies and into the wider frame of the audience, and the social.

"Undercommon" World Making

NGS incessantly poses the question of how reality might be remade through bodily states rather than nation-states. Displacing the audience from settled spectatorial positions, it asks us to make a world based on feelings of dispossession. These acts of unsettling create the potential for what Stefano Harney and Fred Moten call "being together in homelessness" (2013, 96): a way of inhabiting indeterminacy that refuses to accept the permanence of the ground on which settler-colonial relations persist. Rather than demanding that indigenous, Black, and other dispossessed peoples assimilate into a broken system, *The Undercommons* calls for the system's dismantlement. It wants systems where use is determined by need instead of ownership, and where it is possible to touch without grasping. Harney and Moten's Black study aligns in these ways with Native feminist theories that do not assume the permanence of settler colonial relations and instead explore societal structures not reliant on the maintenance of a nation-state (Arvin et al. 2013, 16).

In Canada, where indigenous women continue to be murdered and go missing at a rate that constitutes a human rights crisis, the privilege of safety is distributed in radically unequal ways. The performance does not offer easy solutions. What it does offer is a way of "getting into" something, and through this process, realizing that we are all already in it. Judith Butler has suggested that a felt dislocation from "First World safety" might enact "an insurrection at the level of ontology" (2004, 33). An ontological insurrection would call attention to our shared corporeal vulnerability while illuminating how the most vulnerable bodies are made to disappear. Proposing an insurrection through feeling, *NGS* redistributes states of dispossession. Within the space of the performance, it makes a world in which vulnerability is shared, but not (yet) equal.

Appositionals

There is only one moment in the piece where the two dancers interact. Holding an open beer can and a crumpled bag of fast food, Iraola stumbles over to Cheng and sits down next to her. After forty-something minutes of watching these women move, next to each other but not together, this moment of proximity comes as a surprise. Iraola makes gestures in the direction of Cheng, sometimes brushing a hand over her hair or thigh. The meaning of these gestures is unclear. Is she grasping for some kind of intimacy? Or simply for the beer that Cheng has picked up off the ground and started sipping? The moment is loaded with both a promise of connection and a threat of violence, reminding us that intimacy and vulnerability come hand in hand. The moment may stage our desire for reconciliation, but it also denies the pleasure of an easy resolution. Instead, *NGS* asks us to remain in a state of emergency and to ride it out alongside others.

Notes

1. The *Encuentro* is a biannual conference organized by the Hemispheric Institute on the subject of political performance in the Americas.

2. See TallBear (2014).

3. See Carter (2015), Burelle (2014), Robinson (2014).

4. Carter writes: "The sympathy, then, enacted through such mea culpa–themed performances, serves the advancement of the settler-state, casting the Indigenous people as hapless supplicants, with hands forever outstretched in a desperate plea for sympathy and succor, as Canada gapes at the spectacle and awaits its catharsis" (2015, 417).

5. Residential schools were a compulsory educational program administered by the Canadian government that forced indigenous children from their families and communities. Overcrowding, poor sanitation, and inadequate health care resulted in alarmingly high death rates in the schools, which were also rife with physical, sexual, and psychological abuse. The violence committed against indigenous children during the century-long tenure of the program (from the 1880s until the last school closed in 1996) continue to have devastating effects on First Nations populations across Canada.

6. In August 2016, the Government of Canada announced the launch of an independent national inquiry into missing and murdered indigenous women and girls.

7. José Muñoz states in *Disidentification* that performance "labors to make worlds" (1999, 195).

8. Dylan Robinson illustrates this point through his description of crying angry tears during the curtain call of *Beyond Eden* while other spectators were crying happy tears (2015).

9. For Deleuze, this is the defining question of practical philosophy, a concept he develops through the work of Spinoza. Deleuze writes: "*We do not even know of what affections we are capable, nor the extent of our power.* How could we know this in advance?" (1992, 226; emphasis in original).

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How We Got Here: A View from the US Academy

Susan Manning

The following was presented as an invited keynote address at The Other "D" Symposium, University of Toronto, Centre for Drama, Theatre and Performance Studies, January 2016.

§

When the invitation arrived from the Drama Centre at the University of Toronto, I laughed aloud. Having spent my career pursuing "the other D"—the emergent field of dance studies—within the institutional configuration of drama, theatre, and performance studies, I was well aware of the perils and pleasures of masquerading as a theatre historian, even as an English professor. The symposium on "The Other 'D': Locating 'D'ance in Drama, Theatre and Performance Studies in Canada" promised an opportunity to talk openly about the challenges of training and finding employment in one field while researching and publishing in another.

In the US academy and—as the invitation suggested—the Canadian academy as well, I am not alone. In fact, there is evidence that as many emerging dance scholars in the US have trained in theatre and performance studies departments as in dance departments, based on data collected by the Mellon-funded initiative "Dance Studies in/and the Humanities." As Principal Investigator for the initiative over a six-year period from 2012 to 2018, I have evaluated applications from more than 225 young dance scholars, mostly from the US but also from Canada, Britain, and elsewhere. Strikingly, roughly one-quarter of the applicants has been trained in theatre and performance studies doctoral programs, the same proportion as applicants who trained in dance-specific doctoral programs. The remaining 50 percent came from a broad range of other fields within the humanities, including history, literature, musicology, anthropology, sociology, and area and ethnic studies.

In this essay, I first want to historicize the present moment—"the other D" in the US academy—and then to consider the implications of the past for the future. As I will argue, the US dance department was established in the years between the two world wars as an integral part of the patronage system for modern dance. Although the curriculum included historical, cultural, and theoretical topics as supplements to training in modern dance technique and composition, the dance department could not absorb the boom in dance studies that started in the 1970s and has continued into the present. Beginning in the 1980s, a significant number of aspiring dance scholars pursued advanced degrees in theatre and performance studies, drawn by the field's new openness to research on nondramatic, unscripted genres of performance, including dance. This openness resulted from an internal critique within theatre studies that exploded the study of the Western dramatic canon in the name of performance studies. In other words, it was the dynamic tension between scripted drama and unscripted performance that enabled dance studies to cohabit departments of theatre and performance studies.

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In 1979, I decided to pursue a PhD in an interdisciplinary drama and theatre program at Columbia University as a way of doing research on modern dance in New York City. My hope was to convince a university to let me teach dance history alongside the history of drama and theatre, and that's eventually what happened at Northwestern when I first took a position in an English department in a line for modern drama and then took on courtesy appointments with Theatre and with Performance Studies, separate departments at my home institution. Thus I am triply appointed in drama (English), Theatre, and Performance Studies. (At Northwestern dance is a small major within a much larger theatre department.) My career path surely informs—some might say biases—the argument made here.

Historians of dance in US higher education typically distinguish between two models for departmental formation—the Wisconsin model and the Bennington model (Hagood 2000, 2008). In 1926, the University of Wisconsin-Madison established the first dance major at a US university, led by Margaret H'Doubler, a physical educator who turned to modern dance as the best method for nurturing the creative potential within each individual. Her vision was grounded in the educational philosophy of John Dewey, with whom she had studied at Columbia Teacher's College, particularly his emphasis on learning through doing. The Wisconsin model conceptualized dance and movement as a way for students to integrate their emotional, intellectual, and physical selves and as an approach to arts education that countered the overly rational emphasis of the academy (Ross 2000).

Eight years after H'Doubler started the dance major at Wisconsin, Martha Hill and Mary Jo Shelley founded the Bennington School of the Dance in 1934 (Kriegsman 1981). Over the next nine summers aspiring dancers and physical educators came together with working professionals— Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm—for intensive study and creation of new works. Although these four artists were all still early in their careers, influential dance critic John Martin immediately recognized them as leaders of the emergent American modern dance. In his 1936 survey of *America Dancing*, Martin noted that Bennington, "though still young, is already the most important dance institution in the country" (175–76). Bennington crafted an alternate model to Wisconsin, a model for the dance department as a training venue for modern dance where aspiring artists apprenticed with faculty who were professionals in the field (McPherson 2013). Martha Hill went on to found the Dance Department at Juilliard (Soares 2009). The model of Bennington continues today at the American Dance Festival on the Duke campus as well as in many of the larger and more prestigious US dance departments.

Although Wisconsin and Bennington are often seen as antithetical models, it is equally plausible to see them as endpoints of a continuum, for most US dance departments at midcentury trained aspiring professionals *and* promoted movement as part of a well-balanced life. In fact, Thomas Hagood makes a similar point in his histories of dance in the US academy (2000, 2008). What still requires emphasis, however, is how the US dance department at midcentury created audiences for modern dance. When I meet colleagues of my generation in other departments who are fans of modern dance, they almost always went to college or graduate school at an institution with a strong dance department.

