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Introduction

In a 1969 book titled *Notations*, John Cage and Alison Knowles published a collection of two hundred and sixty-nine music manuscripts to show 'the many directions in which music notation is going'. The order of these documents was determined by chance operations as were the number of words the author was invited to write and the choice of typography. Many of the contributions contain elements of conventional music notation, but many do not. In his preface, Cage writes that this collection of documents 'constitutes an archive' that can be studied as one might look into a large glass aquarium with 'all the fish in it swimming as in an ocean'.¹ The book makes the point that 20th century contemporary music notations were not only expressions of individual artistic invention, but that they resisted systematic classification.

Our journal issue <Notation> is similarly concerned with how artists are involved in developing unique approaches to the documentation and transmission of their work. The contributions to this issue range across the field of contemporary live performance, including music and with a strong focus on dance, a field in which notation also has an important history. Most of the

contributions you will encounter inside this issue do not discuss 'notation' explicitly, but address topics that share features with notation-related practices often at the friction point between artistic intention and embodied knowledge; presence and cultural memory. Themes connecting the material in this issue with notation include reconstruction, feedback, standardization, traces, interfaces, glossaries and emulation. The special, condensed design of this issue aims to assist the reader in exploring these relationships.

Many of the articles address a common study object (Double Skin / Double Mind Interactive Installation) and all but two are authored by researchers of Inside Movement Knowledge, a two-year collaborative, interdisciplinary research into contemporary choreographic and dance knowledge. This unique project, supported by the Dutch Ministry of Education, Culture and Science through its Foundation for Innovation Alliance, is established to explore the potential for the transference of the 'knowledge that is dance' between institutions and organizations.² Two contributions are from members of the ARTI research group at the Amsterdam School of the Arts.³

This issue will be launched in the context of the second edition of the COVER project in Amsterdam from 22–27 March 2010. The COVER project explores dance's relationship with its own history through supporting artistic reconstructions of past dance works, a project that has close links to the content of <Notation>.⁴

- 1 From the Preface, Cage, John. *Notations*. New York: Something Else Press, 1969. Entire publication available as a PDF on <http://www.ubu.com/historical/cage/>. (accessed 16 March 2010)
- 2 For more information see: <http://www.insidemovementknowledge.net> (accessed 16 March 2010)
- 3 Artistic Research, Theory and Innovation Research Group: <http://tiny.cc/OuHhx> (accessed 16 March 2010)
- 4 <http://www.cover-project.com/> (accessed 16 March 2010)



↑ Double Skin/Double Mind Interactive Installation, Dasarts Amsterdam 2009, Photo by Thomas Lenden



Maaïke Bleeker

What if This Were an Archive?

With the *Double Skin/Double Mind* installation, the team of EG|PC is in the process of creating a multi-media tool that allows the user to come to an understanding of Emilio Greco's movement language through a process of embodied engagement. The user is made to move by means of a visual demonstration in combination with verbal cues, some of which are downright instructions of what to do while others trigger responses in a more associative way. The installation allows dancers to familiarize themselves with the particular state of body/mind required for performing Greco's work. It may also be used by non-dancers to come to a more embodied appreciation of Greco's performances.

The installation is being developed to transfer to its user an understanding of what is involved in doing Greco's work, especially in his characteristic mode of moving. These movements, when executed well, involve a particular intentionality articulated in and through them. Intentionality here does not refer to some kind of idea pre-existing the execution of the movement but rather describes the directionality and the distribution of intensity embodied within the movement and crucial to the quality

of the movement's execution. Embodied engagement with the installation allows the user to experience this directionality and intensity, and to develop an awareness of how this intentionality is constitutive of the logic of Greco's movement language. Next to this, the installation holds the promise of providing an alternative mode of archiving Greco's work. Alternative, that is, to storing material traces of these works, including notations or descriptions of them or recordings with a camera. I write 'holds the promise of' since archiving is not the primary goal of the installation as it is currently being developed, yet the question of archiving is prominently part of the larger project of which the development of the *Double Skin/Double Mind* installation is a part. The question how to accurately archive Greco's work was one of the key motivations to start the project in the first place and questions about archiving have been—and still are—a recurring motive throughout the installation's development. If this installation can be used to transfer an understanding of the logic of Greco's modes of moving, can it then also be used to transfer his dances? What would this entail? What if this were an archive?

Impulse To Archive

EG|PC is not alone in its exploration of the potential of new technologies for capturing, archiving, communicating and exploring dance. William Forsythe, Merce Cunningham, Siobhan Davies, Steve Paxton, Bud Blumenthal, Wayne McGregor, all of them well known contemporary dance makers, are all (or in the case of the late Cunningham, was until recently) investing considerable amounts of time, effort and money in projects in which new, mainly digital, information technologies are used to create tools and databases to capture, communicate and study dance. Many more dance makers are considering similar projects or are already in the process of developing them. Dissatisfied with more conventional modes of noting down or documenting dance by means of dance notation systems like Laban and Benesh, descriptions, drawings or video registration, they set out to develop new tools to transmit, analyze and interpret dances. New movement software allows for notation practices in which the focus is on the multiple potentialities of movement that a body holds. This allows for a move away from a static representation of forms and ideas towards an 'art of potentiality'. In this context, the computer becomes an important element for choreographers, not as an imaging device but as a medium in a process of emergence. Easy to use technologies like digital cameras and weblogs are widely used, not only to capture and disseminate finished works, but also to document and share creation processes, as mediators in new modes of (self) reflection about these processes, as a means to mediate in future processes of understanding the work, and even to anticipate its future historicity.

Although these projects differ in many respects and represent a wide range of possibilities, there are also important similarities and shared concerns. They all aim to make dance knowledge available to new audiences, and in ways that allow for new types of interaction with what is presented. Using new technologies to make possible new ways of producing and disseminating knowledge about dance, they also invite reflection on our modes of understanding dance: how we (think we) know dance and what it means to know it. For example, Forsythe's CD-ROM *Improvisation Technologies*¹, developed as a tool to demonstrate his approach to movement to his dancers, provides remarkable new insights into ways of

thinking about the movement underlying his compositions and, by extension, of what dance is about and how it can be known. His more recent website *Synchronous Objects* shifts attention from the movement of dancing bodies to transformations in spatial organization and how this organization might be analyzed according to a variety of parameters. Understanding dance here involves active engagement with the rather abstract principles underlying the choreography as a four-dimensional space-temporal construction. Steve Paxton's DVD *Material for the Spine*² aims at evoking a new understanding of dance movement, in this case through an analytical approach that demonstrates the logic of muscle movement. A similar approach is taken by the Dance Techniques project of the Tanzplan Educational Programme (Germany) working towards a *Handbook of Contemporary Dance Technique* (working title) with two DVDs. The final result (expected in 2011) will provide access to a variety of modern, post-modern and contemporary dance techniques, including the Limón Technique, the Jennifer Muller Technique and Anouk van Dijk's Counter Technique, work on bodily perception techniques, as well as examples from the teaching of notable educators such as Gill Clarke or Lance Gries. Other projects like the website *Siobhan Davies Replay*³ take the shape of an online archive that allows users to navigate through a variety of performance-related materials (including 'scratch' tapes from rehearsals) and explore the making process. The interactive online database *Dancers!* (Bud Blumenthal)⁴ aims to document professional dancers of any style or technique improvising within a precise context: 2 minutes, defined space, exact lighting, chosen music. Its goal is to travel to cities throughout the world and welcome dancers of all cultures into its database and to allow for new ways of researching and comparing their work, style and movement.

These projects make available a wealth of dance-related material while also allowing for new modes of interacting with this material, new modes of navigating through it, understanding it, selecting and recombining it, pulling information from it, and putting it to new (creative) uses. If these projects are considered archives (and for some of them this is closer to what they were intended to be than for others) they do not only illustrate a profound expansion of what can be archived but also of the ways in which

archives can be put to use and, eventually, these projects may even necessitate us to reconsider what an archive is. In his contribution to the book that was published on the occasion of the completion of the second phase of EG|PC's Notation Research Project (*Capturing Intention, 2007*), Franz Anton Cramer observes a history of disconnection between the dance archive and choreographic practice. First there is dance. Then there is the archive as the place where, afterwards, the traces that dance left behind are stored. The archive then becomes the source for knowledge about dance, knowledge that can somehow be extracted from the material traces left behind by dance. The dance itself has disappeared, including the knowledge that is embodied in its practice. Left behind are traces representing the dance in other media and in ways that are fundamentally different from ways of handling dance material in artistic practice, thus confirming an understanding of dance as essentially other than the archive. New practices as outlined above undermine the sequentiality implied by such an understanding of the relationship between dance and the archive, as well as the division between dance practice and archival practice. Archival practices no longer necessarily follow after the dance is over. Instead dance practice and archival practices appear intertwined in various ways. In many cases, the focus of archival practices has shifted from the finished product to the process of creation, execution or reception. Archives are designed to become part of these processes rather than a last resting place for what is left over after the fact.

The projects outlined above make available new types of material and also allow for new ways of exploring this material. In this respect, these projects undertaken within the context of dance have many points in common with new practices developed in other fields. Digital archiving is rapidly becoming the standard in a wide variety of fields and opens up a wealth of new possibilities. Much is to be gained from collaboration by initiatives from within the field of dance with projects developed in other fields while the specificity of a dance-related project may also illuminate specific implications and possibilities of changing practices of documenting, archiving and information transfer that are perhaps less noticeable in other fields. The remainder of this text presents some preliminary observations on such potential of

dance digitalization projects, starting from observations by Brian Rotman and the *Double Skin/Double Mind* installation of EG|PC, and in particular on the way this installation involves the bodies of users in the transfer of dance knowledge.

Bodies Writing

Current research points to the central role played by the body in the interface to the virtual. Mark Hansen (in *Bodies in Code*) observes that with the convergence of physical and virtual spaces informing today's corporate and entertainment environments, researchers and artists have come to recognize that motor activity—not representationalist verisimilitude—holds the key to fluid and functional crossings between virtual and physical realms. Brian Rotman (*Becoming Beside Ourselves*) points to an increased focus on the importance of physical activity and bodily mechanisms within all forms of learning, from new developments in serious gaming (interactive gaming technology used for learning purposes) to abstract mathematical thinking. Hansen, Rotman and many others with them, also point to how our modes of knowing and understanding are intimately intertwined with the technologies we use to store and transmit information. From the first attempts at noting down information to high tech digital information storage and retrieval systems, technologies have mediated our psychic organization and reshaped our consciousness. What we know and how we think therefore cannot be understood separately from the technologies we use to process, store and transmit information. Instead, 'Human beings are "natural born cyborgs": the "human" has been from the beginning of the species been a three-way hybrid, a bio-cultural-technological amalgam: the "human mind"—its subjectivities, affects, agency and all forms of consciousness—having been put into form by a succession of physical and cognitive technologies at its disposal. Leaving language aside for the moment, which properly speaking is a bio-cultural given rather than a technological medium, the chief mind-constituting technology, "mind upgrade" in Clark's phrase, and the mother of almost all subsequent upgrades, is writing.' (Rotman 2008: 1)

Writing, as Walter Ong in his seminal *Orality and Literacy* observes, restructures our consciousness to induce in us what he terms the 'mind-set of literacy'. Important to the constitution of

this mindset of literacy is the way in which writing turns language from an aural transitory phenomenon into a visual spatial one. This transformation profoundly impacts not only our understanding of language but more generally our modes of thinking and imagining, including our sense of self or subjectivity. Rotman goes so far as to argue that our mind is actually the effect of the alphabet. Alphabetic writing has served as the West's dominant cognitive technology and has been instrumental in bringing forth a system of metaphysics and religious beliefs, as well as a concept of personhood or 'I' as 'an individual psyche inextricable from the apparatus of alphabetic writing, describing, articulating, communicating, presenting and framing it' (2). Furthermore, the alphabet's reductive relation to the corporeal dimension of utterance supports an understanding of the mind or self as disconnected from the body as well as of meaning as separate from embodied materiality. Crucial to this disconnection, according to Rotman, is how the alphabet eliminates the body's inner and outer gestures which extend over speech segments beyond individual words. The alphabet is a means of noting down the sounds produced by the bodily organs of speech. The visual form of the letters used to do so have no relation to the body or to how the sounds of speech are received by those hearing them. As a result, what gets lost is 'both those visually observable movements that accompany and punctuate speech (which it was never its function to inscribe) and, more to the point, those inside speech, the gestures which constitute the voice itself—the tone, the rhythm, the variation of emphasis, the loudness, the changes of pitch, the mode of attack, discontinuities, repetitions, gaps, elisions, and the never absent play and musicality of utterance that make human song possible. In short, the alphabet omits all the prosody of utterance and with it the multitude of bodily effects of force, significance, emotion, and affect that it conveys' (3).

Writing is a means of noting down speech, yet it captures not all aspects of speech but only some. The result is not only that in the process of writing these aspects of speech are lost but also that writing as the dominant cognitive technology is constitutive of an understanding of thinking, of meaning and of knowledge from which these gestural aspects are absent.

This ignored gestural quality of speech gains new importance now that contemporary body/machine interfaces increasingly include haptic and tactile modalities. These new developments allow for new modes of embodied interaction between body and machine and these new modes of interaction make possible alternative modes of handling information and knowledge, of navigating through information by means of gesture. More radical than that, new information technologies hold the potential of gesture to become part of communication at a more fundamental level, and necessitate a reconsideration of the impact of alphabetic writing and print as a medium. These new technologies make possible a shift from communication through writing towards movement (actual or imagined) as a means of comprehension. Here, the *Double Skin/Double Mind* installation provides an interesting example. The installation invites a bodily response and it is through this response that the user can come to understand the logic of Greco's mode of moving. Knowledge, instead of being extracted from Greco's movement praxis or from the traces left behind by it, is transmitted by means of an augmented environment, designed to make the user do what is necessary to enact movement and thus literally to re-produce this knowledge within her. Dance knowledge here meaning an embodied understanding of Greco's movement language. What if this were an archive? What if *Double Skin/Double Mind* was not used to provide a user with an understanding of Greco's movement language but to archive his creations?

Cognitive Technology

The title of the above-mentioned publication of the EG|PC research team (*Capturing Intention*) might suggest that *Double Skin/Double Mind* stores something that has been captured from Greco's movements, and then makes this available to a user. However, actually, what this user learns from the installation emerges from the response of the user to the appeal presented to her by the installation. Dance knowledge is induced in a user by means of a technology that is designed to make this user move. Assuming it would be possible to use this technology to make the user execute not just movements but an actual choreography by Greco, this would provide a means to transfer knowledge of his dances that is not based on storing traces of these

dances but on using media technology to bring forth knowledge of these dances within a user. Again, we have to be careful not to mix up the installation as it currently exists—as a prototype for a workshop situation—with this potential use as an archive. Furthermore, used as an archive, its radical potential to provide a means of archiving dance in a way different from storing representations of dances will require further development of the technology. In its current workshop mode the installation does depend at least partly on a visual demonstration of the movements and thus mimics a rather classical teaching situation and—when understood as an archive—a conventional mode of archiving dance by storing a visual representation of how the dance is done. Nevertheless, the technology being developed here holds the potential of moving beyond such dependence on representation. This is the potential of the installation as a cognitive technology to communicate that which is excluded from representations of speech by means of writing and, by extension, of that which is excluded from conceptions of knowledge, information and thinking of which alphabetic writing and print are constitutive.