Wherever a dance department fell on this continuum between Bennington and Wisconsin, it became an integral component of the patronage for modern dance, alongside companies and studios based in New York City led by, among others, Martha Graham, Alvin Ailey, and Merce Cunningham. Faculty in higher education typically had performed in a company led by a New York-based choreographer and acquired expertise in the style and technique taught at the company's studio. The

most talented dance majors then replicated their faculty's career path, going to New York and joining an artist-led company, then later taking up a teaching position at a college or university.

From one perspective, this account is so familiar as to appear self-evident. However, it bears analysis for the way that US higher education became a crucial component of artistic patronage at midcentury. Although the US state has supported artists qua artists on a relatively small scale, the state has supported artists qua educators on a relatively large scale. This system contrasts with patronage systems in Canada, Britain, and Europe, where the state provides a relatively larger share of funding for artists qua artists and relatively smaller share for artists qua educators.

With practice and production as its core mission, the US dance department did not prioritize the publication of scholarship by its faculty. To be sure, there were MA and PhD programs in dance education (Pease 1964). Yet the studies curriculum often relied on scholarship penned by dance critics and advocates based in New York City—among others, John Martin, Lincoln Kirstein, Selma Jeanne Cohen, Marcia Siegel, and Deborah Jowitt. In other words, the modern dance patronage system at midcentury relied on a dynamic exchange between dance writers and choreographers based in New York City and faculty and students in colleges and universities across the country. These colleges and universities, in turn, provided a crucial audience for modern dancers as they toured what was known as the "gymnasium circuit" (Manning 2008).

In the US dance department, courses in dance studies supplemented the core courses in technique and composition. Most departments required a two-semester sequence in "dance history" and "world dance," that is, a survey of Western theatrical dance from Renaissance court entertainments to the present, and a survey of non-Western dance forms. From our perspective now, it is easy to critique this division between "the West and the Rest," but it's important to note that from the founders' perspective, modern dance was rebelling against the earlier history of Western theatrical dance in part by emulating the "functional" role that dance played in many non-Western cultures. Introducing a 1944 collection of dance ethnography, titled *The Function of Dance in Human Society*, Franziska Boas made this connection quite explicit, stating:

> Modern dance in America must absorb characteristic material from the many peoples that have come here. . . . [These essays on dance among Northwest Coast Indians of North America and in French West Africa, Haiti, and Bali are] published in the hope that [they] may stimulate thought and better understanding of the wealth of sources there are to draw on, with and outside of the framework of our culture. (Boas 1972, 2–3)

Like Boas, pioneering dance ethnographers from Katherine Dunham and Pearl Primus to Gertrud Kurath and Joann Keali'inohomoku all had modern dance training as well as training in anthropological field methods.

Although many aspects of the midcentury dance department are still in place, a number of departments have made significant changes over the last few decades. First, they have expanded the range of techniques taught, so that jazz and tap, social dance forms like salsa and tango, and African and Asian dance forms such as sabar and bharata natyam now are taught alongside modern and ballet. Second, the studies component of the curriculum has similarly expanded, so that the required sequence in "dance history" and "world dance" has been altered or replaced altogether by a broader array of thematic courses.

The best US dance departments, in my opinion, have innovated a new model that emphasizes a dynamic exchange between studies and studio courses, including courses that integrate studies and studio. The significance of Susan Foster to this new model cannot be emphasized enough: not only did she found the PhD program in Dance History and Theory (now Critical Dance Studies) at the University of California-Riverside in 1993 and then reform the Culture and Performance PhD program at UCLA along similar lines after 2001, but her writings have articulated the underlying assumptions of this new model, conceptualizing practice as a mode of theory and scholarship as a mode of practice (Foster 1995).

The integrated studies/studio model has precedents both in the US and in the anglophone world. When York University created the first degree-granting dance program in Canada in 1970, courses in dance history and analysis were integral to the curriculum (Anderson 2012). A similar interchange between studies and studio informed Janet Lansdale's founding of the Dance Department at the University of Surrey in 1981 (Giersdorf 2009). With robust funding for professional dance provided by the state in Canada and Great Britain, these departments could focus on the mission of aligning research and practice in exciting new ways.

The most audacious precedent for combining studies and studio, however, was the short-lived Katherine Dunham School for Arts and Research in New York City. In 1946, a school brochure announced classes in a range of dance forms, in acting and design, and in "cultural studies"—an umbrella term for classes in foreign languages, philosophy, anthropology, psychology, and aesthetics (Clark and Johnson 2005, 472). Dunham envisioned cultural studies as a complement to practice-oriented courses, enabling students to pursue careers in professional performance, education, and/or research. After Dunham departed with her company in 1947 for an extended tour abroad, the school foundered and never fully realized its potential, eventually closing in 1954 (Das 2014). Yet Dunham's vision for a multidimensional and cross-cultural curriculum articulated an ideal that remains unrealized in the twenty-first century.

In US dance departments, what is not yet clear is whether the studies/studio model has supplanted or supplemented the continuum between the Bennington and Wisconsin models. On the one hand, US dance departments increasingly have hired PhD scholars with a background in practice in addition to MFA choreographers and former dancers from major companies. On the other hand, the studies curriculum remains oriented to the techniques taught in the department, rather than capturing the full range of possible topics in dance studies. And US dance departments cannot absorb all the dance scholarship currently produced—or employ all the dance scholars producing that scholarship.

I date the expansion of dance studies to the 1970s, when a dance boom in the US was accompanied by a boom in dance studies. As I have argued elsewhere (Manning 2008), the growth in dance studies cannot be separated from broader trends in the academy over the last few decades. Consider the decline of New Criticism and the rise of poststructural theories of reading and interpretation. From the perspective of New Criticism, dance and performance were nearly illegible, since readers could not precisely map the formal dimensions and internal connections of the action. But from the perspective of poststructuralism, dance and performance share with many other textual modes an openness that requires readers' interpretation for completion. Another larger trend that affected dance studies was a heightened interest in the body and performativity across disciplines. This interest surely reflected the impact of studies of gender and sexuality, but it also seems more than coincidental that attention to physicality intensified at a time of transition from print culture to

digital culture. And dance studies certainly has benefited from the rise of digital culture, with the Internet now serving as a repository for dance documentation that several decades ago was accessible only by a trip to specialized archives.

These shifts in the larger academic milieu affected drama, theatre, and performance studies as well as dance studies. It is my contention that at the same time that dance studies boomed in the US, the rise of performance studies radically altered studies of drama and theatre in a way that opened a space for dance studies.

Theatre studies entered the US academy as an extension of the Little Theatre movement, that is, the movement of independent non-profit theatre that emerged in the early twentieth century to contest the monopoly of commercial theatre on the US stage (Chansky 2004). Similar movements flourished across Britain and Europe, and the narrative of their success composes a standard theme in theatre history. In the US and elsewhere, the Little Theatre movement was focused on new playwrights like Ibsen, Chekhov, and Shaw and on new performance practices needed to stage their plays—ensemble acting rather than star performers, individually designed box-sets rather than generalized decors, a director rather than actor-manager as the controlling authority.

The first US university to institute a drama major was Carnegie Mellon in 1914. George Pierce Baker had attempted to do so at Harvard, where he established a playwriting class in 1905 and a workshop to stage the newly written plays in 1912, but despite his success in nurturing a generation of American playwrights—including Eugene O'Neill and Hallie Flanagan, later director of the Federal Theatre Project—Harvard was not interested in a separate department, so Baker went to Yale, where he founded the School in Drama in 1925.

Hence drama and theatre entered the US academy roughly a decade ahead of modern dance. Given the emphasis on new plays and new performance practices, it is not surprising that the curriculum of the US drama and theatre department came to emphasize dramatic literature and theatre history alongside the skills of acting, directing, design, and playwriting. This remains the curriculum of many US theatre departments until today, as in Northwestern's very large and flourishing department. The ideal graduate of such a program goes on to make a mark in the successor to the Little Theatre movement—variously called regional theatre, off-Broadway theatre, or in Chicago, off-Loop theatre.

When I studied drama and theatre at Columbia, this was the curriculum I was trained to teach—surveys of the Western dramatic canon from Aeschylus to Tom Stoppard, with special expertise in modern drama. My qualifying exam required reading nearly all of Ibsen, Chekhov, Strindberg, Shaw, Brecht, Pirandello, O'Neill, and Beckett. This list of all-male, all-white authors stands in glaring contrast to curricula in theatre and drama today. Yet at the time I believed that my training in the canon was necessary for academic legitimacy and employability. As it turned out, I have taught texts from this canon, often paired with modern dance. So my courses might present Ibsen's *A Doll House*, comparing Nora's danced Tarantella to performances of early modern dance, or examine the parable structure of Brecht's *The Rise and Fall of the City of Mahagonny* and Kurt Jooss' *The Green Table*, or look at the so-called jungle dance in Lorraine Hansberry's *A Raisin in the Sun* in relation to Katherine Dunham's choreography.

Starting in the 1960s, the midcentury model for a theatre department came under challenge as experimental directors focused on devising original work and restaging Western classics, like Richard Schechner's *Dionysos in 69*, as much as on staging new plays. Of course, it was Schechner who

spurred the changes at New York University that led to a change in the graduate program from "Drama" to "Performance Studies." The change in name came in 1980, and by then the curriculum had rejected the Western dramatic canon from Shakespeare to Ibsen, focusing instead on popular entertainments, festival performance, and avant-garde theatre. Within this milieu, graduate students interested in dance found a ready home, even before Marcia Siegel joined the faculty in 1983. Before Marcia's arrival, Sally Banes, Sally Sommer, and Brenda Dixon-Gottschild all had pursued dance dissertations at NYU. During Marcia's tenure, Ann Cooper Albright, Ann Daly, Thomas DeFrantz, and Ellen Graff, among many others, pursued dance research. Under Marcia's successors Barbara Browning and André Lepecki, the Department of Performance Studies has continued as a crucial training ground for dance scholars.

As Shannon Jackson has demonstrated, Northwestern's Department of Performance Studies had a different genealogy from NYU's. Originally the Department of Oral Interpretation, the Northwestern department had focused on the performance of non-dramatic literature, poetry, and fiction—a practice usually housed alongside other subfields within communication and rhetoric, rather than in a department of its own (Jackson 2004). In the Northwestern story, Dwight Conquergood plays the role that Richard Schechner did at NYU, prompting a name change to Performance Studies in 1986 and reorienting the department toward performance adaptation, ethnography, and theory (Conquergood 2013). Perhaps because Northwestern has separate Theatre and Performance Studies departments, the tension between these two models continues to shape the curriculum—on the one hand, a canon-based model and, on the other hand, a methods-and-theories based model. Yet even on US campuses where the theatre department has absorbed the influence of performance studies, there still seems an ongoing negotiation between how to teach the dramatic canon and at the same time introduce the methods and theories of performance studies.

Dance studies did not come into Northwestern at the graduate level until after 1988 when Margaret Thompson Drewal and I joined the faculty. Margaret, an NYU graduate, was hired by Performance Studies as a specialist in African performance, with an emphasis in dance. At the same time, I was hired as a specialist in modern drama in the English Department, with a research focus on modern dance. Even though Northwestern had no intention to institutionalize graduate training in dance studies, Margaret and I drew interested graduate students—Anthea Kraut, Rebecca Rossen, Priya Srinivasan, among others. More recently, Margaret has retired, and Ramón Rivera-Servera has joined Performance Studies, appointed as a specialist in Latino and queer performance studies, but with expertise as well in dance ethnography and movement analysis. Hence graduate students with an interest in dance studies continue to enrol or find that it is possible to research dance once they do enrol. In this way, I have served as a reader on dance-focused dissertations in Anthropology, History, Musicology, Screen Cultures, and Sociology in addition to directing dissertations in Theatre, Performance Studies, and English.

There are other theatre and performance studies departments as well in the US where student and faculty interest has led to dance dissertations: Rebecca Rossen is now at Texas-Austin, following on the heels of Ann Daly, who mentored Clare Croft and Ramón Rivera-Servera before her early retirement; after Daly had left, feminist theatre scholar Jill Dolan advised Croft and Rivera-Servera. Janice Ross is at Stanford, where Drama was recently renamed TAPS for Theatre and Performance Studies, while SanSan Kwan is at Berkeley, where the department recently took the name Theatre, Dance, and Performance Studies.

All these departments—and there are a few others as well—produced the 25 percent of the Mellon applicants who came from theatre and performance studies. As at Northwestern, none of these theatre departments set out to officially encompass dance studies. Rather, top-flight students showed up interested in dance studies, and the departments responded either by hiring dance faculty, as did NYU and Berkeley, or taking advantage of existing faculty, as did Northwestern, Stanford, and Texas.

So ends my history of the present, but questions remain about the future. Above all is the question of whether the pursuit of dance studies within theatre and performance studies is a short-term or long-term phenomenon in the US academy. Has theatre and performance studies simply served as a patron for dance scholars at a time when US dance departments are in transition from their founding distrust to the recent embrace of scholarly inquiry? Will there come a time when dance departments can absorb all the smart young dance scholars doing research today? Or are there inherent limitations to the topics and approaches to dance studies that dance departments can embrace? And if so, then shouldn't dance studies develop as an interdiscipline, as a subfield within a range of disciplines and departments, from area and ethnic studies to anthropology and sociology to musicology and visual culture?

Further questions arise: If "the other D" remains part of the mix of theatre and performance studies in the US, how might we reconfigure curriculum so that dance studies becomes integral to theatre and performance studies? In my experience, there's enormous potential in courses that bring together diverse genres of theatrical performance—drama, dance, and music theatre. As contemporary artists increasingly blur genres, shouldn't performance historians do as well? What might be the advantages of bringing together musicologists, dance historians, and theatre historians to teach and research Renaissance and Baroque court entertainments, Noh and Kabuki, the Paris Opera in the nineteenth century, or the Broadway stage in the twentieth century?

Allana Lindgren has asked similar questions about "the other D" in Canada. Will dance studies continue to find patronage within theatre and performance studies? What might dance studies bring to theatre and performance studies—articulated training in kinetic literacy, heightened attention to global circulation of performance practices, new strategies for building alliances within and without the academy? (Lindgren 2016)

Finally, it is not only in Canada and the US that theatre and performance studies has nurtured dance studies. Similar developments have happened in Germany and Japan and, I would guess, in other national contexts where I have less first-hand experience. There surely is a transnational story here that exceeds North America.

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Maps, Trespassing and the Periphery: Reflections on the Location of Dance Studies in Canada

Seika Boye and Emma Doran

At the culmination of the recent symposium "The Other 'D': Locating 'D'ance within Drama, Theatre, and Performance Studies in Canada," we decided it would be valuable to consolidate our responses in order to reflect on our experiences. These responses include readings, conversations, and reflections on the symposium (held January 2016, Centre for Drama, Theatre, and Performance Studies, University of Toronto) and a subsequent roundtable held at the annual conference of the Canadian Association for Theatre Research (May 2016, Calgary). These two events we hosted (along with Nikki Cesare Schotzko, Heather Fitzsimmons Frey, and Evadne Kelly) were intended to examine ways dance studies connects to the academy, and the future of dance studies in Canada both within and beyond the scope of drama, theatre, and performance studies.

Considered in this reflection are the conversations generated during the symposium, but also the experiences of its incubation stages including soliciting proposals, implementing a selection process, hearing presentations, scheduling, writing, interviewing, grant writing, and website building, all of which form the foundation of any arts performance or conference. In particular, we have returned to some powerful statements: we invited specific scholars and artists to write personal reflections about their individual journeys in and through drama, theatre, dance, performance studies, and beyond, in practice, theory, and pedagogy. We also reflect on our collaboration in an e-interview with Rebecca Schneider. These statements and the e-interview can be found on theotherd.ca website under the drop-down menu "Statements." Instead of a clear, neatly packaged message, here are some of our thoughts, which we offer as reflections, provocations, and invitations for future discussion and, we hope, debate.

While our part in this conversation about dance studies in the academy began in earnest as we decided which questions to ask Schneider in our e-interview, we (Boye and Doran) have actually been thinking together, connecting, and crossing paths in ways related to these issues for more than a decade. These intersections are worth noting as they shape the directions of our idea sharing. We first met as part of the 2004 cohort of the Masters in Dance at York University (then within the Faculty of Fine Arts). During our master's studies, we were both focused on Canadian dance history for our research—Emma on Winnipeg's Contemporary Dancers and Seika on women modern dance pioneers in Toronto. We were both trying to fill in gaps in the history of theatrical dance in Canada. Following this two-year program we met again while working at Dance Collection Danse (DCD), Canada's only dedicated theatrical dance history archives and publisher. Seika updated the collection of over five hundred file fonds, and Emma was one of the first to begin digitizing the collection. We both also fulfilled many other roles, as is so often the case in a small, hardworking dance organization. Emma began her doctorate in Communication and Culture at Ryerson University in 2008, and her dissertation is titled "'Feeling' in Modern Dance Print Media: Loie Fuller, Isadora Duncan and Maud Allan" (2014). Seika began her PhD in Drama, Theatre and Performance Studies at the University of Toronto in 2010 and will soon be defending her

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dissertation, "Looking for Social Dance in Toronto's Black Population at Mid-century: A Historiography." In our dissertations, we not only do archival and historical work but also interrogate methods of documentation. We are critical of the record.