Thinking, Rotman (following David McNeill and Terrence Deacon) argues, has its origins in pre-verbalized visio-kinetic images which then become gesticulated and verbalized to form utterance. 'Thought, including abstract thought such as mathematical reasoning, rests on metaphors and diagrams derived from repeated and deeply layered patterns of body movement' (25). When listening to speech, we listen not to speech sounds as such but to what they signal about the movements of the body causing them. We listen to speech as symptoms of gesture. When listening to spoken language we focus on what happens between the sounds, to the dynamics of their preparatory phases, pauses, holds, accelerations, fallings away, and completions—the very features of gestures we attend when we are perceiving them' (23). We listen, one might argue, to capture the intention embodied within speaking, where again intention does not refer to something preceding speaking and of which speaking is the expression, but rather that which it is expressive of. As a cognitive technology, the *Double Skin/Double Mind* installation allows for a comprehension of this intention by means of an augmented environment designed to make

the user move. Through movement the user gains experiential access to kinesthetic patterns as they are constitutive of thought processes, thus allowing for kinesis to become an integral part of how communication takes place as well as of what is communicated.

- 1 William Forsythe. *Improvisation Technologies: A Tool for the Analytical Dance Eye*. Zentrum für Kunst und Medientechnologie Karlsruhe, Institut für Bildmedien in cooperation with Deutsches Tanzarchiv Köln, (1994 & 1999)
- 2 Steve Paxton. *Material for the Spine. A Movement Study*. Contredanse (2008)
- 3 <http://www.siohandaviesreplay.com/> (accessed 16 March 2010)
- 4 <http://www.dancersproject.com/browse/> (accessed 26 April 2009)

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Chris Ziegler & Scott deLahunta

Simulated Learning: A Conversation

On 24.09.2009, at 09:19, Scott wrote:

Hi Chris, In your idea of *simulated learning* you seem to be exploring quite a specific idea about how learning is an interactive experience where the model of the internal (cognitive) learning process is extended out into the environment or space itself?

Do I interpret your idea correctly? If no—then clarify for me or if 'yes' can you say something more about it?

At 12:10 24/09/2009 +0200, Chris wrote:

Hi Scott, I was trying more to describe the new issue of addressing the body not as 'object' but the 'subject' of learning. Cognition is (simply said) for me—the knowledge by representative media, such as text, image, video etc., and where knowledge of reading and interpretation is required to relate this information to the body. It sounds simple, but it is important for me—the training of the body—in other words—body intelligence is only possible by DOING IT, what there is to learn...maybe you have

more information about 'neuronal' or 'muscular' intelligence or knowledge?

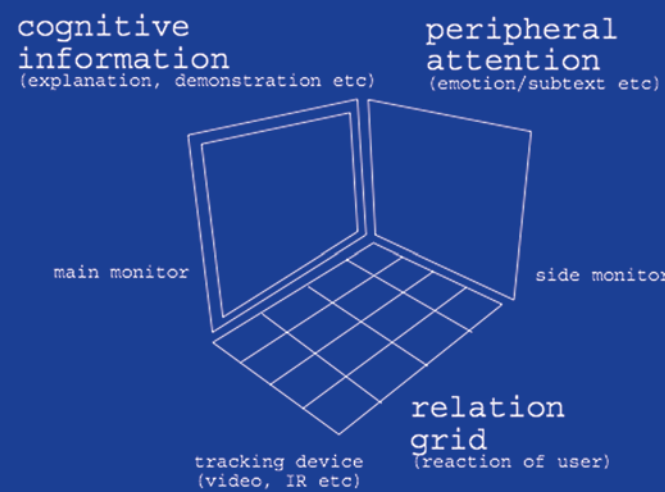
That is where our installation comes into place as a simulation platform (wrong word, looking for another one soon!), adapting the teaching situation of a workshop makes the participant DO IT.

On 12.10.2009, at 11:00, Scott wrote:

Hi Chris, Okay—if we are asking the question 'what role does the body have in learning' then we have a place to start. I don't think it's specifically physical training you are talking about? Like dance or sports technique? And I think you mean not just the 'body' but something that is embodied in the sense that mind and body are working together in this context?

I think you mean how understanding and thinking (if we accept these as parts of intelligence?) can involve body movement. Then we could talk about physical thinking perhaps and this would be interesting for me. In part we have to decide that thinking is not what people normally think it is. That is propositional thought

sensational interface
- double skin/double mind -
20.3.06 chris ziegler



conveyed mostly through words.

Let me know if you are interested in this idea of *physical thinking* (in relation to *embodied learning*) because then I think I have some more information might be useful...

At 11:17 12/10/2009 +0200, Chris wrote:

Hi Scott,
Very interesting...To not leave the track, I would try to reach from 'physical thinking' to 'simulation' and 'incorporating knowledge into an interface/installation'. What do you think about this trajectory? Also, yes, what you sent is interesting. I could think of how cognition and emotion (sounds?) and 'the space' you move in could have an impact on learning?

So I would start with the idea of the body as subject of thinking and go to creating an environment for 'movement thinking/simulation' because 'thoughts about something' could also be described as simulations or representations of physicalities/movements.

Date: Sat, 17 Oct 2009 16:37:00 +0200, Scott wrote:

Hi Chris,
'Distributed creativity: the mechanisms by which team members harness resources to *interactively invent* new concepts and elements, and then structure things into a coherent product; Embodied cognition: the mechanisms by which designers, engineers, artists, dancers, and scientists *think non- propositionally*, using parts of their own sensory systems as simulation systems, and in the case of dance, using their own (and other's) bodies as active tools for physical sketching. The close study of both of these processes bears directly on the goals of developing new theoretical models of creativity and new models for research and education. It relocates creativity from a within-the-mind process to a more socio-technical process involving resources and other people; and it recognizes the importance that bodies and sensori-motor systems—both non-verbal and perhaps sub-rational elements—play in creative cognition.'

I sent you the above the other day—something David Kirsh (<http://www.cogsci.ucsd.edu/~kirsh/>) recently wrote in a grant application for a research project with Wayne McGregor. David is a cognitive scientist who studies distributed cognition. One of the early and most famous studies of distributed

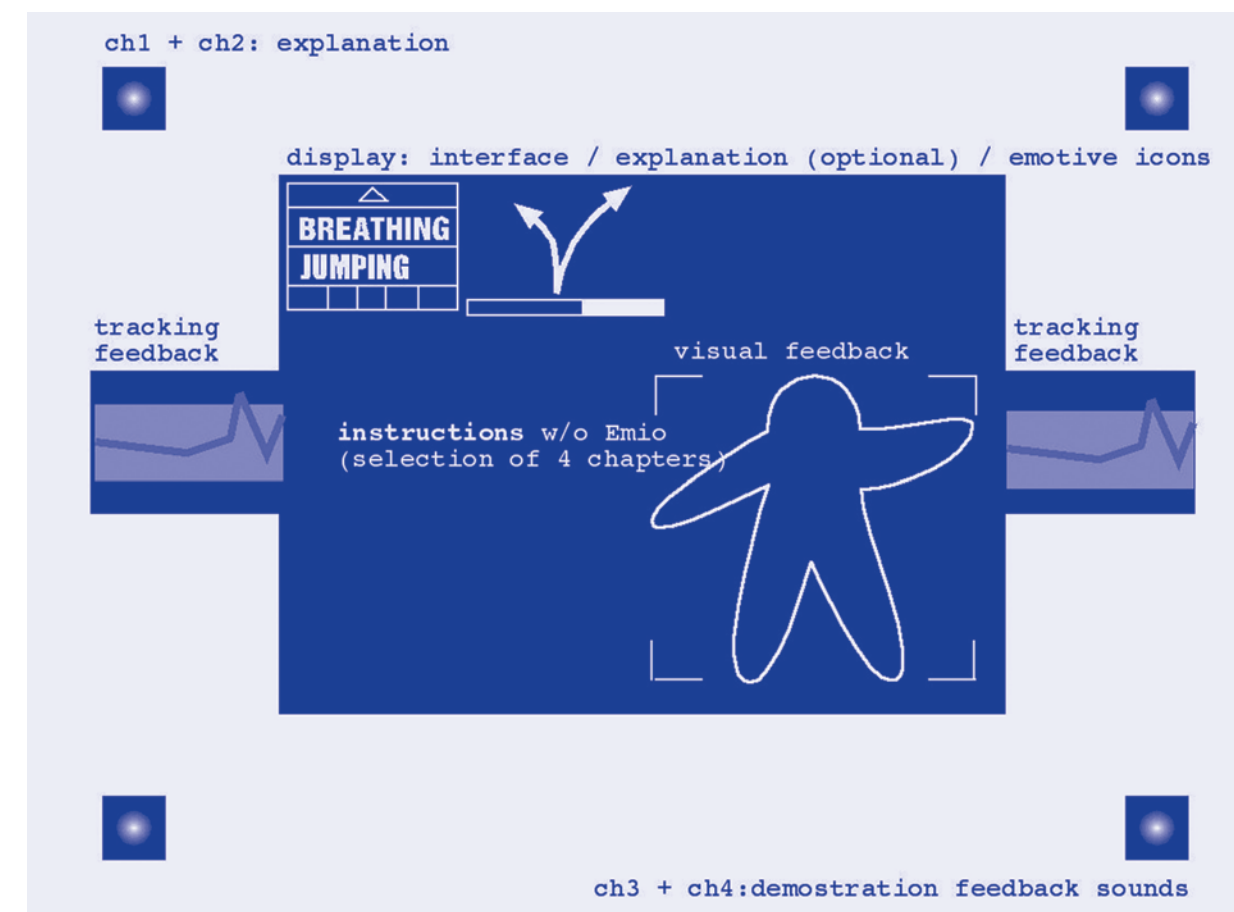
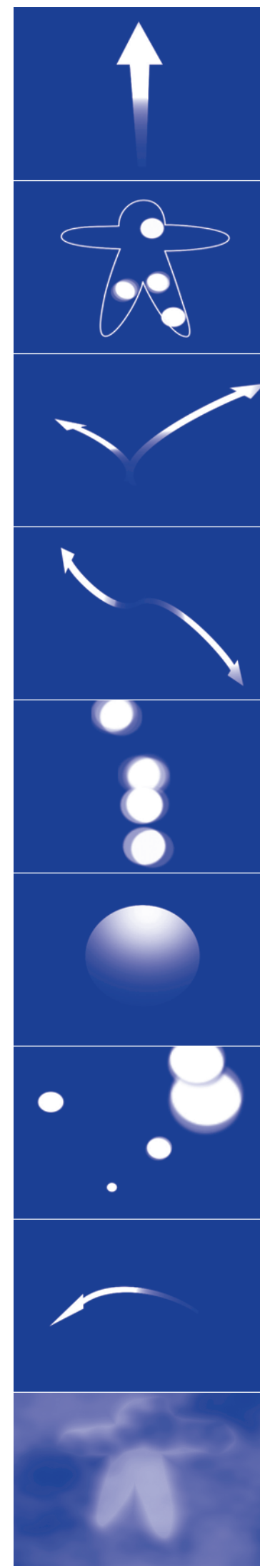
cognition involved pilots in a jet cockpit. I have attached it.¹ I think you will find the theory very close to the ideas you are working with. What I am interesting in doing is figuring out how close your thinking comes to some sort of existing theory or model—second question is whether or not that theory or model is useful to you as a designer and if yes how.

Date: Fri, 22 Jan 2010 08:50:23 +0530, Chris wrote:

Hi Scott,
Referring to the text you sent (by Hutchins and Klausen) in which they described an aircraft cockpit conversation involving the captain, first and second officer talking with ground control to get clearance to ascend to a higher altitude as a 'cognitive system'. I found similarities to our installation setup.

If you enter the *DSJDM installation* and you see the space filled with screens, cameras and speakers you might feel like being in a cockpit. The major difference is that you are alone. I found David Kirsh's paper interesting mainly for two reasons: (1) representation and (2) meaning.

The difference here to a decision making system in a aircraft cockpit is that we are trying to raise the awareness level of movement qualities in the installation. To reach there we have various ways of using media. There we do encounter the same problems of representation and meaning as in a cockpit session. The 'transcript' process of translating dance into spoken language can be difficult, not reaching the core of the actual 'information'—which relies so much on the full physical experience. We are also simulating a conversation of a teacher to a student. There is no 'backchannel' possible, but also we are dealing with the spoken word, which includes—referring to the text of Hutchins and Klausen as *locutionary, illocutionary* and *perlocutionary* acts, meaning: 'what is Emio saying?', 'what is the force of what he said' the action it asks for and 'what is the effect of what he said?' what certain movements it tempts you to make. Because we are not concerned with a strict decision making / problem solving process like in an airline cockpit, we are not so worried about locutionary-illocutionary-perlocutionary misunderstandings here. But we still aim to for a level of clarity and understanding in the creation of a representation of a teacher (Emio Greco) who aims to entice the student (in this case the one who is experiencing the installation)



↑ First draft to develop the 'Double Skin / Double Mind' installation. Information Technologies should merge with a Realtime Performance Situation for dance training.
↓ Screenshot DVD-ROM 'Double Skin / Double Mind', Capturing Intention - Documentation, Analysis and Notation research based on the Work of Emio Greco | PC, published by Emio Greco | PC and AHK Amsterdam, Amsterdam 2007

← Stills from emotive icon animations of 'Double Skin / Double Mind' installation
↑ Chris Ziegler storyboard from LEARN and CUSTOMIZE chapter's display architecture of 'Double Skin / Double Mind' installation

towards an achievement of a state of higher ‘body awareness’; that the installation users’ sensorial levels are raised and this is something they can acknowledge. As such *Double Skin/ Double Mind* is a program of transmitting information into another body. So how is this happening?

We designed the installation for the user to experience a journey through ‘learn’, ‘play’ and ‘create’. First mode is the ‘basic mode’ which gives any visitor a glimpse into the work of Emilio Greco | PC’s double skin/double mind workshop. The following levels have been designed. The second and third or B+C levels have been designed and developed in the context of *Inside Movement Knowledge* and constitute together the ‘professional level’, aiming to simulate as closely as possible the actual experience of the workshop itself.

Level A is the ‘professional intro mode’ which reconstructs the workshop in space and time. In this mode, the installation approximates as closely the ‘real life’ situation one would encounter in the workshop with the video representation of Emilio Greco talking and physically demonstrating. Here, the user experiences an unalterable linear series of video/sound sessions, which he or she is invited to follow. Level C, the ‘customize mode’ gives the user the opportunity to revisit the session made just before. There are more explicit sources of information available in this mode, such as a new window with a ‘talking head’ monitor providing more descriptive background to the movements that are being seen and followed in the main video display on the large screen where Emilio is repeating the movements without speaking at the same time. In this mode, the system gives visual and sound feedback to enhance movement qualities. In level B3, the ‘professional customized mode’, the installation finally becomes a ‘tool’ in the hands of the dancer (user/student) who can customize his or her learning session. The order and the number of sessions can be changed and adapted to ones that interest and respond to the needs of the user. Here new windows/ displays such as side views are there for a closer look at the movement practice. Level D is the ‘play/create mode’.

Throughout the B-level learning modes there is various acoustic and visual feedback in the form of graphic icons which support the actions of the user, trying to enhance his or her movement qualities. In the B/C level, the user can use his or her newly gained

physical awareness and knowledge to ‘play’ with the interactive environment’s sounds and visuals in level D. We don’t know yet if it makes sense to reload the system with other sounds to fully adapt the installation to what we might call a ‘creation machine’, but since this is possible on the DVD-ROM we are thinking about it...

Date: Fri, 22 Jan 2010 08:30:44 +0100, Scott wrote:

Hi Chris
Of course your installation is completely different from the airline cockpit. It’s a good comparison to make here since Laura Karreman is writing briefly about the work of Chris Jansen who designs sensor feedback systems for helicopter cockpit pilots, but also competitive sports.² Because they are so tightly coupled with directly measurable outcomes, much less ambiguous than the ‘measurements’ attained by the DS/DM installation, these type of technically enhanced environments as well as the models and theories that accompany them are of a completely different class to the type of simulation you are trying to create. I wonder—does the sort of language we use to describe the installation the right language?

What do you think of this paragraph from Maaïke Bleeker’s essay in this journal?³

‘The installation is being developed to transfer to its user an understanding of what is involved in doing Greco’s work, especially in his characteristic mode of moving. These movements, when executed well, involve a particular intentionality articulated in and through them. Intentionality here does not refer to some kind of idea pre-existing the execution of the movement but rather describes the directionality and the distribution of intensity embodied within the movement and crucial to the quality of the movement’s execution. Embodied engagement with the installation allows the user to experience this directionality and intensity, and to develop an awareness of how this intentionality is constitutive of the logic of Greco’s movement language.’

Date: Mon, 25 Jan 2010 11:13:38 +0530, Chris wrote:

Hi Scott,
Maaïke Bleeker’s paragraph describes very well the ‘intentionality articulated in and through movements’. When it comes to computer motion tracking and design terms this is a challenging

thing to work with. What helped me to understand the ‘core’ of the *Capturing Intention* project was focusing with Bertha Bermúdez and Frederic Bevilacqua on the ‘dynamics’ of dance—*temporal tracking*—and how one can measure the time dimension of a body moving instead of emphasizing so much only the spatial aspect. For example, we can say we are looking for ‘elasticity’ in jumping instead of measuring the exact height of jumps or the shape of the body moving. We can focus on change over time.⁴

Invisible, imagined aspects of dance were revealed in *Improvisation Technologies* (CD-ROM) when, in 1994, we used graphics lines to visualize the architecture of ‘reorganizing space and time’ in Bill Forsythe’s work. Emilio Greco | PC’s emphasis on intention draws our attention to the *qualities of dance*. I suggested in the beginning of the *Double Skin/Double Mind* project that we should develop a ‘*sensational interface*’.

This concept connected to my own knowledge of using sensing technologies on stage in real-time dance performances and my work as a designer for CD-ROM and DVD-ROMs. The DVD-ROM is intended as a preview of the installation.

The installation is now both an environment to reconstruct a workshop and also a ‘tool’ like the DVD-ROM. The design of the DVD-ROM involved a strategy of using various media like notation, video and text simultaneously visible in a ‘patchwork of fields’ to reach the core of an understanding of *capturing intention*, or the qualities of dance Emilio Greco | PC wanted to transmit in the live workshop. In the third lab, when trying to describe the installation to a new group of dance students from the Amsterdam School of the Arts, I found myself describing the process of approaching this core understanding from various angles or trajectories using various media in the installation.

The ‘s cubical design of the installation’s ‘sensational interface’ is the protected space where the body is both the subject and the object of learning and experiencing. Visual and acoustic indicators like emotive iconic animations and sound feedback are used to enhance the quality of the experience while moving and promote learning. The space protects and also challenges the dancer to move with specific qualities.

I would like to stress the term *creativity* in relation to this learning/ experiencing environment one more time. If you learn as a child,

an emotional impact is necessary to remember abstract information: your mother smiles at you and says ‘well done!’ Creativity is a process of association and discovery. In our installation environment, the missing teacher of a workshop is replaced by many ways of engaging an individual way of learning. One can customize the timing and the path of going through the chapters. This might sound like one is reading through the chapters of a book. It is actually a workshop—and an interactive installation. Blurring the borders of genres was necessary to reach the core of describing the core of ‘capturing intention’.

- ¹ Hutchins, E & Klausen, T. (1996) ‘Distributed cognition in an airline cockpit’. In Y. Engeström and D. Middleton (Eds.) *Cognition and communication at work*. New York: Cambridge University Press. pp. 15–34. A copy is available here: http://hci.ucsd.edu/lab/hci_papers/EH1996-1.pdf (accessed on 22 January 2010).
- ² See Laura Karreman’s essay pp 11–12; van Erp J.B.F. , Saturday I., and Jansen C. 2006. ‘Application of tactile displays in sports: Where to, how and when to move’. In *Proc. of the EuroHaptics 2006*, IEEE, 90–95.
- ³ See Maaïke Bleeker’s essay pp 03–05.
- ⁴ Information about the Capturing Intention project can be found here: <http://insidemovementknowledge.net/context/background/capturing-intention> (accessed 16 March 2010)

[<Standardization>](#)

Jos Zwaanenburg

Live Electronics, Standardization and Tradition... (Excerpt)

Within the electronic music field, we can delineate the ‘traditional instrument plus live electronic extension’ segment. Both composers and players tend to have a critical attitude with regard to the idiosyncrasy of live electronic set-ups and their place in musical tradition. In this article, a method will be suggested for standardizing the use of live electronics and thus moving towards building a tradition. Standardization should be taken as the creation of a possibility to repeat or copy playing/performance circumstances (this includes the copying of the physical live electronic set-up) as to improve the level of instrumental skills. Building a tradition is to be seen as a way to avoid unnecessary and time-consuming re-invention (and not as a reactionary attitude that kills creativity) in order to enhance the quality of ‘live electronic’ composition and performance practice. Development of a repertoire is part of the equation.¹

The main body of this article was first published in Dutch in the *Dutch Journal of Music Theory*, Volume 11, Number 2, May 2006. The English translation was completed August 20th 2007 and includes revisions and amendments.

1. Electronics and the Classical Standard
Electronic means for musical purposes have not only become increasingly more diverse, but also cheaper and therefore more easily accessible. This gives the impression that musical possibilities are now endless, especially in the area of live electronics. The first performance of Boulez’ Répons in the Donaueschingen Festival (October 10th, 1981) was a complex effort that needed special equipment and several computers running dedicated software. It is safe to say that a lot of the live electronic processing that was in an experimental stage then, can now easily be created on the laptop at home.²

The term live electronics is used to denote electronic music performed in real-time in a concert situation with live performers creating or controlling their sounds and/or other ingredients by means of electronic devices.³ Electro-acoustic music can be categorized as follows:

1. Electro-acoustic music on recorded media (‘tape pieces’).
2. Music for traditional instrument and recorded media.
3. Live electronic music that uses

- new, specially constructed devices to control and process.
4. Live electronic music that utilizes (a) traditional instrument(s) as the source for processing, triggering and controlling.

This categorization can be applied in a flexible way. There are examples that would fit more than one category.⁴ A lot of my work as a performer and as a composer is part of the fourth category. In this article I limit myself to just this fourth category in an attempt to map out the possibilities we have today, hoping that it will result in a more efficient implementation, without claiming to come out with ultimate solutions. Luckily the world of electronic music is too diverse and moving too fast to be able to do that. Limiting oneself is necessary, simply because there are so many different devices, models, software and so on readily available, that it is impossible to know everything or have a full overview. The more knowledge one acquires of a selection that was made, the bigger the chance to come to musically acceptable results. Whenever I commission pieces for flute and live electronics, I often experience a critical attitude towards the electronics that could be summarized as follows:

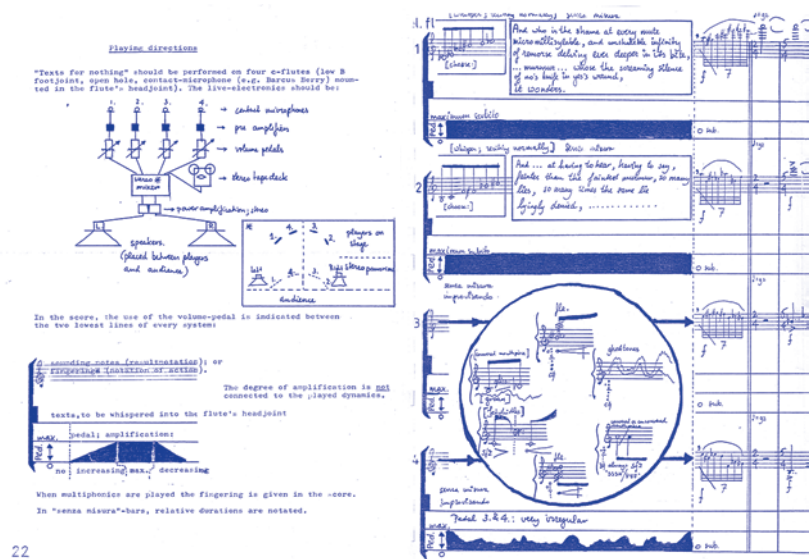
- A live electronic set-up is designed especially for only one piece and can only be used for that specific composition.
- A traditional instrument plus live electronic extension add up to a new instrument that asks for its own thorough approach in order to make it manageable in a professional way.
- Live electronics have no tradition, whereby one can refer to a few standardized instruments, preferably with a standard repertoire.

All these points of criticism typically are observations from composers with a ‘classical’ background, who depend on performances by other musicians and who do not want to write specifically for one player or one ensemble. I feel we need a different way of dealing with this criticism, since there are more angles from which live electronics can be looked at. The contemporary music world has seen an increase in the number of composer-performers, whose role is as important as the one of the ‘classical composer’. Furthermore the wall between popular and classical music and their respective music practice has become considerably lower, as

one result of which improvisation has become much more respected and important again. In 1994 the English composer Trevor Wishart formulated his criticism as follows: ‘In the neomantic cultural atmosphere of the late Twentieth Century, the temptation for anyone labeled ‘composer’ is to build a new electronic extension for every piece, to establish credentials as an ‘original’ artist. However, an instrument builder must demonstrate the viability and efficacy of any new instrument being presented, does it provide a satisfying balance of restrictions and flexibilities to allow a sophisticated performance practice to emerge? [...] For the performer he/she is performing on a new instrument, which is composed of the complex system acoustic-instrument-pluselectronic-network. Any new instrument takes time to master. Hence there is a danger that a piece for electronically processed acoustic instruments will fall short of our musical expectations because no matter how good the performer, his or her mastery of the new system is unlikely to match his or her mastery of the acoustic instrument alone with the centuries of performance practice form which it arises. [B]ecause success in this sphere depends on a marriage of good instrument design and evolving instrument practice, it takes time! From this perspective it might be best to establish a number of sophisticated electronic-extension-archetypes which performers could, in time, learn to master as a repertoire for these new instruments developers.’⁵

My response was to take the archetype of the live electronic extension as a starting point, but to put the weight on the technological and, more importantly, the musical functionality of all possible parts, as apposed to thinking in devices, models, brands or the construction of a totally new device. This refers mainly to the first point of criticism: try and avoid the creation of idiosyncratic instruments or set-ups that can only be used for one piece, by one composer or by one performer. It also takes into account that new devices, models or software are being produced in such a high tempo, that all description of their application is due to lag behind.

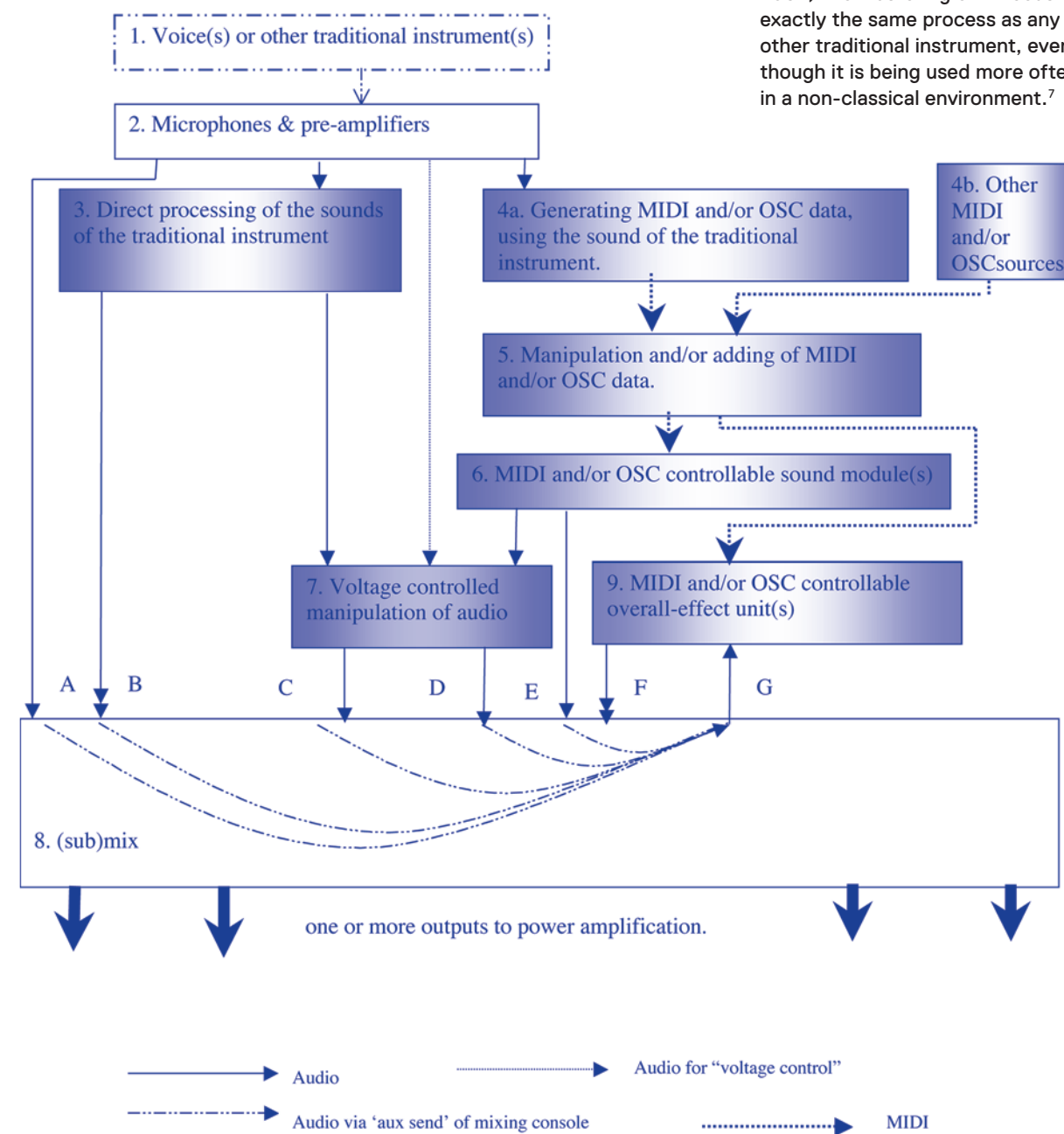
Although we can implement all the recent developments of computers and their software, which are used in my live electronic set-up as well, my approach to live electronics has hardly changed since I started to apply the archetype in 1998. As a result I can still play the pieces that were written for me from



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2. Archetype of a live electronic extension.