We both engage with dance studies in disciplines and departments less familiar with canonical questions of dancers and dance scholars. As we trespass into other disciplinary conversations in ways that we find evocative and defiant, we have found ourselves, at times, separate from the conversation. The sense of belonging nowhere in particular informed our strategic questions for Schneider and, in a broader sense, was the impetus of "The Other 'D'" symposium. Being trained as dancers, who study dance and who now engage with performance studies, we wanted to ask her about what we perceive as a recent recognition of dance research by theatre programs across Canada. While this heralds an exciting new "rebranding" of many theatre and performance studies programs, we also wanted to address concerns regarding how dance and dance scholars might be left without resources or at the margins of discourse—a peripheral position we are accustomed to filling but of which we are particularly weary.

Maps and Boundaries

The word "location" or rather the verb "locating" was a part of the naming of "The Other 'D'." The work we set out to do was to "locate" dance studies within the forest of drama, theatre, and performance. In turn, the question has been asked time and again in direct and indirect ways "What can dance locate?" If we push this a step further, the question becomes "What can dance locate that has not been located already/before/yet?" How does the pressing relevance of the inclusion of dance studies and its inherent questions about bodies moving in space and moving bodies in space become more obvious, more urgent?

The image of "a map" is a common and invaluable tool for inquiry and so it has been in these discussions. The question of boundaries has been pervasive, but not only in terms of disciplinary boundaries. It also entails interrogating our choices about whose dance we are talking about, who is doing the talking, and from where and what point(s) of view?

A topographical map looks down from above and draws lines, divisions, and borders but it cannot individuate, and it cannot document shifts in living earth or its inhabitants. This is problematic because maps chart "a moment"; they do not account for history or (an imagined better) future, nor do they account for our constant humanitarian and environmental degradation and invasion. If dance studies is going to evolve, it must do so with the intention of mapping what is not visible, and with an awareness that mapping may not be the way to locate something or someone without creating a new mapped stasis. If we are talking about locating dance within places other than the sparse outlay of dance studies, how will the exchange of new perspectives impact one and the other? (See Andrews, Smith, Dickinson, and Schneider).[1]

Exchanges

While maps cannot mark the shifts and exchanges between people, one of the most invigorating aspects of "The Other 'D'" was the multiple offerings of the histories of dance and performance studies in the United States and more specifically of dance studies in Canada (see Lindgren, Manning, Johnson). As it stands, the only dedicated PhD in Dance in Canada is offered through

York University. We think it is safe to say that the history of performance studies in Canada is being written right now and the role of dance is in constant negotiation. As identified in the call for papers for "The Other 'D'," in recent years numerous drama and theatre programs have changed their names to include performance studies, the evolution is happening now, the map is different than when we began our doctoral studies in 2008 and 2010. We want to contemplate and challenge where we as dance-focused scholars fit and we want to claim a space for ourselves as active participants in this shift. The discussion of exchange *between* the academic disciplines is one of inter/intra/trans-disciplinarity (see Daniel), intersectionality, and collaboration. Once again we raise the questions who is having these conversations and who are the privileged and underrepresented within these exchanges at every level (students, researchers, dancing individuals, classrooms, departments, faculties, universities, artistic institutions and public and private arts funders, municipalities, provinces, and the nation state of Canada)?

Thus, in considering maps and boundaries, we also acknowledge the magic that takes place in the slippery spaces between and in the overlaps of performance studies and dance studies, in the ambiguous places between the live and the archival, practice and study, as well as in the complexities relating to how different bodies are regulated and legislated within these contexts. Significantly, in our exchange with Schneider, we were surprised to note a rupture between the perceived outsider position of dance studies in Canada and its contrary, integral position in the formation of the performance studies canon in the United States. In the 1980s, performance studies was developing at New York University in response to, as Schneider articulates, "the necessity of thinking deeply about non-text based embodied actions, and the aspect of body-to-body transmission." She rightfully points out that exchange was already a concern of dance scholars, who were certainly some of the main influencers in those early days at NYU. (The encompassing approach of the NYU Performance Studies Department in the '80s is also echoed in the symposium statements (see Johnson, Cesare Schotko).

One question is, then, if dance and dance studies was and continues to be so central to performance studies' very foundation, why are emerging dance scholars still struggling for resources and subsequent employment? A case in point is how performance studies and drama departments still rely on theatrical-based texts as their main corpus, even for dance students. Noticeable too is that although tenure-track positions are sparse in all performance research disciplines, dance faculties seem to be the most reliant on precarious contract work to meet the needs of their undergraduate students. When the odd assistant professorship is advertised, it is often requesting of the applicant not only studio practice and teaching but also a prolific publication history and a particular niche research area. Henry Daniel, in this Forum, cites a recent call for "the position of Professor of the Practice": A PhD or MFA candidate was required "to teach undergraduate and graduate courses in all levels of corporeal practice and theory, dance making, live art and/or dance technology," with other responsibilities that contribute to "ongoing projects in dance as a researcher and administrator," while maintaining "an international profile as an artist/researcher" and committing to "developing and directing a new, cutting-edge MFA program in Live Art and Embodied Practice alongside the current faculty" (Daniel). Are departments preparing graduate students to fill these criteria under the auspices of "dance-friendly" drama, theatre and performance studies departments?

As Susan Manning remarked in her keynote address at "The Other 'D'," the function and identity of dance departments in the academy continues to change. Early dance departments evolved between the world wars along with the physical culture movement and functioned as patrons for early modern dance artists. Elements of this model persist in Canadian universities and, as dance is

increasingly amalgamated under the umbrella of performance, dance educators, trainers, theorists, and historians need to reassess their goals. It is worth questioning for whom performance studies, theatre, and even anthropology departments are making space, and who is making that space (see Kelly). Where is exchange taking place and is it reciprocal?

At the same time, we need to address the anxiety we feel about dance scholarship's changing position and identity by identifying what we are afraid of losing. In response to this concern, Schneider suggests that, "just because you widen a lens doesn't mean you can never narrow it again." Theoretically speaking, this makes sense; in the context of one's own research a widening or closing in scope can be a revealing process. However, from a structural level, caution is needed if dance departments are to be amalgamated under others: once a change is made at the structural level it may be difficult to reverse, and hard-won resources could be lost. Undergraduate students, in particular, need space and attention from dance-specific faculty. As scholars who engage primarily with dance, we are wary of being objects of tokenism under the performance studies umbrella (we already observe that performance studies has become a buzzword for interdisciplinary collaboration or "liveness" in English and communications departments across Canada).

Perhaps, as dance scholars, we are particularly attuned to the complex nuances of loss. After all, a significant part of dance studies' narrative is, in fact, about loss itself—both sitting with the discomfort of ephemeral dance moments, of the vanishing point, of the profound challenges of archiving traces of performance, and of reconstructing dance history without the bodies it was written on. Widening and narrowing a lens suggests alternating between a detailed close-up view of a little space or a broad but less detailed view of a lot of space. If the lens belongs to a camera, it renders the image two-dimensional. But dance is always about four-dimensional movement, and therefore, four-dimensional ideas—action connected to thought through space and through time, leading us into the future and out of the present with every gesture. For this reasoning, widening and narrowing is too limited a metaphor in our context: we suggest a focus on the *quality* of interdisciplinary exchanges, whether they be expansive or micro-moments. Focus on *quality* may offer some protection, since interdisciplinary exchanges relating to dance seem particularly vulnerable to institutional shifts.

To push this idea even further, as dance-focused scholars we can continue to consider how interdisciplinary exchanges are distinctly national in character and, in turn, how the nature of cultural exchange in the United States and Canada has impacted dance artists and scholars at the institutional level in distinct and nationally specific ways in relation to land exchanges, the Truth and Reconciliation Commission, and Black Lives Matter, for example.

Dance Studies in Canada and the United States

In the moving statement she wrote for the symposium, Santee Smith emphasized that in order to transform we must first un-learn—"to de-construct and re-construct, to de-colonize and move away from neo-colonizing processes." The concept of unlearning is most relevant to dance studies' relationship to perceptions of what constitutes the history and legacy of North America. It is important to attend more closely to the relationship between Canada and the United States—to how these two nation-states are unique in their formation, their treatment of Indigenous peoples; treatment of slavery; legislation; immigration; the penal system; women's rights; reproductive rights; arts and culture; education—primary through post-graduate; and so on. It is incorrect to assume that

by Canada, we mean North America, and it is a dangerous assumption because the result is not only continued erasure and omission, but also continued ignorance of how the erasure happens and what these acts meant and mean. It is also revealing that Mexico is too often left out of the conversation of North American scholarship. We must question our methodologies and be critical of them at each step, adapting them so that they reveal instead of concealing the most marginalized people in our societies (See Miller, 2016). In other words, unlearning does not mean forgetting, but is rather a questioning of our collective, and always partial, memory and archive.

The unlearning has to happen at an institutional level as well, and dance offers us a way into this unlearning, but only if we recognize the ways that it can work to support colonial and state violence in so many regards. If we allow it, dance asks us, as VK Preston so beautifully articulates, "to look at bodies, openly, amid a political context that increasingly would rather control, contain, ignore, or imprison them." Preston and Smith's comments suggest ways that the presence of and connections with dance studies in interdisciplinary academic contexts have the potential to propel scholarship forward, in particularly body-focused, thoughtful, ethical, decolonizing, and unlearning ways. We welcome the idea that dance studies could move out of its position as a marginalized partner in performance-oriented departments and instead become a leader in ways these issues can be re-thought and reimagined. As MJ Thompson writes, "perhaps the most invigorating aspect of dance . . . has been its ability to cross lines: disciplinary to be sure, but equally to transgress the lines of body politics, to help us *see* bodies, think bodies and respect bodies."

In conclusion, it is also important to note that this conversation has focused on dance studies in relationship to drama, theatre, and performance studies. This exclusivity is responsive to only one moment. We do not address cognitive science, dance therapies, or dance and wellness directly. But the potential for us to make the leap toward expanded understandings of what dance can locate is directly tied to seeing more clearly that dance is, has, and can be integral to our wellbeing as individuals and as a society. Part of the acknowledgement of systemic exclusions of so many bodies will come through seeing the dancing body and dancing communities as vital, as energizing, as liberating and so essential to an understanding of ourselves in the spaces we inhabit alone and together.

Note

1. All parenthetical citations refer to documents resulting from "The Other 'D'" symposium. These documents can be found at http://www.theotherd.ca/statements.html.

BOOK REVIEWS

Shattering Hamlet's Mirror: Theatre and Reality. By Marvin Carlson. Ann Arbor: University of Michigan Press, 2016. 145 pp.

Reviewed by Kelsey Laine Jacobson

Marvin Carlson's most recent book, *Shattering Hamlet's Mirror,* productively extends the ongoing discussion of mimesis as central to performance by considering the specific interplay between theatre and reality. Taking his cue from the book's title, Carlson breaks down the delineation between the real and the representational by tracing a trend throughout Western theatre history that places the real onstage alongside, among, or within the mimetic. The central question "Imitation of What?" frames Carlson's extended contemplation of what exactly Hamlet's mirror might be reflecting, which ultimately suggests that there is not quite so much separation between the real and the reflected as might be traditionally thought. Though the genre of theatre of the real (theatre that incorporates some aspect of perceived realness in content, frame, or effect, such as site-specific, verbatim, documentary, or immersive theatre) is often perceived of as postmodern, Carlson finds it has deep roots in theatrical and artistic history, treating, in turn, words, performers, settings, props, and the audience in each of the book's five chapters.

Carlson's first chapter on verbatim theatre provides a thorough grounding of the genre's history to consider the ways in which real words from the real world might operate on stage. His examples range from documentary theatre to courtroom dramas, to Anna Deveare Smith, considering the performative function and power (or lack thereof) of both the spoken and the written or documented word. This chapter also contemplates the desire for a theatre of the real by pointing specifically to the operation of words in both real and theatrical worlds: "Documentary theatre," he supposes, "was a clearer picture of reality than the documents it utilized, since it revealed more clearly the truth hidden within" (29). This is an oft-repeated refrain of particular relevance for the late twentieth-century examples Carlson cites, such as *The Trial of the Catonsville Nine, Fires in the Mirror* and *The Laramie Project.* These plays examine at a personal level events that had been covered only in courtroom transcripts, major media outlets, and official documentation. The emergent phenomenon in the twenty-first century of instantaneous, unofficial, and crowd-sourced news via social media, however, arguably provides a similar, perceptually more authentic or personal means of getting at the "truth" of reality, thus prompting a questioning of what function or desire documentary theatre might be fulfilling today.

Chapter Two, "Who's There?," considers real bodies and real people onstage, moving from efforts to conceal actor bodies through masks and costumes in Ancient Greek dramas, to a consideration of celebrity performers, before finally turning to the body as unruly through its on-stage acts of impropriety, such as urination, defecation, and sexuality. Again, Carlson's elegant ability to connect various and varied theatrical and performance events allows for a consideration of these multiple aspects of the performing body, and he makes use of such far-ranging sources as Judith Butler, Buffalo Bill, and Rimini Protokoll to consider the aesthetic, social, and cultural challenge to imitation a real body might pose.

The third chapter, "There Must Be a Lot of Fish in That Lake," moves to a consideration of site-as-real. Carlson makes the interesting assertion that unlike actors' bodies and words, theatrical sites are rarely at risk of their reality bleeding through. There are, obviously, several exceptions to this statement, such as outdoor performances and site-specific venues, but for the most part, theatre

spaces rarely perform as theatre spaces. They are instead tools for transcribing the real into the fictional; putting a body in a theatre space tells us to consider the body as something other than its "real" self. His vast sampling considers sites that are both "celebrity," such as a performance of *Hamlet* at Elsinore Castle, and "ordinary," such as R. Murray Schafer's directing of audience attention toward everyday moments like sunsets.

In "Simon's Chair and Launce's Dog," Carlson moves on to a consideration of properties on stage. Whereas the behaviour of words, bodies, and sites may betray their "real" status, Carlson suggests objects are less likely to disrupt the fictive frame: "Being inanimate [the property] has been far less likely than the actor to betray that other existence to the audience" (82). After all, he suggests, props are largely taken from the real world and once onstage they often possess iconicity: a chair is a chair, the same chair, in both the fictive and real worlds. Of course, as Jenn Stephenson points out in her Twitter review of Carlson's book (2016), and as Carlson himself illustrates using an extended examination of real skulls onstage, there are objects that misbehave, such as the epitomic gun that fails to fire properly. In addition, he considers "recalcitrant props" like animals and the ways in which they provoke a continual tension between the real and fictive worlds by possessing some degree of autonomy. Carlson's comments on props provoke thinking about new materialism's turn away from anthropocentrism and expansion of what constitutes "life"; the real skull Carlson refers to, for instance, has effect and might in fact be considered a live performer, despite the utterly opposite status of its originating human body.

Carlson's fifth and final chapter, "All the World's a Stage," considers the work of the audience in determining whether something is perceived as real or not. Highlighting in particular the drive for immersive experience and the "fiction" of "real" emancipation for spectators, he asserts that even as "a significant part of experimental theatre has challenged the traditional dividing line between the 'real' world of the auditorium and the mimetic world of the stage," perceptual power remains in the hands of the spectator, who "must make the final decision as to which of these worlds, or what blend of them, will determine the status of any theatrical element" (106).

Carlson's book is not a performance analysis per se, nor does it delve into a heavily theoretical consideration of theatre of the real. Instead, it acts as an invaluable resource for scholars studying the genre by providing myriad case studies, illustrations, and exemplars. The strength of Carlson's book lies in his vast knowledge of theatre history, and his elegant ability to connect moments across time and place under this umbrella of "theatre of the real." His impressive range of sources covers, in fact, everything from a nineteenth-century English journal to Ian McKellan's personal website. This book thus acts as a highly useful resource for scholars looking to do more specific and/or expansive work on theatre of the real. For instance, there is space left for the consideration of non-Western theatre of the real, which Carlson touches on only briefly here (though somewhat more extensively in his several other publications). *Shattering Hamlet's Mirror* provides a much-needed resource for scholars, and its well-organized, thematic structure and lucid writing is inviting and accessible.

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BOOK REVIEWS

Robert Lepage on the Toronto Stage: Language, Identity, Nation. By Jane Koustas. Montréal: McGill-Queen's University Press, 2016. 214 pp.

Reviewed by Melissa Poll

For nearly three decades, Québécois auteur Robert Lepage has worked to stake a claim on the global stage. His devised theatre has toured internationally, gaining the attention of critics and theatregoers in major centres from Paris to Hong Kong. Each city has responded to Lepage's work through its own grounded cultural politics, producing not only wide-ranging reactions but also unique narratives surrounding the relationship of Lepage's theatre to its respective host cities over time. As a contextualizing introduction to my review of Jane Koustas's *Robert Lepage on the Toronto Stage: Language, Identity, Nation*, I offer the following snapshot of Lepage's reception in London and New York over the past twenty-five years.