<Figure 1>



↑ Playing directions and flute arrangements from Zwannenburg's "Texts for Nothing" (1985) for four flutes & one electric tape after Samuel Beckett. ↓ Archetype of a live electronic installation: Blocks 2 to 9 form the archetype of a live electronic extension. The shaded blocks can contain stand-alone modules, but (part of) their content can also be included in the software of possibly one and the same computer.

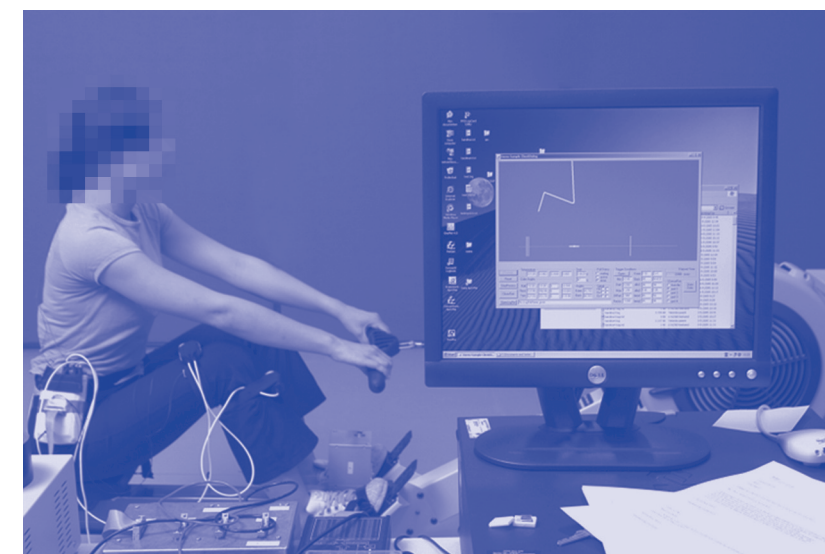
around 1998 until 2000 and they can still be performed and combined alongside more recent work, without ending up changing cables or even modules in my set-up during a concert (which I simply refuse to do because it is bound to create trouble considering the little time that can be reasonably allocated to such an action).⁶ I do feel that this meets Trevor Wishart's assertion that there is not enough standardization to make it possible to master the instrument. We also need to realize that the introduction of live electronics cannot be compared with, for example, the introduction of the electrical guitar. Although a revolutionary new instrument, which was developed ca. 1930 (a standard being created with the appearance of the Stratocaster in 1954) the mastering of it needs exactly the same process as any other traditional instrument, even though it is being used more often in a non-classical environment.⁷

The diversity of possibilities to put together a live electronic extension is so big, that we need to consider another angle of looking at it than the one from the 'classical' composer, in order to be able to sensibly judge both performance practice as well as the founding of a tradition. In the meantime we can already speak of some tradition in relation to live electronics. Especially the communication via Internet that results in the exchange of software, patches and ideas has created a context that is very different to anything that occurred in the music world in the past. This counterweights the argument that there is no tradition. Furthermore, like Wishart says, building a tradition needs time and apparently a lot more than the time that passed since the presentation of 'the singing arc' by William Duddell in 1899, the introduction of MIDI around 1983, or the increase of accessibility of more versatile computers and software since ca. 1995.

- 1 It is obvious that the discussion on how to build a repertoire of recent pieces of music (of which the premiere is also quite often the dernière) could be started here straight away. It is beyond the scope of this article though.
- 2 Several musical principles were explained by Boulez in the live radio broadcast immediately after the premiere, supported by examples played by the ensemble.
- 3 A similar definition can be found in Peter Nelson and Stephen Montague (eds.), *New Instruments for the Performance of Electronic Music*, Harwood 1991, pp.85–86
- 4 E.g. Kaija Saariaho's *Six Japanese Gardens* (1993) in which the musical result stays very close to a composition for traditional instrument plus fixed media, although the percussion soloist starts the appropriate samples with a MIDI foot-switch.
- 5 Trevor Wishart, *Audible Design*, York 1994, pp.7–8.
- 6 From ca. 1998 until 2000 I was, for instance, involved in the development of a live electronic department at Oxford Brookes University (UK), related to which staff and students wrote pieces for me.
- 7 A short description of the Stratocaster and its background can be found in Andy Mackay, *Electronic Music*, Minneapolis MN 1981. It is a book I regularly recommend, especially since the author successfully ignores the wall that still exists between western classical music and 'the rest of the planet'.

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Laura Karreman

Tactile Display Research: Moving Effectively



On April 16th 2009, TNO researcher Chris Jansen was a guest speaker during the *Inside Movement Knowledge LAB* week. Jansen spoke about his research on 'tactile displays', a device that can be used to help helicopter pilots to hold their position and land in areas with low visibility. After his presentation, Chris Jansen was invited to experience the interactive installation *Double Skin/Double Mind*.

TNO

TNO is a knowledge organization that focuses on applied science.¹ It is the task of TNO to provide the government, companies and other public organizations with innovative, practicable knowledge. Chris Jansen works for the TNO Human factor institute, which is located in Soesterberg.

Helicopter Landings

In his presentation, Jansen explained how the research and development of the tactile display started from a problem that was brought to the attention of TNO Defence, Security and Safety. Helicopter pilots in Afghanistan can experience difficulty with landing in areas with low visibility, for example where sand in the desert is blown up from the force of air from the rotating helicopter

blades, in a so called 'brown-out' situation. Because they lack visual orientation, it is hard for the pilots to hold a position or move into a specific direction, despite the altitude displays they can consult inside their cockpits.

An 'eyes free' orientation device Responding to this problem, TNO developed a tactile display which took shape in a tactile vest that a pilot can put on. Chris Jansen took part in this research project. The tactile vest provides the pilots with information by applying local vibrations to the user's skin. Human skin contains so called 'Pacinian corpuscles'. These corpuscles in the skin respond to pressure and are sensitive to any other kind of mechanical stimulus. The vest contains pager motors or 'tactors' that produce vibrations on the body of the pilot, and thus stimulate the corpuscles. This way, the altitude of the helicopter is communicated through tactors that are connected along the spine of the pilot. The ground speed or 'drift' of the helicopter is perceivable through tactor vibrations along the belt of the vest. An important advantage of the use of a tactile vest in this environment is that tactile cues are intuitive, the response time to the vibrations is short. Also, the tactile



↑ Participant in the rowing machine and with the motion sensors attached to the knees and back. The monitor in front allowed the experiment leader to check the motions and other parameters. / → Helicopter pilot showing the TNO Tactile Torso Display designed for orientation and navigation in challenging environments but with a possible spin-off to sports. / ↓ TNO Vest (All images courtesy of TNO)

vest is an ‘eyes free’ device. The pilot can at the same time direct his or her visible orientation outside the helicopter and still receive and interpret information through the tactile vest, as opposed to having to switch his or her visual attention between altitude displays in the cockpit and the environment outside.

Motion Feedback in Space

The research on and the experiments with the tactile vest now continues in other directions. The technology also has a promising potential when it comes to the improvement of the well-being of astronauts. Research is being conducted on the use of tactile vests to improve motion sickness in space.² During absence of gravity, ‘tactors’ along the spine and around the belt could provide the astronauts with a stable reference position, which can be directly related to the position of the space station. Other research on tactile displays involves other kinds of motion feedback. How could a tactile display improve achievements in sports or in learning certain movements? For example, experiments with learning rowing movements show that tactile cues on spine and legs seem to be a much more effective kind of feedback than oral feedback by a trainer.

The Experience in the Installation

After his presentation, Chris Jansen was invited by the LAB participants to experience the *Double Skin/Double Mind* installation. After going through a short session he gave a response to the LAB participants that attended his presentation. Jansen was enthusiastic about the installation, but had trouble relating to it from his own research interests. The aim of the installation is a very different one than the objectives of TNO with the tactile vest. This difference is not only constituted by the fact that the installation predominantly relies on vision and sound, while the vest communicates through tactile cues. The tactile cues of the vest are meant to have a much more direct, unambiguous effect on the movement of the pilot, than the image and voice of Emilio Greco have on the participant in the installation. The motion feedback of the vest is much more immediate than the feedback of the installation. The observation of this difference describes a specific feature of the kind of motion feedback that is provided by the installation. The emphasis of the motion feedback in the installation is not on the effectivity and perfect mimesis of a specific movement. It is indeed

meant to create an effective environment. But ‘effective’ in the sense that the installation is able to offer as much space as possible for new, fruitful experiences of your own body moving and dancing, rather than directing motion in the way it is done by TNO’s tactile vests.

- http://www.tno.nl/ (accessed 16 March 2010)
- A solution to the same problem was provided in the early 1990s by dancer Kitsou Dubois. Dubois, Kitsou. ‘Dance and Weightlessness: Dancer’s Training and Adaptation Problems in Microgravity’, in *Leonardo*, Vol. 27, n°1, MIT Press, 1994

Marion Bastien

Compagnie Bagouet: Reconstructions (Selection)

<p>1988</p> <p>In 1988, Dominique Bagouet (1951–1992) made <i>Les Petites pièces de Berlin</i>. Bagouet’s base in Montpellier, which he established in 1980 with his company and which in 1984 was conferred the status of a Centre Chorégraphique National.</p> <p><i>Les Petites pièces de Berlin</i> comprised five segments, with intervals between each of the segments, costume and set changes. The first three segments, <i>Quintette</i>, <i>Trio</i> and <i>Quatuor</i> were made by the dancers, with material developed during improvisation sessions with Dominique Bagouet, and then organised by him. The last two segments, <i>Première nonette</i> and <i>Deuxième nonette</i>, were choreographed by Dominique Bagouet. Each of the <i>nonettes</i> themselves consisted of solos, duos, trios and group sequences.</p> <p>Solo ‘interludes’ danced by Dominique Bagouet were added to the piece in September 1988, a few months after its premiere. In addition to the choreographer dancing the interludes, there were nine dancers performing in the piece. The music was composed by Gilles Grand and the sets were by painter William Wilson; the costumes were designed by William Wilson and Dominique Fabrègue.</p>	<p>The premiere was held at the Hebbel Theatre in Berlin on the 4th of June 1988; the piece then toured for around two years. Five dancers joined and left the company during this period and some roles changed hands.</p> <p>As time went by, some modifications were introduced. For instance, a solo in the <i>Deuxième nonette</i> was completely remade (a solo initially performed by Claire Chancé, then by Olivia Grandville); a trio was partly altered (a role first performed by Dominique Noel, later taken over by Sylvie Giron).</p>
<p>1993</p> <p>On my return to France after completing training as a Laban notator at the Dance Notation Bureau in New York between 1984 and 1985, I regularly sought out European dance companies among which was the company of Dominique Bagouet.</p> <p>In the summer of 1992, a project with Bagouet started to take shape. The piece <i>Assaï</i> (1986) was to be taught to trainees. That project was eventually cancelled, but another one was introduced. In early 1993, a segment from <i>Les Petites pièces de Berlin—Deuxième nonette</i>—was to be taught to young dancers undergoing training at the</p>	

Conservatoire national supérieur de musique et de danse de Paris (the National Superior Conservatory of Paris for Music and Dance).

The Conservatoire and the Compagnie Bagouet funded the creation of the notation. Two dancers were assigned to teach the piece: Fabrice Ramalingom and Héléne Cathala, the former having participated in the making of *Les Petites pièces de Berlin* and the latter having taken over a role later. Dominique Bagouet was to supervise the last stages of the rehearsals.

Dominique Bagouet died on 9th of December 1992. Rehearsals began in January 1993, with a company bereft of its choreographer, uncertain of its future. The stakes involved in transmitting and documenting the work of an artist who had just passed away became acutely clear. Shortly after his death, in April 1993, the ‘Carnets Bagouet’ (Bagouet Diaries) was created. This action group quickly rallied together dancers, co-workers and close associates of Bagouet and undertook the exemplary task of documentation, archiving, transmission and study around the oeuvre of Dominique Bagouet.¹

The project with the Conservatoire and *Les Petites pièces de Berlin—Deuxième nonette*—continued. To produce the notation, I attended rehearsals at the Conservatoire, and then I worked with the help of video material (video recordings of the Compagnie Bagouet, and videos of rehearsals and of the performance at the Conservatoire). The piece proved to be complicated to notate, both due to its flexible use of time and its sophisticated and extremely precise gestural vocabulary. The responsibility of notating the piece of a deceased choreographer weighed on my work too. The final notation, 380 pages long, was completed in 1997.

The *Deuxième nonette* lasts 22 minutes and is composed of 11 consecutive sections: solo, double duo, trio, solo, trio, duo, trio, duo, quintet, quartet and duo. Seven of the two sections were performed with one or the other of the two ‘transmitters’, Fabrice Ramalingom and Héléne Cathala. For the four sections that they had never danced (1st section—solo; 4th section—solo; 8th section—duo; 11th section—duo), video records of the company provided the references.

After that first transmission in 1993 of the *Deuxième nonette*, other academic transmissions of this nonette, or of its sections, were undertaken, always under the stewardship of the former dancers.²

2007

In 2007, Karin Hermes, who had obtained her diploma in Labanotation in 1998, decided to revive *Deuxième nonette* for a repertory company she had co-founded in Switzerland. She worked with the Labanotation and two videos of the Compagnie Bagouet. Towards the last stretch of rehearsals, Catherine Legrand, who had been a dancer with the Compagnie Bagouet from 1982 to 1993 and a member of the *Carnets Bagouet*, stepped in as ‘coach’ before the piece was presented on stage. The restaged piece opened on the 8th of February 2007 at the Kulturhallen Dampfzentrale in Bern.

2008

In 2008, the Centre chorégraphique national—Ballet de Lorraine decided to restage the entire piece. Sylvie Giron, who had danced with Dominique Bagouet from 1976 to 1983 and from 1987 to 1989, supervised the revival. She danced in the piece herself and was assisted by dancers: Catherine Legrand, former dancer from the Compagnie Bagouet, and Thomas Guerry and Laurent Pichaud, dancers who had worked on the *Carnets Bagouet*. Giron also asked Karin Hermes to commence the first stage of restaging of *Deuxième nonette*. Karin was assisted by Philia Maillardet, one of the dancers from the 2007 production.³

During a meeting with Sylvie Giron in early 2009, we spoke about her experience with revivals from notations, with reference to the revival of the piece for the Ballet de Lorraine. Several questions were raised. Sylvie Giron, having danced in the piece in 1989, felt that aspects that seemed significant to her were not in keeping with her memories of the piece and the various video recordings from 1988 and 1989. We discussed in particular the eighth section of *Deuxième nonette*, a duo she had danced called *Duo Spaghetti*. In this duo for two women, the arms moved with considerable roundness and flexibility, hence the nickname ‘spaghetti’. We decided, on an experimental basis, to study together one day how this duo had evolved through its different performances and renditions.