Thanks to his highly visual devised productions, *The Dragons' Trilogy* (presented at the London International Theatre Festival [LIFT] in 1987 and Riverside Studios in 1991) and *Needles & Opium* (performed at the National Theatre in 1992), Robert Lepage rapidly became a critical darling in London. In 1992, he was the first North American to direct a Shakespeare production at England's National Theatre.[1] His contentious staging of *A Midsummer Night's Dream*, however, defied imperial standards surrounding the "proper" delivery of Shakespeare's text through the accented English of a Québécoise Puck, Angela Laurier.[2] Moreover, while most critics failed to take issue with the production's culturally appropriative cherry-picking, which combined the sounds of the Javanese gamelan with indigenous chants (Hodgdon 1996, 83), Lepage's highly physical staging and choice to encircle the playing space with a pond inspired significant criticism. Spectators and critics in the front rows at the Olivier Theatre were provided with "hooded plastic macs" due to actors' literal mudslinging on a set purposefully drenched in muck to signify the messiness of young love (Taylor 1992). This irreverent, colonial take on Shakespeare earned the director a host of negative reviews, punctuated by Michael Billington's verdict that Lepage's *Dream* was "the most leaden, humourless and vilely spoken production of this magical play I have ever seen" (Billington 1992). Nonetheless, since 1992, Lepage has seemingly redeemed himself, forgoing Shakespeare by keeping his one-man adaptation of *Hamlet*, *Elsinore*, off the London stage, and instead returning to established territory with inventive, image-driven works such as the transnational epic *The Seven Stream of the River Ota* (1996) and *The Far Side of the Moon* (2001), a semi-autobiographical solo piece focused on family relationships as illustrated through stunning stage pictures inspired by the Russian-American space race.[3] While London critics have queried some thematic and narrative aspects of Lepage's most recent productions, including the devised piece *Spades* (2013), technologically sophisticated works featuring arresting visuals like *The Andersen Project* (2006) have earned Lepage a permanent (if reductionist) role as London's beloved, theatrical "wunderkind" from abroad (Taylor 1994).[4]

In New York, Lepage's work hinges on a more storied narrative. He initially attracted attention when the *New York Times'* D. J. R. Bruckner positively reviewed the 1987 production of *The Dragons' Trilogy* in Stony Brook, commenting, "The play . . . spins through 70 years of Canadian life in a vivid whirlwind of spectacle, movement and music. Robert Lepage, and the eight actors in the performance . . . shatter the limits of theatrical expression" (Bruckner 1987). Though the iconic status accorded to Lepage in London would not be paralleled in New York, the Québécois director did develop a dedicated following at the Brooklyn Academy of Music through signature visual

productions such as *Needles & Opium* (1992), *The Seven Streams of the River Ota* (1996) and *Lipsynch* (2009). Nine years after the New York cancellation of his cabaret piece, *Zulu Time*, due to 9/11, and two years following his acclaimed Metropolitan Opera debut with Hector Berlioz's *The Damnation of Faust* (2008), Lepage began his most high-profile project on the city's stage—a sixteen-million-dollar production of Wagner's four-part *Ring* cycle at the Metropolitan Opera (2010–12).

From the outset, some local operagoers were apprehensive about Lepage's reputation as an "auteur," a term seen by many, including the Metropolitan Opera's then music director James Levine, as synonymous with productions driven by an "exterior allegorical gimmick" (in Wakin 2010). Prior to the *Ring*'s opening, the company's artistic director, Peter Gelb, provided repeated assurances to the media that Lepage would "tell the story" and (patently offensive) assertions that the production would not be "some high-concept Eurotrash staging" (in Tommasini 2010). Ultimately, the four productions were plagued by highly publicized local union action taken over scenic construction that occurred in Québec, costly reinforcements to the Metropolitan Opera's stage due to Lepage's forty-five-ton set, and more than one last-minute withdrawal from the cast. With the exception of the third opera, *Siegfried*, Lepage's *Ring* stagings were widely condemned with spectators booing his team when they appeared on stage during curtain calls and the *New Yorker*'s Alex Ross calling the cycle, "pound for pound, ton for ton, the most witless and wasteful production in modern operatic history" (Ross 2012). And yet, despite the *Ring*'s negative reception, Lepage's 2012 Metropolitan Opera production of Thomas Adès's *Tempest* opera was highly acclaimed and, in 2016, Gelb chose Lepage to stage the premiere production of the second opera by a woman ever to be performed at the venue, Kaija Saariaho's *L'Amour de Loin* (Cooper 2016). New York may not have cast Lepage as a theatrical wunderkind, but local producers like Gelb and the city's spectators had seen enough of the auteur's work to be forthcoming with fourth and fifth chances in the opera genre.

As positioned alongside this brief sampling of two major cities' fluid relationships with Lepage's work, Jane Koustas's 2016 book, *Robert Lepage on the Toronto Stage: Language, Identity, Nation* represents a timely opportunity to examine Lepage's evolution through his theatre's reception in Toronto, the earliest and most frequent English-speaking stop on the director's travel itinerary. At its heart, *Robert Lepage on the Toronto Stage* makes a compelling claim: over the past three decades, Lepage's devised theatre, which largely explores the artistic pursuit of self-realization through encounters abroad, has demonstrated an evolving engagement with identity politics, resulting in a symbiotic relationship between the Québécois director's oeuvre and Toronto's quest to position itself on the global theatre circuit. Koustas's publication offers a detailed account of Lepage's productions in Toronto since the mid-1980s and goes some way toward framing the director's theatre as contributing to the city's global cultural ascension; nonetheless, select arguments, including her assertion that Lepage's devised productions feature a progressive interculturalism, falter due to a lack of empirical evidence and rigorous engagement with extant Lepage scholarship.

Structurally, Koustas's book is thoughtfully laid out. The first chapter functions as a theoretical primer, drawing on Patrick Lonergan's theatre and globalization theory, Ric Knowles's articulation of intercultural theatre as well as his detailed analyses of Toronto's diverse theatre landscape, and Karen Fricker's Lacanian reading of Lepage's "thinly fictionalised self-depictions" as an "attempt to 'other' himself—to use the stage as a mirror through which he can see his own reflection" (in Koustas 2016, 31). This is followed by three main sections charting the history and reception of Lepage's work in Toronto. "Lepage Meets the ROC [Rest of Canada]" examines the auteur's

introduction to Toronto audiences in the 1980s through his early devised productions with Théâtre Repère, including *Circulations*, *The Dragons' Trilogy*, *Vinci*, and *Tectonic Plates*. Koustas's interrogation of these productions points to the ways in which Lepage's early shows caught the attention of Toronto critics and theatregoers by exploring the Lacanian self/Other dialectic and introducing the city to an emerging voice on the international scene. The second section, "The 'Love Affair' Begins," looks at: Lepage's groundbreaking solo show, *Needles & Opium*; the first devised productions by the director's own company, Ex Machina, *The Seven Streams of the River Ota* and *The Geometry of Miracles*; and his one-man adaptation of *Hamlet*, *Elsinore*. Here, Koustas explores the negative critical reception of *Elsinore* and *The Geometry of Miracles* in Toronto, arguing that both productions stray too far from Lepage's signature artist-searching-to-self-realize model and the thematic language-identity-nation trifecta featured in much of his critically acclaimed work. In an argument perhaps indicative of Toronto's enduring ties to England and its specific Shakespearean production standards, Koustas comments that *Elsinore*'s tepid reception can be linked to the fact that, in *Elsinore*, Shakespeare's language takes a backseat to scenography. Koustas also suggests that *The Geometry of Miracles* was far too unstructured—even by Ex Machina's work-in-progress standards—to receive critical recognition. In the third and final section, "The World Leader on the Toronto Stage," Koustas concludes that the original plays produced by Lepage over the past decade, such as *The Andersen Project*, *Lipsynch*, and *The Blue Dragon*, present the auteur at the height of his global theatre game, not only engaging with diverse cultures but critiquing the politics of the international theatre circuit, within which he is now firmly embedded.

A central issue with this study is the fact that Koustas's thesis rests in part on her assertion that the politics of cultural exchange in Lepage's devised work have evolved due to the productive feedback loop provided by Toronto's intercultural audiences. She supports this claim almost exclusively through evidence drawn from journalistic criticism, framing the tastes of Toronto spectators as synonymous with those of the city's newspaper critics. Though she acknowledges the inherent trouble with forging such a conclusion, noting that "reviewers are not necessarily representative of the entire audience," she maintains that "critical response is nonetheless the access point for many audience members and remains the only last trace for the researcher" (49). In doing so, she overlooks the information that can be gleaned from ticket sales and holdovers (which she intermittently cites in her book), as well as audience feedback solicited by producing companies or, in the case of more recent productions, spectator responses posted on social media. Koustas's readers are left with questions regarding how exactly spectators outside the realm of professional criticism have the means to influence the director's work.