Could the notation have resulted in the inscription of a version that was already significantly altered? This is one possibility: the version that I had notated had been taught to young dancers, in a limited time frame that did not allow the in-depth transmission of a style. Moreover, for this duo in particular, the two teachers/transmitters did not rely

<p>1988</p> <p>First Cast</p> <p>4 June 1988</p> <p>Berlin, Hebbel Theatre</p>	<p>Second Cast</p> <p>17 September 1988</p> <p>Villeurbanne, TNP</p>
<p>Dominique Noel</p> <p>Sonia Onckelinx</p> <p>Fabrice Ramalingom</p> <p>Catherine Legrand</p>	<p>Sylvie Giron</p>

<p>Video (Berlin)</p>	<p>Video (Villeurbanne)</p>
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- Premiere with Dominique Noel and Sonia Onckelinx in the *Duo Spaghetti*
- Fabrice Ramalingom and Catherine Legrand are in the original cast.
- A video is made at the premiere in Berlin.
- A second video is made at Villeurbanne by Charles Picq. This video includes close-ups, hence details in the gesture, but not all the dancers can be seen.
- After September 1988 performances, Dominique Noel teaches her role to Sylvie Giron.

on memory (they had not danced this duo) but on a video recording that is in itself two-dimensional. The problems Sylvie had identified were related to a certain ‘flattening’ of the gestural space, rich in diagonals.

Did the notation itself prove to be the problem in documenting this extremely flexible arm movement? To maintain coherence in the notation, I had made a deliberate choice in the treatment of this duo. I had used a very ‘segmental’ writing, deconstructing the movements of the arms, forearms, wrists and hands, at the risk of giving a very angular impression of the dance. I had cautioned the reader of my notation about this ‘contradiction’ between the style of transcription and the gestural style. Perhaps the chasm between the internal logic of a transcription and the corporeal logic of a movement had been too wide?

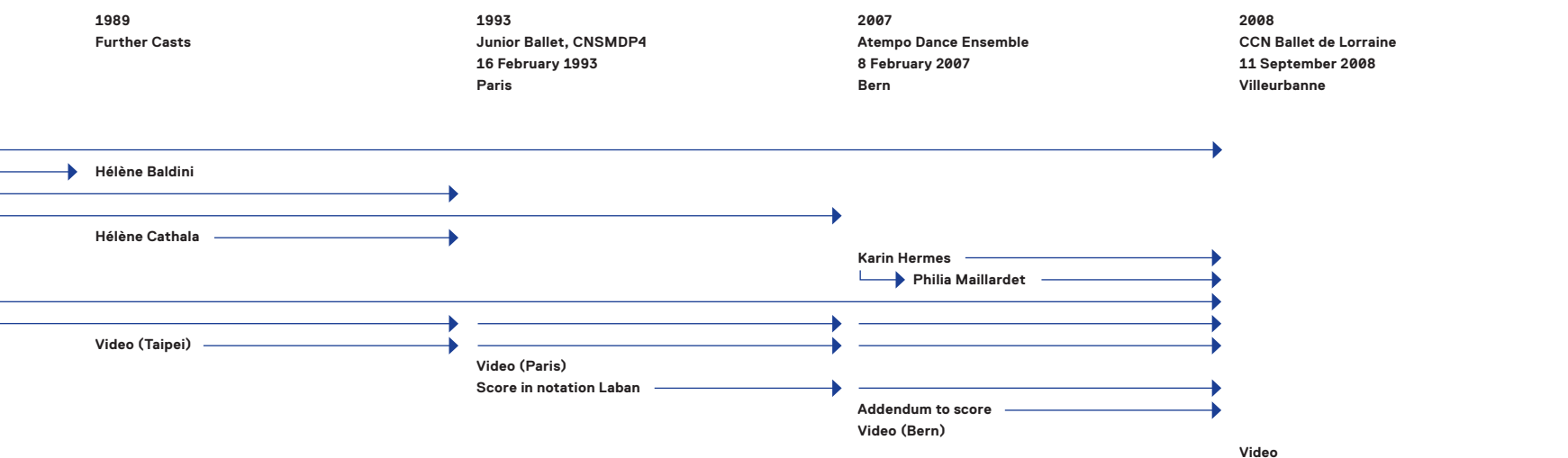
2010

Until now, Sylvie Giron and I have not yet had the time to further contemplate *Duo Spaghetti*, the case study that we selected. However, we will soon be able to commence real work on it during an upcoming workshop organised in August 2010 by the Centre national de la danse in Lyon. Sylvie Giron will be holding

a two-week workshop entitled *Transmission et traces* (Transmission and Relics).

The ‘fundamentals’ of Bagouet, the style, the relics and the ways of using a legacy in a contemporary process are crucial issues to be tackled in the workshop. The case study of the *Duo Spaghetti*, assimilated as part of the workshop, will allow us to compare the accounts and experiences of Dominique Noel, original performer of the duo, Sylvie Giron, performer who took over the role and me, who archived it several years later during a revival.

The timeline/grid (above) on the accompanying page describes in a synoptic manner different stages in the original makings/revivals, the various persons who contribute in each revival as well as the multiple sources generated at each stage. It shows how sources and transmitters could become references in subsequent revivals. This accumulation through time is inevitable. Each new document produced during a revival progressively increases information on the choreography, but this stacking up of remains also blurs the link with the original version. Is the veracity of dance to be found in some sort of common nucleus that binds all these documents, an



- Later on Sonia Onckelinx teaches her role to Hélène Baldini.
- A video is made in Taipei in 1989, with both Sylvie Giron and Hélène Baldini on stage. This video is made from the top of the theatre and useful as a reference to see all the dancers and floor paths. However details of gesture are not visible.
- Hélène Cathala has entered the company and dances in Taipei.
- In December 1992, choreographer Dominique Baouet dies. Soon after, les carnets Bagouet are created. The company remains in activity until the Summer of 1993.
- *Nonette 2*, the last 20 minutes section of the piece – which includes *Duo Spaghetti* – is restaged for the Junior Ballet, a student company. Fabrice Ramalingom and Hélène Cathala, dancers of the company restage from memory and videos. As none of them danced the *Duo Spaghetti*, the sources for this duet are the videos.
- A Labanotation score is made by Marion Bastien during the restaging. A video is made at the premiere, and eventually used for the score making process.
- Other restagings are done by various restagers in 1994, 1995, 1998, 2000, 2004, mostly for students, but have been left out this case study.
- Karin Hermes restages *Nonette 2* for Atempo Repertory Dance Ensemble. She uses both the notation Laban score (based on 1993 version) and the video provided by Les carnets bagouet (September 1988 version). Philia Maillardet is one of the dancer who learn *Duo Spaghetti*.
- Catherine Legrand, dancer in the original cast (but not in *Duo Spaghetti*) came for a final coaching.
- Karin Hermess mentioned that it would have helped her to have the video of the 1993 version to correspond to the score. She wrote an addendum to the score after the restaging.
- Sylvie Giron restages the whole piece for the CCN Ballet de Lorraine.
- For *Nonette 2*, Karin Hermes and dancer Philia Maillardet collaborate to the restaging, using as sources the score and their memory of the 2007 version.
- Sylvie Giron who danced *Duo Spaghetti* in 1988, a few months after the creation, felt that some features were missing from the version taught by Hermes and Maillardet and made changes, using her own memory and the Taipei video (1989) to remember floor paths on stage.

‘average’ of the divergences and contradictions between one document and another?

While we can probably speak of a certain ‘steadfastness’ of the restagings relative to the ‘original’ version, as per greater or lesser divergences from the referential model, it must be stated that each restaging is always an interpretation. For this reason, each member of the Carnets Bagouet wishes hereafter to clearly ‘sign’ every reprise of the pieces, and thus, to take up responsibility for their interpretations and artistic choices.

1 The trajectory of this association was recorded in a book: *Les carnets Bagouet. La passe d'une oeuvre* (published by Les Solitaires intempestifs, Besançon, 2007).

2 A list of the transmissions is available on the website of the Carnets Bagouet: www.lescarnetsbagouet.org

3 During this production, the Carnets Bagouet and I together applied for a subsidy to the Ministry of Culture so that I could notate *Première nonette* and complete the written records of that piece. Our application was unfortunately not selected.

Thanks to: Sylvie Giron, Anne Abeille, Michèle Rust, of Les Carnets Bagouet. Translation by Karthika Nair.

Gaby Wijers, Vivian van Saaze & Annet Dekker

What Visual Arts Preservation Can Learn from Dance Reconstruction: An Introduction to the Current State of Research Within IMK

In the interdisciplinary *Inside Movement Knowledge* project the research group from the Netherlands Media Art Institute¹ (NIMk), Annet Dekker, Vivian van Saaze and Gaby Wijers² are looking into the parallels and differences in preservation, documentation and knowledge transfer in media art and dance.

Media art works are often created for site-, platform- and time-specific occasions, and demonstrate specific vulnerabilities in terms of the contexts and technologies on which they are dependent. Contemporary (digital) artworks are often dynamic (not static), object based end products; similar to variable performances. These artworks can be understood as artistic events; characterized by generative processes and changing time. In order to be able to present these works in the future it is important to understand what is important to preserve and how to capture, define and transmit the ‘core’ of the art work. Inspired by the *Variable Media Network*³ in media art preservation we understand this core or ‘essence’ of a media art work more and more in terms of its behaviours and in the effects these behaviours produce, rather than in terms of the material

nature of its components. Where visual arts preservation mainly deals with objects, materials and the notion of authenticity and originality, media art preservation is mainly not based on physical manifestation: we deal with increasingly ephemeral technological components. Furthermore, the original ‘authentic’ state often varies greatly through the concept or course of different presentations. This challenges the traditional fine art preservation concepts of authenticity and originality.

Because in the media arts field, we are in need of alternative modes of preservation, the approaches towards documentation and preservation in contemporary dance should be an interesting one. Can we preserve the artwork by conserving its traces? Can we use a score or notation for documenting artistic events? And what documentation strategy do we need to make it possible to interpret and adapt it to new (technological) contexts?

Building on a long history in the production and presentation of video- and installation art over the last 15 years NIMk is carrying out a research programme on the preservation and documentation of media art: video art, installations and live events in order to identify



↑ Emio Greco | PC performance danced by Barbara Meneses and Emio Greco in Extra Dry version from 2003, photo by Mattias Zolli, 2003.

and understand what it is that needs to be preserved and to develop new methods, tools, language and services to deal with this. NIMK carries out national projects to preserve and present (and to experience) both today and tomorrow the Dutch media art heritage and holds the main media art collection in the Netherlands, the national repository and infrastructure. NIMK's preservation team is also well known for initiating and participating (in)case study based research, (inter)national collaborative research projects and transfer of knowledge in the field of media art documentation and preservation.

One of the main conservation research projects in recent years was *Inside Installations*:⁴ 'For the past few decades museums have been collecting installation art works produced with non-traditional materials and media. Authenticity, artistic intention and interpretation are important factors which play a role in decision-making on conservation measures. Setting up an installation requires obtaining an in-depth insight into the artist's working method and intentions, collaborating with technical specialists, and accounting for the significance of the materials and techniques.'

Within *Inside Installations*, methods and ethical views were developed specifically for the conservation of installation art. The project took place in the framework of the EU program Culture 2000 and involved 30 museums and institutions in six European countries conducting research in the form of 33 case studies. These included complex multimedia installations works by Suchan Kinoshita, Ulrike Rosenbach, Jeffrey Shaw and Nam June Paik. A rich website holding all components can be found online and a conference is scheduled in June 2010.

Through sharing their experiences, the partners collaborated to develop guidelines for the preservation, re-installation and documentation of installation art. NIMK participated in case studies and researched specific forms of documentation. Complete registrations of the installations were made according to the developed installation registration model. Based on this model, documentation includes not only a description and material specifications of each component, but also a description of the properties, function and meaning of that particular component and an annotation to make it possible to

interpret and adapt it in the future. Inspired by this project, Scott deLahunta and Marijke Hoogenboom invited NIMK to participate in the project *Inside Movement Knowledge*. The questions and topics NIMK's research group wants to address are:

- Conservation in any domain implies much more than simply preserving the physical object. However, in visual arts the most radical and rare preservation strategy is to reinterpret the work each time it is recreated. In dance this is a more common strategy: reconstruction/reinterpretation / re-staging / recreation. Since also re-installing media art works is more and more seen as an event and as re- and co-production, fine art can perhaps learn from dance in this respect. What are the essential elements that absolutely need to be preserved if the dance piece is to retain any integrity into the future? What is essential to the determination of originals and authenticity of the work?
- In *Inside Installations* and other contemporary art preservation projects, conservators use an interview procedure, developed by the ICN (Netherlands Institute for Cultural Heritage).⁵ These interviews are focussing on the creation, working process and artistic intention. Scenarios with different stages and questions addressing the 'creative process', 'use and meaning of materials and techniques', 'influences and (art historical) context', 'meaning and ageing of the art work', 'deterioration' and 'conservation/restoration' are drawn up as a general outline for the conversation. We would like to look into the ways this existing artist's interview practice might be applied to the documentation of contemporary dance. Another type of question is who is the best person to be interviewed; the choreographer, the dancers, the repetitor?⁶
- Apart from gathering data and documentation about an artwork, describing the work in an appropriate annotated formal model is an important step in the process of describing. Within the preservation and documentation research diverse registration models are developed. In what way can these models that are used to document and describe media art or complex media installations for the purpose of

re-installation, contribute, or be applied to the documentation of contemporary dance?

- Looking into documentation, registration and transference, the contemporary art field refers to the notion of score. Why are written scores and notation as preservation method not common in contemporary dance?⁷ What is the method of knowledge transfer from artist to curator, assistants or others for future presentations? In what ways is transference within dance different than within media arts? Is the subject of 'knowledge transference' somehow more in evidence in dance practice (as an inevitable aspect of teaching which traditionally takes place from one body to another) than in fine art practice? Can fine art learn something here from this embodied aspect of dance?⁸

The starting point for the NIMK team was to develop a model for the documentation of creative choreographic processes. We were looking into capturing of media art and contemporary dance performances, mediation for re-enactment and representation and parameters of change/restrictions (what is possible, and what is not possible) and if these are important to know for future recreations. We did this by categorizing and classifying relevant information, starting with Capturing Intention, researching EG|PC's work, past projects and publications. Next to this content we compared and evaluated documentation models already in use for capturing media art, looking at oral interviewing practice for preservation and researching dance analysis, notation and reconstruction to find an optimum form defining, formulating and structuring the relevant data. Since we could not manage logistically to capture a new dance work during creation, we focused increasingly on a more global documentation and model that would provide an insight into how we might recreate or rehabilitate certain key works in the future. Therefore, we have refined our aim for the IMK project to defining a generic model for documenting *Extra Dry*, a dance performance by EG|PC that captures all elements needed for reconstruction. *Extra Dry* is the third part of the trilogy *Fra Cervello e Movimento* (translated as: Between Brain and Movement). *Fra Cervello e Movimento* is a set of three performances—*Bianco*, *Rosso*, *Extra Dry*. Where *Bianco* and *Rosso* are

solos *Extra Dry* is a duet, a choreography and the company's first big stage co-production and one that has been staged for over 10 years with different casts. Our research has focused on the artistic intention and critical elements that need to be preserved if the piece is to retain any integrity into the future as well as the re-creative process. Therefore, of keen interest to us is the artistic intention behind significant changes in the sequence of existing performances of *Extra Dry*.

We are proceeding now by collecting, categorising and classifying all of the relevant information derived from *Extra Dry*. Our goal is to develop a model (graphically represented) that will then be tested and refined. We started by annotating secondary literature, interviews and technical information provided by the company. From reviews, theory, preservation, notation and dance reconstruction texts we selected quotes with interpretations of significant elements for *Extra Dry*, the work, working methods and context of EG|PC works and categorized these in the concept documentation model. In the documentation model, a distinction is made between static and dynamic information. We categorize selected quotes related to the intentions of the maker, to concepts related to the work, creative process and performance. Followed by occurrences, parameters, components, technical specifications, taking into account various situations/presentations, looking for the ideal situation and minimal requirements and context. In interviews with EG|PC and others, we have verified the estimations and parameters that were discussed. The model is constantly under construction, being fine-tuned and adjusted during the whole process.

A written score with notions of movement and time framing, technical plan and cues and play list will be added to the appendix of the model. We are not looking into representation of movement or visualisation of movement dynamics that underlie the structure of the performance. For the transfer of EG|PC's movement vocabulary and method, the installation *Double Skin/Double Mind* is in our point of view the instrument suited for movement transfer. Although current documentation research in media art is expanding to include user experience, in the scope of this project we are not able to include the relevance, methods and

mapping methods used for this live element of media art.

Here is a sample of the type of information we are collecting: we are looking for what is considered to be of core importance relative to the case of the individual dancers, who are varying over time. In the first performance by Emio Greco and Andy Deneys in 1999, both dancers were physically similar: same length, both male with shaven heads, similar corpus, but different in age; one elder and more experienced than the other. In the next 'version' since mid-2000 Barbara Meneses replaced Deneys and gender and experience changed. In 2006, *Extra Dry* was danced by three dancers instead of two, male and female, one Asian performer. Whereas physicality and height, of Ty Boomershine and Victor Callens, in the performance in 2008 were different in 2009, when it was performed by Victor Callens and Vincent Colomes, the differences in age (experience) and two male performers had returned. The physical differences continued, but now they both had hair. Our questions relate to the significance of the visual characteristics of the dancers for *Extra Dry*? Does *Extra Dry* require a visual similarity and background of the dancers and if not, why not? Does gender, amount, age, ethnic background, length, hair etc. make a difference?

It is a work in progress. As we continue to collect, classify and categorize all of the information components we will need for the model we are beginning to look into visualisation now. Furthermore Barbara Meneses and Bertha Bermúdez will work on a written score with indications for movement, positioning, time and technical cues. After comparing and analysing the video registrations with the score we will question the technical cues and scenography. When we have capture all of this we hope to have all the components in concept. The documentation model can be used as a tool for annotation and together with the score and installation should give inside knowledge in the elements that absolutely need to be preserved if the piece is to retain any integrity into the future.

Within the IMK project we are fortunate to have the opportunity to look into the documentation, preservation and knowledge transfer in a different discipline. We are astonished, amazed, puzzled and inspired by each other's traditions and practices. Two parallels and differences we have not touched on yet are related to 'stakeholders and caretakers'. In contemporary

art conservation there are several stakeholders such as: conservator, artist, curator, audience, technician etc. How do these roles (and subsequent perspectives on the creative process and what is valued in terms of documentation) relate to those in dance? Is it possible for us to map these roles in fine art and dance (for example are we missing out on the perspective of the curator?) In media art, more and more producers, festivals and institutions are considering themselves to be the caretakers of their archive of vulnerable media art works they have produced and presented. How does that strategy relate to those in dance? EG|PC and the research group Art Practice and Artistic Development of the Amsterdam School of the Arts are making a huge effort to research the transfer and preservation of dance, others, too, are making efforts. What are the (national) strategies needed to keep trace of our *oeuvre* of contemporary dance heritage? IMK represents an important milestone in the field of dance documentation and preservation. Will IMK provide a new framework, by connecting multiple disciplines, experts and perspectives to distribute the responsibility for preserving dance memory?

- 1 <http://www.nimk.nl> (accessed 16 March 2010)
- 2 See author bios in the colophon
- 3 <http://www.variabilemedia.net> (accessed 16 March 2010)
- 4 <http://www.insideinstallations.org> (accessed 16 March 2010)
- 5 See Vivian van Saaze's essay in this issue: 'The Interview as Knowledge Production Tool in Contemporary Art and Dance Documentation', pp 18–21
- 6 See Marion Bastien's essay in this issue: pp 12–14
- 7 For an overview of these models see Annet Dekker's essay in this issue: 'The Art of Documentation', pp 22–27
- 8 There is a big discussion in the dance field on this topic, too big to include it in this introduction; see for instance 'Reconstruction / Recreation: Reflections' practice and esteem of repertoire by Karin Hermes-Sunke, ICKL Proceedings, 1999



↑ Emio Greco|PC performance *Extra Dry* close up of Andy Deneys original cast, photo by Jean Pierre Stop, 1999 / ↓ Emio Greco|PC performance *Extra Dry* danced by Andy Deneys and Emio Greco, photo by Jean Pierre Stop, 1999



↑ Emio Greco | PC performance Extra Dry close up of Emio Greco, photo by Jean Pierre Stop. 1999 / ↓ Emio Greco | PC performance 1, 1998, photo by Jean Pierre Stop

Vivian van Saaze, Annet Dekker & Gaby Wijers

The Interview as Knowledge Production Tool in Contemporary Art and Dance

Art & Dance Documentation

1. Introduction

What do we need to know in order to be able to recreate, re-perform, or in other ways bring a work of fine art or dance into the future? Coming from a background in contemporary art conservation and documentation, the aim of the NIMk research team is to explore to what extent the methodologies developed for the domain of contemporary fine arts are considered useful for the overall goal of 'developing a model that can be used to document a dance piece for the purpose of its perpetuation.'¹

This article concentrates on the artist interview as a knowledge production tool developed in the domain of conservation of contemporary art. The central question is: To what extent is the existing artist interview approach helpful for capturing information on contemporary dance practices? In order to explore to what extent these existing interview procedures are transferable to the domain of dance conservation, we studied the documents and working methods of artist interview projects carried out by several conservation bodies: Netherlands Institute for Cultural Heritage (ICN), Foundation for the Conservation of Contemporary

Art (SBMK), and the International Network for the Conservation of Contemporary Art (INCCA).²

The first section of this article will briefly address the origins and current practices of artist interviews as conducted in the field of contemporary art conservation. In the next section, some of the theoretical and practical issues involved with artist interviews will be considered. The article concludes with a first attempt to identify relevant parallels and differences between artist interviews and interviews for the purpose of dance documentation, and describes the NIMk research approach towards interviews in the context of its ongoing research into the work of EG|PC.

2. A Brief History of Artist Interviews in the Context of Contemporary Art Conservation

Around the 1980s contemporary art museums put a new research topic on the agenda: the conservation of contemporary art. The conceptual, unstable, variable or processual character of many contemporary artworks challenges the conventional object-oriented approach of fine art conservation. Unlike traditional painting and sculpture,

Interview Structure Developed for Contemporary Art Conservation

In order to explore to what extent the methodologies developed for contemporary art conservation purposes are useful to the domain of dance conservation, reports on previous artist interview projects carried out by several conservation bodies were studied, notably the 'Concept Scenario for Artists Interviews' and the 'Guide to Good Practice Artists Interviews'. Both documents are informed by artist interview projects conducted by the Netherlands Institute for Cultural Heritage (ICN), Foundation for the Conservation of Contemporary Art (SBMK), and the International Network for the Conservation of Contemporary Art (INCCA). The documents are accessible through the INCCA website (www.incca.org).

The interview procedure for the purpose of contemporary art conservation is described as follows:

'The interviews' main focus is on the creation, working process and artistic intention. The artists were invited to describe step by step their practice of working, the choice of materials and intentions behind it, their views on the appearance of the work and ageing processes, and finally on the approaches followed for the conservation of the works. Rationale for organising a conversation according to the 'life cycle of the artwork' (starting with the creation and ending with practical issues of restoration & treatment) is that knowledge needed for conservation can be reached through a profound understanding of the creation of and intentions for the work.' (www.incca.org)

At the heart of the artist interview preparation is the development of an 'interview scenario' which serves as a general outline for the conversation. The scenario provides a general indication of relevant topics and

can be adapted according to specific interview requirements. The interview scenario is based on a structure consisting of six categories and is depicted as an upside-down triangle figure. The structure of the model indicates the course of the interview – moving from general questions to more specific questions relating to concrete artworks and specific examples. The model follows the general 'life story' of an artwork: the first stage of the interview focuses on the creation process and related meaning after which the artwork enters the public domain and questions focus on aspects of exhibition, transportation and conservation.

Beside a further explanation of the structure, the documents 'Concept Scenario for Artists Interviews' and 'Guide to Good Practice Artists Interviews' offer several suggestions on how to conduct interviews effectively. In the course of time, the interview scenario and

the guide to good practice have been adopted by individual conservators and researchers – and adapted to their own professional context. To facilitate the exchange of these recorded artist interviews, their metadata is made accessible through the INCCA Database for Artists' Archives (IDAA) (see also: www.incca.org).

Currently, the Foundation for the Conservation of Contemporary Art is preparing an extensive resource book covering previous artist interview projects: 'The Artist Interview. A Contribution to Qualitative Research for curatorial and conservation Practice in Contemporary Art.' (forthcoming 2011), Amsterdam: Pallas.

contemporary art works often include obsolete technologies and ephemeral materials. Contemporary art forms such as conceptual art, installation art, and performance art are not always made for eternity and inherently address the notion of change and variability in their conceptual framework.

Besides these differences in artistic production, another major difference between art from past centuries and contemporary art is that with the latter, the contemporary artist is often available for consultation about the conservation of his or her work. Indeed, as a consequence of the complex nature of many contemporary art works, consulting the artist about the materials used, working practices and related meanings is recognized as a vital tool in reconstructing the artist's intention in order to maintain the integrity of the work of art and the intentions behind it (f.e. Hummelen and Sillé 1999; Laurenson 2003; Depocas 2003).

The first example of artist consultation for conservation purposes has been traced back to the year 1939 when the Committee of Paintings of the Community of Amsterdam sent a questionnaire to a number of artists who had sold their paintings to the Stedelijk Museum Amsterdam (Hummelen and Scholte, forthcoming 2011).³ Although such written questionnaires are still sometimes used by conservators, from the late 1990s onwards conducting semi-structured interviews directed towards the conservation of contemporary art has become more popular because face-to-face, in-depth interviews allow for more flexibility and stimulate open conversation, as opposed to the more restricted questionnaires. (Mancusi-Ungaro 1999)

Today, the artist interview has become an important tool in conservation of contemporary art. Increasingly it is becoming common museum practice to conduct an artist interview once an artwork is acquired or when questions about its conservation become apparent. At some of the larger institutes the artist interview has already been incorporated in standard acquisition procedures. At the Stedelijk Museum voor Actuele Kunst (S.M.A.K.) in Ghent (Belgium), Tate Modern and San Francisco MOMA, for example, newly acquired works are accompanied with a recorded artist interview in front of the art work, ideally prepared for and conducted by a conservator and curator.

3. Theoretical & Practical Considerations

Although the artist interview these days is considered an indispensable tool in conservation practices, there are of course some theoretical and practical problems to be considered. In conservation theory today, the interview format is no longer treated as a one-way, straightforward, value-free tool, but rather is treated as a topic in itself and is increasingly met with methodological reflection. While some of these considerations are more or less specific to artist interviews for the purpose of conservation (3.1 and 3.2), others apply to the interview format as a knowledge production tool in a more general sense (3.3).⁴

3.1 Artist Interviews and the Problematic Notion of Artist's Intention

At the heart of artist interviews is the related—though problematic— notion of 'the original artist's intention' and conservation's goal to present the artwork as the artist originally intended it to be seen and experienced. Yet, to what extent can the original artist's intention be established and articulated? The origins of this principle in fine art have been traced back to the late 19th century with the emergence of the natural sciences and conservation laboratories claiming that advances in scientific analysis raised the possibility of identifying the artist's original materials and techniques. Around the same time a separate debate on artist's intention arose when Wimsatt and Beardsley (later coined as 'anti-intentionalists') published their influential article 'The Intentional Fallacy' in 1946, in which they argued, contrary to the so-called intentionalist view, that artist's intentions are neither available nor desirable as a standard for interpreting art. Although this text by Wimsatt and Beardsley provoked much debate in art criticism, literature criticism and philosophy, there was little if any crossover on the subject between these circles and art conservation (Dykstra 1996). In the realm of conservation, truthfulness to the 'original artist's intention' can be said to remain the driving force behind many conservation decisions.

In traditional conservation theory and ethics, artist's intention and authenticity commonly refer to a fixed, past moment in time; ideally the work is frozen in an ideal state—often the state it is supposed to have had at the moment of its conception or of its acquisition. Like the notion of authenticity, the concept of intention is

strongly linked to the notion of the original object, referring to a single, past moment in time, and in this respect it is a concept of timelessness (Albano 1996: 183). With non-traditional contemporary artworks, such as performance or installation art, however, this notion of an 'ideal state' fixed in time is often untenable, like in dance. Due to the particular character of many contemporary artworks the notion of art as a 'fixed' material object is highly problematic and conservation of contemporary art becomes a matter of managing inevitable change.⁵ In terms of artist interviews, this means that questions may increasingly focus on the possibilities and limitations of change rather than on the ideal state of a fixed and frozen artwork.⁶

3.2 Authorship, Authority & Validation

In the fine art conservation community it is generally understood that—because memory is unreliable and attitudes may change throughout the lifetime of an artist—data from later interviews is less 'truthful' to the artist's original intention than data produced at a time close by the conception of the work. Reliability and truthfulness of the information is thus measured by the proximity to the moment of creation or to the moment that the artwork enters a museum collection. In acknowledgement of the fact that an artist's attitudes towards the conservation of their work may change over time, increasingly, interviews with the same artist are conducted more than once at a certain interval.