Koustas's claim that Lepage's theatre has evolved over time to demonstrate progressive interculturalism also leaves lingering questions. She references companies and artists who have contributed to Lepage's devised productions but fails to provide empirical evidence regarding how these "collaborations" unfolded in the rehearsal room. Proof of the distribution of agency among intercultural team members simply cannot be gleaned from comments by Koustas such as "this direct collaboration [*Lipsynch*] . . . did involve genuine exchange untainted by power brokering; the influence of the eleven international writer-actors is clearly felt" (127) or quotes provided to the reviewing media by Lepage and co-producers financially invested in a given production's success. Moreover, though one of Koustas's central arguments is that Lepage's theatre exemplifies Knowles's "true intercultural theatre" and Robert Gordon's model of performance as cultural exchange, her examples often do not adhere to these definitions (150). She acknowledges that "Ex Machina productions from *Needles* [*and Opium*] (1994) to *The Far Side of the Moon* (2000) may not have met all

the criteria established by Gordon or Knowles for genuinely intercultural theatre, in that none involved the direct involvement of other theatre companies" (112). As well, a number of the productions cited in her book's final section as intercultural, including *The Andersen Project*, *The Far Side of the Moon*, and *Eonnagata*, see Lepage at the helm of small groups of exclusively white, Western—if bilingual—central collaborators. This clearly falls out of step with Knowles's definition of contemporary intercultural theatre as "a new kind of rhizomatic (multiple, non-hierarchical, horizontal) intercultural performance-from-below that . . . no longer retains a west and the rest binary" and "is no longer dominated by charismatic white men" (Knowles 2010, 59). Given that Lepage productions such as *The Seven Streams of the River Ota* have arguably trafficked in Orientalism through exoticized portrayals of Japan (Harvie 2000, 122), *Robert Lepage on the Toronto Stage: Language, Identity, Nation* would have benefitted from specific examples of the practical inner-workings of the productive cultural exchanges Koustas cites as being integral to the auteur's evolving creative process.

The book's discussion of interculturalism is further complicated by the ways in which Koustas glosses over contradictory aspects and readings of Lepage's productions while omitting other conflicting details altogether. Though her study focuses primarily on Lepage's original productions, she briefly mentions—but does not expand on her statement—that Toronto critics flagged the "potentially racist slurs" in Lepage's 2004 adaptation of *The Busker's Opera*.[5] As well, she undercuts her largely convincing argument about the evolution of Lepage's theatrical engagement with China from *The Dragons' Trilogy* (an examination of Chinatowns in Québec and Canada) to *The Blue Dragon* (a "spin-off" of the former, exploring the lives of Quebeckers in China) by failing to acknowledge Susan Bennett's counter-argument, which views *The Blue Dragon* as symptomatic of Western artists' for-profit global cultural commodification of Asia (Bennett 2013). Relatedly, Koustas's response to critiques by Jennifer Harvie and Karen Fricker surrounding Lepage's use of China and Japan as vehicles for Western fantasies in *The Dragons' Trilogy* and *The Seven Streams of the River Ota* lacks depth. Koustas suggests that while the Asian characters may be presented as victims and stereotypes in both Ex Machina productions, they are also portrayed as "respectable" and "admirable" individuals who, however distorted, lead theatregoers "on a voyage of self-discovery" (Koustas 2016, 71). This statement paradoxically affirms Fricker's and Harvie's arguments by acknowledging the reduction of Asian characters to a device in service of Western characters. Koustas wades further into this debate, stating: "The play [*The Seven Streams of the River Ota*] was . . . never intended to accurately represent Asia but rather the inner and imaginary journey that the characters and audience take to discover the Orient within themselves" (71). While theatre may make meaning metaphorically, it cannot escape the ways in which it signifies literally.

In terms of contradictory production details omitted from Koustas's study, her discussion of the first Toronto staging of *Needles & Opium* fails to reference the fact that Miles Davis, one of three titular characters in the piece, is voiceless and only briefly embodied once in silhouette, unlike the more fully realized representations of Jean Cocteau and Lepage's loosely autobiographical character, "Robert." Similarly, Koustas mentions but does not examine the characterization of Rashid in Lepage's solo show, *The Andersen Project*. Cloaked in a hoodie, the Mahgrebian immigrant is seen either tagging a subway station or toiling at his janitorial job, mopping out soiled peep show booths in central Paris. He is later named as a chief arson suspect. Koustas does not broach questions surrounding whether this is Lepage's purposeful comment on the marginalization of Arab immigrants in Paris (Fricker 2007, 124) or simply an essentializing characterization. Though

Koustas's thesis hinges on representations of cultural identity, she does not seize the opportunity to weigh in on, let alone argue against, a potentially reductionist portrayal of difference.

Koustas's foundational theorizing of the reception of Lepage's theatre also could have been grounded in a more thorough account of the politically driven reactions to Lepage's work in Québec, which she juxtaposes against Toronto's embrace of the auteur. Koustas explains Montréal's negative reception of the auteur's theatre as fuelled by professional jealousy over Lepage's "international itinerary," financial advantages, and the fact that he had been elevated to star status by Toronto critics (Koustas 2016, 28). Additionally, she references Lepage's comments on Québec as "a small incestuous society" and privileges the auteur's work over that of more locally focused Québécois playwrights, such as Michel Tremblay, by lionizing Lepage's goal to create "not for a local public but for multicultural distribution and global recognition" (29). In many sections of her book, Koustas overlooks the potential downsides of work crafted specifically for global cultural consumption, including the risk of cultural erasure, brand politics, and/or aesthetic appropriation. She also omits any discussion of the potential benefits of localized work like Tremblay's, which features a unique grounding in regional politics. More importantly, her argument about Lepage's contentious reception in Montréal largely overlooks the pivotal role played by sovereigntist politics. For many Montréal critics, it was, in fact, the global scope of Lepage's productions that seemed like a betrayal due to his (then) strong separatist politics. *The Dragons' Trilogy* "was derided as opportunistically *fédéraliste*, as having exploited Canadian and international content to make it more appealing to audiences outside the province" (Fricker 2005, 173). In contrast, because Lepage's support for Québec's nationalist separatist movement was generally absent from his productions, in Toronto, Lepage's personal politics remained just that.

When it comes to Koustas's discussion of Toronto and anglophone Canada, she often relies on the expression the "Rest of Canada" or the "ROC." Using Philip Stratford's 1979 articulation of the "ROC," she defines the term as denoting "the 'other' solitude, the non-Québec, non-French-speaking factor in the 'two solitudes' equation" (in Koustas 2016, 5). Framing Canada as a nation divided by an extremely limited French/English, bilingual/bicultural binary may be partially pertinent to Lepage's theatre in the 1980s; however, it erases Canada's First Peoples from the cultural conversation and fails to take on board the country's rich diaspora. By employing Toronto as a stand-in for the rest of the non-French-speaking nation, Koustas overwrites regional identity politics and ignores a valuable opportunity to contextualize the relationship between Lepage and Toronto through the auteur's distinct reception in other Canadian cities. For example, the urban experience in Vancouver is far less defined by the official French-English bilingualism Koustas cites as a normalized aspect of daily life in Canada; instead, the city's identity is bound to its large Asian-Canadian population and position on the Pacific Rim. Critiques of the selection of Lepage's *The Blue Dragon* rather than a local work to inaugurate the Fei and Milton Wong Theatre as part of Vancouver's Cultural Olympiad demonstrate the importance of regional context. Vancouver scholars, such as Peter Dickinson (2014), have problematized *The Blue Dragon*'s status as the official opener for a new theatre named after two Chinese-Canadian, Vancouver-based philanthropists. In Koustas book, these vital regional differences are erased by the prevailing notion of a homogeneous, non-French-speaking ROC.

Despite the weaknesses highlighted here, aspects of Koustas's study succeed. She lays out Lepage's production history in Toronto comprehensively and, though her study lacks the support of production stills, she uses a level of narrative detail unparalleled in English language Lepage scholarship when describing many shows, including the six-to-nine-hour epics *The Dragons' Trilogy*,

The Seven Streams of the River Ota, and *Lipsynch*. Her discussion of Lepage's earliest work, *Circulations*, is accompanied by rare excerpts from the program notes, including Théâtre Repère's own articulation of the company's devising process, on which Lepage's method is broadly based. Additionally, the scope of the reviews and scholarship cited in her book is impressive; Koustas works seamlessly between French and English (though the lack of in-text English translations is sure to frustrate non-French-speaking readers). Her production analyses offer strong insights on the tropes woven through Lepage's oeuvre, particularly his more recent works' critiques of the global cultural marketplace in which they are implicated. Of *Lipsynch*, she concludes:

> Lepage . . . challenges preconceived notions, suggested by the trend toward globalization, that the passage from one language to another can be smooth and obstacle-free, and questions the possibility of an entirely harmonious co-existence of language and cultures, as portrayed in film and theatre productions in which dubbing and subtitling appear problem-free and totally reliable. In *Lipsynch*, the rough underside of the supposedly seamless transition from one language, community, culture, or voice, and hence identity, to another is exposed. (118)

Though *Robert Lepage on the Toronto Stage: Language, Identity, Nation* fails to rigorously engage with the central counter-arguments articulated in related scholarship and relies throughout on a narrow conception of Canadian identity rooted thirty years in the past, Koustas's publication does offer a detailed description of Lepage's reception in Toronto, as well as some insightful interrogations of the interrelated identity politics defining his unique theatre. In this, Koustas's book has the potential to draw a broad readership. Whether attracting readers new to Lepage's signature theatre or scholars with a particular interest in the evolution of the director's work in Canada's English-speaking global cultural capital, her account of the artistic journey of an internationally-acclaimed Québécois director who feels paradoxically *chez lui* (at home) in Toronto makes a clear contribution to extant Canadian theatre histories.