Moreover, it should be noted that, although it is widely acknowledged that interviews with artists serve as valuable documentation, this does not imply that the artist's opinion is necessarily implemented in treatment or conservation decisions. Sherri Irvin for example reports how the National Gallery of Canada resisted an alteration to an acquired art work proposed by the artist Jana Sterbak for the reason that 'a change in the display undermines the work they initially acquired.' (2006:154). Glenn Wharton, conservator time based media at MOMA, New York further explains: 'When the artist is alive and actively expressing his or her intentions, the focus shifts toward documenting and honoring the artist's interests. Problems arise when artists change their mind or express interests that are either unachievable or undesirable by current owners. Some artists recommend conservation strategies

that dramatically alter their earlier work. Some prefer conserving their own art using methods that contradict conservators' codes of ethics, such as repainting surfaces and changing original elements. Artists claiming continued rights to alter their work can come into conflict with owners, particularly when greater value is assigned to works from an artist's earlier period.' (2005: 165)

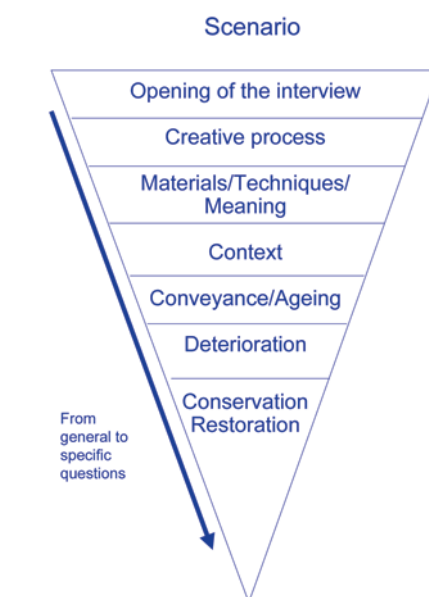
Thus, although the artist's voice in matters of conservation is thought to be of vital importance, the artist is generally considered to be one amongst other stakeholders, such as conservators, curators, scholars and the public. Collaboration with the artist on matters of conservation may take the form of negotiation. In a report from the Tate on a Carlos Garaicoa case-study it reads: 'Negotiating the relationship with the artist, while the artist is still very much involved in the work, is one of the challenges of contemporary art conservation.'⁷

3.3 Interviewer, Context & Openness in Methods & Motives

In the development of strategies for the conservation of contemporary art also other issues of validation and provenance are gradually brought to the attention. Especially the last decade shows an increase in methodological concerns towards the interview as knowledge production tool. Such methodological considerations are often informed by insights from other fields that use interviews as their primary tool in data collection, such as oral history studies, anthropology, and ethnographic research.⁸

In an article from 2004, Hummelen and Scholte for example stress the need for verification of data and a better definition of roles within the interview and documentation process concerning contemporary art conservation. One of the methods to tackle issues of validation and verification used for ethnographic data is (reflexive) triangulation. This implies a comparison of different kinds of data from different sources to evaluate whether they support one another. In terms of artist interviews this could translate to interviewing other informants such as artist's assistants, conservators, other experts and the public.⁹

Although the status of ethnography as a science has been debated and ethnographers have been discarded as 'merely subjective story tellers',¹⁰ the extensive experiences with conducting interviews and related concerns



↑ Video stills from an interview with Emilio Greco | PC / ↓ Artist interview scenario developed by the ICN and SBMK during a pilot interview project (1998-1999), Source: www.incca.org/files/pdf/projects_archive/1999_concept_scenario_artist_interviews.pdf

are considered to be helpful for the further development artist interviews as a means of knowledge production and documentation. An important insight taken from ethnographic research, for example, is the acknowledged fact that, in the case of in-depth interviews, there are always two active participants: the interviewer and the interviewee. In the context of artist interviews this means that rather than merely extracting information from the artist, the interviewer plays a constituting role in the production of knowledge gained during the interview.

Thus, although the concept of intention suggests a one-way knowledge transfer (from artist to interviewer), the interview format inherently implies a two-way knowledge process; artist and interviewer are constructing knowledge together through their specific interaction. In social sciences, a vast amount of literature is dedicated to interview practices and the question of how to conduct interviews effectively by enhancing the quality of this interaction. In these studies on the interaction between interviewer and interviewee, particular attention is focused on issues of self-awareness, integrity, openness, context, and building trust.¹¹

Influenced by the insights of qualitative social sciences, in conservation theory and practice it is now also acknowledged that artists' responses may indeed differ depending on how, by whom and under what circumstances they are interviewed.¹² This awareness calls for a reflexive approach on the part of the interviewer during preparations, the actual interview, as well as interview assessment. Examples of issues to consider are: impact of question formulation, background, motives and blind spots of the interviewer, tone, recording devices, location etc. Moreover, the awareness that these aspects may shape the interview and co-construct the information gathered during the interview also urges the interviewer to be transparent towards methodology and provenance.

4. Interview Approach of the NIMk Research Team

In the context of the IMK research, the NIMk research team drew upon existing interview practices in the conservation of contemporary art. Besides fruitful parallels between interviews conducted for art conservation purposes and interviews conducted for dance documentation purposes, however,

we also came across numerous differences. As mentioned before, the interview scenario developed for contemporary art conservation, for example, represents an object-centered approach. Although questions about working process are included, the artist interview's main focus is generally on the outcome of the process, e.g. the physical work. For the context of dance, however, we needed to shift the focus to the creative process and the different versions of *Extra Dry*—trying to discover the parameters of change: the possibilities and limitations of variability in terms of movement, sound, duration, intention, costumes, stage set etc.

Taking into consideration the theoretical and practical issues of doing interviews for the purpose of documentation—and in order to be able to adapt and reflect on the interview process as we went along—we decided to conduct several interviews with the choreographer Emilio Greco as well as with Pieter Scholten, Bertha Bermúdez, several of the dancers, as well as members of the technical crew. Which questions work and which don't? How to move from specific to more general? How to deal with different perspectives and issues of provenance?

As part of the documentation process, we started off with a detailed and extensive preparation of each interview by analyzing a diversity of written primary and secondary sources on the work of EG|PC in general and the different versions of *Extra Dry* in particular. To prepare for a guided, though open interview we drafted a 'scenario'—in accordance with the interview procedure developed for contemporary art conservation [see below] instead of a fixed questionnaire; the topics ranging from creative process and reasoning to more specific technical information. Each interview is prepared for and conducted by a team of interviewers representing different backgrounds. All interviews are recorded by means of audio and are made into transcripts. After reviewing the first interview we decided to also record future interviews on video in order for us to record particular gestures that were made by the choreographer and dancers to demonstrate certain movements.

As this is still work-in-progress, we are currently in the midst of processing the information produced during the interviews conducted so far as well as preparing for future interviews. While being aware that conducting interviews is only one

of the tools available, our efforts to capture and document *Extra Dry* include other explorations such as observation and participation during workshops given by the EG|PC company as well as analyses of rehearsals, live dance performances and recordings of previous performances of *Extra Dry*. After all, although considered of vital importance, the interview is far from the only knowledge production tool available.

- 1 See the article by Gaby Wijers on the overall goal of the NIMk team in the context of the IMK project and the article by Annet Dekker on the process of documentation in the context of our case study *Extra Dry* which has been performed in several versions. Questions that emerge are: What are the essential elements of this work (in its 'finished' condition) that should be captured so that the documentation better reflects those invariant properties that make *Extra Dry* the artwork that it is. How do new performers or changes in music, lights, set effect *Extra Dry*?
- 2 www.icn.nl, www.incca.org and www.sbm.nl. See the side box in this article for a brief explanation of the documents on artist interviews developed in these projects. p19
- 3 Other early initiatives of gathering information on materials and techniques by living artists are the German *Malmaterial und seine Verwendung im Bilde* (1921) by Max Doerner, and Ralf Mayer's *The Artist's Handbook of Materials and Techniques* (1940).
- 4 Parts of this research have also been addressed in: Van Saaze (2009a)
- 5 Laurenson 2006, van Saaze 2009b.
- 6 See also the article of Annet Dekker in this volume and her discussion of the Variable Media Questionnaire, pp22–27
- 7 www.tate.org.uk, accessed December 2009.
- 8 See for example: Hummelen and Scholte 2004; Wharton 2005; Huys and Buck 2007; Van Saaze 2009a.
- 9 Conducting audience interviews for the purpose of documentation is still in its infancy. Yet, researchers Lizzie Muller and Caitlin Jones have recently conducted an interview project with members of the audience for the purpose of documentation and conservation of time-based media artworks (Muller 2008).
- 10 Critics have, for example, questioned the validity of the interview as a scientific research method arguing that: 'there can be no scientific analysis of interview-based data because one interview, as a unique event, cannot be compared to any other' (quoted from Aunger 2004: 43).
- 11 See for example: Aunger 2004; Chirban 1996; Hammersley and Atkinson 1983; Walsh 1998.
- 12 See also: 'Competing Commitments: A Discussion about Ethical Dilemmas in the Conservation of Modern and Contemporary Art' In: Getty Conservation Institute Newsletter 24.2 Fall 2009.

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The Art of Documentation

'The forms that documentary work assumes are as numerous as the needs from which they are born.' Suzanne Briet, *What Is Documentation?* (1951)

1. Documentation: A Short Introduction

Documentation is the process of gathering and organizing information about a work, including its condition, its content, its context and the actions taken to preserve it. Documents have always played a central role in the writing of history. They provided the physical evidence along which lines history could be written down. For the writing of art history people relied for a long time on the art objects themselves, e.g. paintings or sculptures. But when artworks became prone to obsolescence or were only meant to exist for a short period the value of documentation changed, it became the only 'tangible' thing people could fall back on. It was in the nineteenth century that a shift in the documentation of art manifested itself. Previously it was regarded as a useful way to describe, identify and reproduce works of art. But the growing need and increase in standardization methods led to a new way of thinking about documentation that also resonated

in the arts.¹ Scientific methods were introduced that promised relief from the often subjective descriptions and personal restoration processes. It was argued that scientific knowledge, which was acquired through objective observation and interpretation of the facts, would lead to a better understanding and treatment of the objects.² In that period documentation became an integral means to construct ideas in and about the arts, which brought about a new critical way of thinking. Words like system, structure, and logic surfaced and led to the questioning of the image itself. Furthermore the meaning of images and signs became important focal points in discussing art.³ This 'process of rationalisation' can be traced in all traditional art disciplines; from the use of storyboards in film and textbooks in theatre to axonometric drawings in architecture, 'non-perspective' space or assemblages in painting and the way print and graphic design became important elements in writing and poetry.

The history of dance shows a slightly different tradition. Although there are some notation practices⁴, dances survived mostly through what is called 'vivid present'—the here and now: choreographies

survive over time because they are kept in the repertory. They are passed down in a performative manner from dancer to dancer (Thomas 2004: 33). In the mid 1980s an increasing concern for the reconstruction and preservation of dance can be observed. The previously barely documented modern dance tradition was revisited, leading among others to an interest in the reconstruction of famous dance innovators like Rudolf Laban and Mary Wigman.⁵

There are many different approaches and also there are numerous reasons for making documentation—it can be used for:

- publicity and presentation;
- reconstruction/preservation;⁶
- describing processual changes;
- developing an aesthetic and/or a historical 'framework' or reference;⁷
- education;
- experience and/or the working process of the artist(s).

Documentation is practised in every art form and it involves the following questions:

- Information: which facts should be captured to present the work in the future?
- Structure: how to structure these facts and documentation into information?
- Registration: which registration form is the most suitable?

To continue, traditionally, documentation concerned three types of activities:⁸

- Research: locating the relevant data.
- Preservation: perpetuating the relevant data.
- Dissemination: making the data available.

As said before, the traditional documentation strategy for the conservation of art is focused on describing the object, in the best objective way possible.⁹ In some cases intuitive knowledge (information about the artist's intention and aesthetic and historical considerations) is taken into account,¹⁰ but most methodologies rely on material measurements, emphasizing a way of structuring, a use of systems and logic that is reminiscent of scientific research. With the arrival of more and more live, ephemeral, networked, processual and obsolete works of art, documentation—as the physical remaining trace of a work—became the centre of conservation strategies and new ways of thinking about documentation practice emerged.¹¹

At the same time the notion that documentation is a subjective process where selection criteria are of great importance is more widely acknowledged.¹² This has led to a working process in documentation where provenance and transparency have become important positions.

In our research we will focus on documentation as a means for reconstruction.¹³ In which the creative process of the choreographer and the dancers is one of the key elements for reconstruction. We will not concentrate on a specific EG|PC dance vocabulary or the dance movements, but develop a model for capturing the creative process and the core elements of a performance. This model could therefore also be interesting for a broader group of contemporary dance choreographers and/or dancers.

1.2 Documenting Change and Ephemerality

In 2004 a large scale international research was set up, Inside Installations, which focused on challenging prevailing views of conservation.¹⁴ The case studies on artists' installations brought about a wealth of research results on specific cases and practical guidelines. At the same time new questions arose during the investigation of computer based installations. These ranged from technical to theoretical and artists' intentions. For example, issues around the storage and maintenance of hard- and software; what is the life span of computer based installations? How to compare sound and image quality? How to keep the authenticity and artist's intention? Due to the technical components will reconstruction become retro-kitsch? Will guidelines that are written now still be legible in fifty years? Should we note down historical changes, are these dating the work or is the technical progress part of the work? What is the role and responsibility of the artist, conservator and curator?

When discussing a method of documentation for contemporary dance the questions multiply. At times it seems almost a paradox to fix this live, moving and ephemeral art form in words on paper. Needless to say, documentation will always be, as will every form of representation, arbitrary and incomplete in relation to the 'real' thing—even though it may sometimes replace the 'real' thing. But the documentation of contemporary dance is a specially demanding field, if not because of its ephemeral character—it has been argued that live performances are

not necessarily ephemeral as they leave lasting traces in memories, bodies and practices that persist and are incorporated into creative processes.¹⁵ More importantly, the role of documentation in the recording of live performance and dance is sometimes described as negative and even destructive towards the knowledge embodied in live events.¹⁶ This attitude possibly stems from the notion that most documentation strategies rely on the mathematical evaluations leaving aside the 'sensibilia', as noted earlier; how can documentation translate the intentions of a choreographer? What can we document in which medium? What material is accepted for documentation? What happens to objects, movements or knowledge that are not documented: do they have meaning?¹⁷

Due to inconsistent documenting it has already become difficult and at times impossible to retrace the meaning and context of contemporary dance. However, this is not a new problem. The issue of obsolescence or ephemerality, and the impossibility to keep a performance identical to an original state, is comparable to earlier art forms like conceptual art, expanded cinema, performance art, mail art, etcetera. Within the history of contemporary dance some attempts to document have been made.¹⁸ The best known are the notation schemes by Rudolf von Laban (1928) and Joan and Rudolf Benesh (1955). These notations and other traditional ballet scores present primarily body shapes and are aimed at miming fixed movements. Although the notations schemes by Laban and Benesh are used and in theory can be used to notate any dance form, their methods are difficult to relate to contemporary dance; a form that does not follow strict formal structure and deals more with intention and improvisation.¹⁹ Under the influence of John Cage contemporary dance became concerned with the construction of time and space, dealing more with the movement in space than the next move in a sequence.²⁰ In other words: a shift took place from a static representation of forms and ideas towards an 'art of potentiality'—creating multiple possibilities instead of a single perfect answer.²¹ The more recent movement software of Merce Cunningham (1989) and William Forsythe (1994) tries to overcome a static representation by creating a notation system in which the focus is on the multiple potentialities of movement that a body holds.²² The increased

accessibility and speed of computers made the creation and designing process more transparent, which led to an emphasis on process and technique rather than a final product or a finished form—a development and use that can also be traced in contemporary dance. The computer can become an important element for choreographers, not as an imaging device but as a medium in a process of emergence (Spurr 2007). Nonetheless, there are still few choreographers that use the full potential of the digital for their notations and those applications that are available are not always easily transferable to other practices. Inside Movement Knowledge is asking the question: how can a generic model for documentation be developed that concentrates on the creative process or the artist's intention; i.e. a documentation model for contemporary dance performance and more specific for EG|PC?