Notes

1. All production dates cited in this article correspond to the year a given production first appeared on stage in the city being discussed.

2. *Independent* critic Paul Taylor mocked the accented English of Angela Laurier, writing "she negotiates English verse with all the nimbleness of Inspector Clouseau: 'Wat 'empern 'omesperns 'ave we swaggereeng 'ere?'" (Taylor 1992).

3. After cancelling the opening night performance, Lepage performed *Elsinore* at the Edinburgh International Festival in 1997.

4. Lepage has also built a reputation in London as an opera director, offering visually evocative stagings of both Lorin Maazel's operatic vanity project *1984* (2004) and *The Rake's Progress* (2008) at the Royal Opera House.

5. In "Cheap Slurs Beggar Opera," *Globe & Mail* correspondent Alan Conter questions a number of choices made by Lepage and his co-adapter Kevin McCoy, among them making the Lockit family Arabs who are swindled by the "not just incidentally Jewish but vilely Jewish Peachum family," "the Klansmen who appear as officers of the law," and the use of blackface (Conter 2004). This is compounded by the fact that Lepage's precursor to *The Busker's Opera* was the devised piece *Zulu Time*, a production critiqued for using a "white actor caked in grey clay and clad as a Hollywood Zulu warrior." Of this production, Conter concludes, "This isn't so much a cultural hybrid as awkward appropriation. What was he [Lepage] thinking?" (Conter, 2002).

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BOOK REVIEWS

***Cirque Global: Quebec's Expanding Circus Boundaries*. Edited by Louis Patrick Leroux and Charles Batson. Montreal: McGill-Queen's University Press, 2016. 400 pp.**

Reviewed by Peta Tait

As I read this important book about the extraordinary artistic achievement of contemporary circus, or "cirque," associated with Montreal, I was able to view a performance included in its analysis. On tour again in Australia, Les 7 Doigts de la Main were performing *Triptyque* to appreciative audiences in Melbourne—another geographical hub of contemporary circus with numerous companies and a university degree-level training course. *Triptyque*'s captivating, distinctively original circus performance with dance choreographers (42) follows after three large Australian circus productions with serious opera, confirming a recent international trend to include circus alongside the "high" arts. The edited volume, *Cirque Global: Quebec's Expanding Circus Boundaries*, provides an in-depth analysis of the origins, innovations, and aesthetics of the distinctive, influential artistic oeuvre exported from regional Canada. The specialization of this book attests to the preeminence of Canadian contemporary circus, as well as the maturity of the study of circus arts internationally. While the focus is on companies and artists operating from Quebec, the frameworks and theoretical approaches in the chapters offer a proliferation of insights about contemporary circus that readers might comparatively apply to their own context.

The editors, Louis Patrick Leroux and Charles Batson, are to be commended for the conceptualization and realization of this inspiring book offering a breadth of disciplines from which to approach circus. Although most of the chapters are by academics and writers with higher degrees, the book is extremely relevant to circus artists and students, as well as researchers. The accessible commentary means that it should also reach general readers. Chapters cover the major circus organizations in Montreal—including Canada's National Circus School, the TOHU centre, Cirque du Monde—and the circus companies, especially Cirque du Soleil (Cirque). Knowledgeable contributors, such as Leroux, Batson, and Erin Hurley, provide a solid foundation for understanding the unique dimensions of this artistic "cirque" work. One of the strengths of the book is that most contributors balance discussion of companies with invaluable details about production, including the economic dimension, and Hurley's application of ideas of the "experience economy" to cirque provides crucial understanding of the appeal of the art form (75). The historical background is provided by the widely acknowledged expertise of Pascal Jacob and by Julie Boudreault's diligent archival work, and their chapters outline essential information about traditional circus and contemporary circus precedents. Chapters also cover management, and Isabelle Mahy contributes a revealing ethnographic study of difficult working relationships between artists and managers. Hence the book should serve purposes beyond circus studies, such as the university business subjects that use Cirque as a case study. The book offers new research on creative processes, urban renewal, architectural connections, circus venues, and the rapidly expanding application of ethnographic analysis within circus training practices.

Susan Bennett writes lucidly and informatively on "place identity" and the efforts of cities to capitalize on Cirque's creative business to hasten urban renewal and gentrification. Simon Harel evaluates one of its failed casino-hotel-venue projects in Montreal in relation to Las Vegas architecture, brand power, and proposals for other locations. By my third visit to Las Vegas, however, I struggled with the moral implications of the casino-hotel-family holiday package business model there, and that seems to underpin Cirque's empire. After enthusiastically praising the Cirque du Soleil productions that I had seen in Canada and Las Vegas in the 1990s, I have

become far more guarded as the touring shows reaching Australia are much weaker, often with a fourth generation of performers, and I consider *Wintuck* in New York an artistic "lemon."

A number of chapters investigate or touch on the cultural meaning of productions in reception, and there are valuable explorations. In particular, Karen Fricker's chapter on Cirque du Soleil's *Totem* provides an excellent analysis that probes the effect of this problematic show. She points out that it is not so much the animal-human identity in an evolutionary context that was disturbing, but where indigeneity was located in this depiction. (Why did this show contravene the standard protective circus costuming of flesh-coloured tights to present "fleshy" bodies in such acts?) Regardless, as Fricker points out, physical bodies resist metaphor (155). The problems of staging indigeneity with an indigenous performer as an interlude within a bigger show were complex. I found this production particularly troubling at the nexus of indigeneity and animality, and because the celebration of cultural difference was poorly conceived in the sequence of staging, so its artistic intention was undercut and remained opaque for an international audience. Fricker concludes that in the slippage of possible meanings within nonverbal physical performance, the show ends up inadvertently conjuring up the past and its "instrumentalization and objectification" of indigenous identity (157).

In addition to critiquing company histories, some chapters also critique these in relation to recent historical and cultural events. Tracy Zhang's exemplary scholarship explores Québécois and Chinese circus connections from the 1950s to the early 1980s, confirming an influence evident in contemporary circus internationally. This is an important chapter because it shows how circus, like dance, initially functioned as a type of diplomacy, a central feature of its political world. The way that the export of acrobatics provided a source of income is an interesting point and continues today albeit from different geographical regions. Despite the collaboration with Canadian artists, the Shanghai show *Era* still seemed more like traditional circus than contemporary circus artistry to me. In a notable synthesis of significant intersections of politics and circus, Jennifer Beth Spiegel explores examples of artistic street protest from the early 1980s to student political protest in 2012 against the background paradox provided by Cirque's origins in street performance.

The value of a book of this type is its capacity to provide sustained and thoughtful analysis, and on the whole it succeeds admirably. Translated articles include Sylvain Lavoie's musing on circus and satisfy a major frustration for all circus scholars with the way circus research is divided up by language and the ongoing difficulty of obtaining citable scholarly translations. While *Cirque Global* is an important addition to what has become an established field of international publications on contemporary circus arts, it also aligns with those that incorporate a dual language context.

For all of the book's strengths and acknowledging the difficulties with translation, I am obliged to point out problems. As a performance studies academic who has written on the research methodologies used for circus over and above those commonly used for researching live performance, I find the book's use of circus scholarship and argument, and its conceptual precedents, somewhat ad hoc, which detracts from its scholarly value. In one example that might puzzle other international readers, while recent books by the leading Canadian scholar Paul Bouissac might be sidelined as being more about traditional circus, Kenneth Little's scholarly articles on Archaos in Canada do seem relevant. The commentary would benefit in places from a more careful use of terms and definitions. For example, there is an inaccurate definition of "pantomime," without an authoritative reference; theatrical pantomime can be spoken. "Persona" is the more widely used term for the reception of physicalized presence in nonverbal, image-based performance. While a glossary is useful, some sources would enhance it.

The chapters on training, creative production, and company working processes indicate where the book is immediately relevant to circus practitioners, who often work as teachers. Leroux outlines the artistry evident in emerging new companies to maintain the momentum. Deborah and Norma Rantisi provide a well-researched account of creativity, governmental policies, and subsidy in supporting company practices. Of great interest is the chapter by Sylvain Lafortune, Jon Burtt, and Patrice Aubertin about the application of "decision training" from sports training to circus. This lucid account should be read by all circus trainers. While the findings of the study are inconclusive about whether the applied process for cognitive development enhanced the circus training, the chapter presents the proposition that trainers and teachers need to regularly reevaluate how they approach their work with students. It confirms that under institutional and production time pressures, teachers apply what they know while experimentation with pedagogy requires more sympathetic institutional support. Nonetheless, a report on this type of research into training is invaluable.

Cirque Global confirms my belief that it is the vision of key individuals within the milieu that is the vital ingredient even for a collaborative art form such as circus—and its scholarship. As indicated, there are numerous ways in which this book will benefit contemporary circus and its study. I read it with enjoyment because it confirms that contemporary circus arts are now receiving the serious intellectual attention that they deserve.