2. Documentation Models From The Visual Arts

During the past decade, the increasing digitization of information has started many discussions on the issue of long-term access of information.²³ Questions that are raised are among others: How and when should information be shared, and what kind of audiences—professional and/or public should have access? What are the primary issues that must be taken into consideration in the areas of policy, ethics or values, and resource allocation? The aim is to share and compare experiences and priorities, which will enhance scholarship and learning. Well-established organizations are often taking the lead in organizing conferences and discussions, as Philippe de Montebello, director of the Metropolitan Museum, stated during an international conference about Issues in Conservation Documentation (2007): 'What we have discussed could conceivably—and probably should—become institutional priorities, and what is really left is for us to come up with the will and the resources to begin the process'. Large information management systems are being developed to facilitate the exchange.²⁴ These so-called Collection or Content Management Systems (CMS) also known as Information Retrieval Systems describe existing documents and put them into a structure. These systems are becoming an integral part of managing and documenting collections. They are built with a software that allows collecting



institutions to manage data about their collections and the items they hold, or in other words: the system allows one to search for documents, for information within documents, and for metadata about documents, as well as search relational databases. Examples of these documentation managers in conservation research are among others OASIS, CASPAR, INCCA, 2IDM.²⁵ A similar initiative for dance is the DHC, Dance Heritage Coalition in the US and PARIP based in the UK, the latter being focused mostly on the pursuit of practice as research / practice-based research.²⁶

The actual documentation in these information management systems consists of models that assign meaning to objects, events, etc.—this refers to the research activity, locating relevant data, in documentation as described earlier. For traditional works of art numerous models exist for describing a work of art and there are several agreed standards, i.e. for the handling, installation and care of a work (Real 2001). But for the more complex contemporary installation works and time-based media works these standards have only recently been drawn up.²⁷ In order to answer our research question a first step was made to see if several of these existing methods for documentation in the visual arts can be of help to create a documentation model for contemporary dance practices. We looked especially at the models developed in contemporary art for describing new media installations, as the latter bear a resemblance to contemporary dance (f.e. ephemeral, live, unstable). The following questions were formulated and functioned as references for discussion and comparison: In what way can documentation, which is used to document and describe complex media installations for the purpose of re-installation, be applied to the documentation of contemporary dance?²⁸ And, in what way can existing artist interview methods and questions contribute to the documentation of contemporary dance?²⁹

2.1 From Object Dependencies to Behaviours

As a first example we studied the work by the Variable Media Initiative (VMN).³⁰ Although mostly interested in the preservation of contemporary artwork, the strategy of the VMN is very much focused on methods for documentation. The VMN proposes a strategy where artists are encouraged to define their work independent of any medium so that

the work can be translated once its current medium becomes obsolete. This approach is centred on the content of the work rather than its medium. In addition, what they seek to concentrate on is less on the individual technical components that an artwork comprises, but more on what one of its founders, Jon Ippolito, has coined the 'medium-independent behaviours' of the work (Ippolito 2003). By using behaviours instead of object-oriented terminology VMN tried to come up with a methodology that would work across mediums and therefore could still be recognized in the far future—where we might not understand the medium, for example, 'U-matic' but will still recognise the meaning of the term 'installed'. A work's behaviour tells something about the presentation and perception of the work; i.e. work can be installed, performed, reproduced, duplicated, interactive, encoded, networked or contained. In order to distil the most desirable way for future presentations the VMN developed a questionnaire, the VMQ, to get at the core, or as Ippolito names it: the kernel of the work (Ippolito 2003). The questionnaire also shows different stages of an artwork, its past, present, future or ideal stage, thereby showing the parameters of change: what is acceptable to change and what is not.

The questionnaire prompts questions for each inherent artwork behaviour that requires preservation. However, it is not intended to be exhaustive. The VMQ is first and foremost a vehicle to incite questions that should be answered in order to capture artists' desires about how to translate their work into new mediums after expiration of the work's original medium. By bringing perspectives from conservators and curators together with artists and if possible their technicians, programmers, and engineers, the VMN approach tries to establish a better understanding of how the work should evolve and be handled over time in order to preserve the ephemeral character. 'A questionnaire [stimulates] responses that will help to understand the artist's intention. The questionnaire is not a sociological survey, but an instrument for determining how artists would like their work to be re-created in the future—if at all. [...] The results of the questionnaire, the variable media kernel, enter a multi-institutional database that enables collecting institutions to share and compare data across artworks and genres.'³¹ It is the attention on behaviours that sets the VMN approach apart from

other strategies. While the VMQ proves to be an invaluable guide for conducting artist interviews³², as the medium-independent line of questioning often elicits highly descriptive responses to questions about a work's past and future incarnations, its database and way of structuring information seemed (while still under construction) highly described and too elaborate and difficult for a realistic and easily repeatable documentation project.

2.2 Methods And Models Of Documentation

The Variable Media Approach is very valuable as a tool for interview practices because it takes into account the work and the context in which it evolves. It confirmed the necessity to let go of traditional preservation methods that focused on the recreation of the work, regardless of the artists' intention, and think of new ways to document obsolete artworks. And it certainly enticed new ways of thinking about the preservation of artwork. Nevertheless, questions remain, for example: is a written questionnaire sufficient in order to understand the working and experience the artwork invoked? This and other questions are taken up and further developed in new models and methods by other organisations that share the concern for the documentation practice of obsolete artworks.

2.2.1 Media Art Notation System (MANS)

MANS (2005) is the result of a research by Richard Rinehart in which he proposes a new approach to conceptualising digital and media art forms. His research is an outgrowth and continuation of two earlier projects: Archiving the Avant Garde and the Variable Media Network. Rinehart intends to inform a better understanding of media art forms and to provide a practical descriptive for preservation. The theoretical approach was explored through issues raised in the process of creating a formal declarative model (alternately known as a metadata framework, notation system, or ontology) for digital and media art. Rinehart used the metaphor of the musical score because media art follows a similar composition in which the essential concept or score is more important than the instruments or hardware that are used to perform or install a piece. 'As long as the essential score performed is the same, the musical work itself will be recognizable and retain its integrity.'³³ MANS has three levels of implementation

progressing from simple to more complex.³⁴ The core concepts form a 'broad-strokes' description of the work. This broad description could be formed by the artist or museum at the time the work is created or collected. Further details, alternate accounts, and audience annotations could be filled in later in the life of the work. The MANS score represents a media-independent logical backbone for the work that relies on the original files to provide detailed functionality and appearance.³⁵

<http://www.bampfa.berkeley.edu/about/formalnotation.pdf>

2.2.2 Matters in Media Art (MMA)

Matters in Media Art is a multi-phase project designed to provide guidelines for care of time-based media works of art (e.g., video, film, audio and computer based installations). The project was created in 2003 by a consortium of curators, conservators, registrars and media technical managers from New Art Trust, MoMA, SFMOMA and Tate. The consortium launched its first phase, on loaning time-based media works, in 2004, and its second phase, on acquiring time-based media works, in 2007. The aim is to blend traditional museum practice with new modes of operating that derive from and respond to the complex nature of media art installations. MMA provides a practical response to the need for international agreed standards for the handling, installation and care of time-based media art works. The research resulted in a template that can be used in the acquisition process of a work; as such it is a basic framework to prepare the artwork for long-term preservation and future installation.

<http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>

2.2.3 Netherlands Media Art Institute (NIMk)

NIMk has a long history in the conservation of video art. For their documentation model for installation art they used the existing registration models that were developed during the research project Preservation Contemporary Art (1997) and the Project Preservation Videoart (2000–2003). Next to a full description of the artwork, the emphasis is on describing the artist's intention, through interviews with the artist(s) and other parties involved (e.g. programmer, curator, technician, conservator), and the aesthetic,

questions will surface even more frequently. How are we to deal with these challenges; are there ways to think beyond them? For example, is there a method to document change in presentation or behaviour of the work?

even insisted on, from any commercial hardware store? The tale reflects one of the major concerns of museums and which to this day is still present in theory and practice of documentation: What is more important to keep, the historicity of the work or the intention of the artist? Furthermore, at what point will the latter change the historical record? But, after all, does that matter, and for whom? It is clear with electronic media and more so with digital media that these

In the world of presentation and conservation an interesting story goes around. It is said that a work by Dan Flavin consisting of fluorescent light tubes was exhibited at Tate Modern, but with one of the lights not working.³⁶ Regardless of the truth of this tale, the story brings up some interesting questions: Why did the Tate show a piece that was not functioning as it should, and why did they not buy a new light as Flavin had originally done, and

'...because of the performance aspect of many installations, conservators working with this medium will need to look beyond the material and consider that the 'heart' of a work might lie primarily in its less tangible qualities. Preserving for the future something that is above all an experience might require conservators to take a more fluid view of what may or may not be changed about a work, challenging conventional notions of accuracy and authenticity.'³⁷

technical and historical context of the artwork. A linear concept model is used as a guideline for describing the installations. All the data should be accompanied by date of entrance, source, name of descriptor, in other words, the data should address the issues of provenance. New data, for example new versions of the artwork, should be added to the existing registration. The form corresponds to the different stages of the decisions making process in conservation practice and there is also space for reports of important decisions and choices that are made in the process. The model is aimed at reporting and already several case studies have been conducted.

<http://www.nimk.nl>

2.2.4 Capturing Unstable Media Conceptual Model (CMCM)

CMCM (2003) by V2_ is a conceptual model for documenting and describing new media installations. V2_'s perspective is more art-technology inspired and is partly balancing in the intersections of art, science and technology. Their strategy is to document the environment in which electronic art functions. This notion of capturing is considered complementary to the traditional

preservation methods of museums. V2 reused the set of attributes, components and behaviours of variable media, as distinguished in the Variable Media Questionnaire. They complemented the VMQ with missing components and essential aspects that they identified as: definition of concepts; focus on several manifestations in a line of work, not on the reconstruction and display of a finalized artwork; all possible components of these manifestations and the interplay of these components. V2 distinguishes three phases that all require different documentation strategies: (1) research phase, in which the draft of concept for a project, research of required know-how, the design and first conceptual developments of the project take place; (2) development phase, in which the actual hardware and software development takes place and its outcomes are tested and put together in a specific configuration or set-up; (3) implementation phase, in which the results of research and development are implemented in a specific environment. Each of these phases is associated with different types of documentation.

<http://capturing.projects.v2.nl/>

3. Conclusion

The models of NIMk, CMCM, MMA and MANS allow for levels of description related to the work as a whole as well as more detailed descriptions of specific iterations/ occurrences of a work. The systems of NIMk, CMCM and MMA proved to be more relevant to the context of contemporary dance because they focus more on the process during the production and creation of the work (CMCM) and on the artist intentions (NIMk & MMA). Whereas the MANS system provides a framework for reflection on the logical arrangement of collected elements. Further arrangement of the materials can be distributed and archived through a website simply by broad type or general categories (for example, interviews, installation views, technical details and hardware, exhibition context, other installations, and audience interview). In this way any structure can be applied to it and connections can be made through tags, keywords or other visualization tools. Good examples of these ordering tools that structure documents are, among others, the Daniel Langois Foundation, MMA and INCCA. One of the pitfalls of the models, like VMQ, MANS and CMCM is their rigid structure which, as was said before, makes it difficult for a realistic and easily repeatable

documentation project especially outside the field of installation art, even though the theoretical underpinnings of them remain highly valuable and informative.³⁸ Our findings corresponded with other analyses, for example by Caitlin Jones, Richard Rinehart and Sandra Fauconnier, and showed that in any documentation process a multi-level approach is preferred where several levels of description, related to the work as a whole, as well as more detailed descriptions of specific iterations/ occurrences of a work are visible. According to Jones: 'Such a structure emphasizes the tension between the 'ideal' notion of the artwork (as a composite, theoretical idea constructed from artist statements, technical schemas and the accumulation of many iterations) and the 'real' individual experiences of the audience and/or expert members (curators, archivists, etc.)' (Jones 2007).

For this reason we decided to reuse aspects from different models to incorporate them in a new structure. Next to that we identified some aspects that were not or only partially covered and are crucial for the understanding of contemporary dance: creative process, definition of concepts, focus on recurrences of performances instead of a finalised piece. In other words, the variability of a dynamic art form. This resulted in the development of a model that should include information about the work in the following way:

Static information:

- name, title, year, maker(s), description of the work
- play lists (location, duration, dancers)

Dynamic information:

- intentions of the maker and work
- creative process:
 - what is needed in order for the work to be performed / what knowledge is required from the performer
 - transference/notion of time: successive stages that are realised by different actors
- occurrences (take into account various situations / presentations: the ideal situation and minimal requirements):
 - performance parameters (space, budget)
 - environment parameters (acoustics, paint colours)
- components (technical specifics)
- context:
 - aesthetic
 - social

- (art) historical
- technical
- interaction:
- expert experience(s)
- audience experience(s)

This preliminary model will be further tested and fine-tuned in the coming Labs, through interviews with among others Emio Greco and Pieter Scholten (choreographers), Bertha Bermúdez and Barbara Meneses Gutiérrez (dancers). At the same time we aim to have other people test and experiment with the model.

It is important to note that this—and any other—model is a way to describe the relationship between the choreographer's intention and the final result, the performance or artwork, just as this specific model will shed light on the creative process and the various versions of the performance. The model is not an attempt to be the performance or artwork, nor is it an illustration. All forms of documentation are interpretations, but a model can help to forge links and create a better understanding of the performance, dance or artwork at the time of its reconstruction.

- The needs of late industrialization were the driving force behind standardisation. To some the absence of standardization was causing significant inefficiencies that could endanger public safety. This concern was due to the increase of international trade. People traveled the world and together with the import and export of goods diseases spread from country to country. Regulations and standardization of data collection and information exchange became important measurements to ensure a strong international public health as well as market growth. Bowker and Leigh Star (2000).
- The new emphasis on the scientific methods started a discussion in conservation practice, that continues to this day, about the value of the artist's intention. Many believed that a strictly followed scientific approach would undermine the artist's original creation and disregard historical and aesthetic considerations. See among others: Muñoz Viñas (2005) and Dykstra (1996).
- These developments coincided with the invention of symbolic logic, which, in the wake of Alan Turing, included computing systems in a more comprehensive sense—many of which are still being used by contemporary artists. (Rajchman, 2008: 68).
- For more information about the development of dance notation see Hutchinson Guest (1984) for a historical account or Davis (1975) for a discussion on contemporary movement recording systems.
- Helen Thomas (2004) describes in her article the sudden increase in interest in previous dance choreographers in the 1980s and also answers the question why reconstruction became popular during that time.
- In its method, derived from the research Matters in Media, Tate refers to these qualities as the 'physical integrity' of a work (Laurenson 2006). <http://www.tate.org.uk/research/tateresearch/tatepapers/06autumn/laurenson.htm> (accessed 6 April 2009).
- Ibid: Tate refers to these qualities as the 'aesthetic and historical integrity' of a work.
- Depocas 2001:334–339.
- It is important to note that, like other practices, conservation of art has a long and diffuse history.

Different attitudes towards fundamental questions have given rise to some notorious controversies in conservation. A thorough historical account of the developments in conservation theory goes beyond the aims of this paper. Suggestions for further reading: Lowenthal and Binney (1981), Muñoz Viñas (2005).

- In the arts there is little research on the notion and implication of artists' intention. Conservator Steven W. Dykstra (1996) is one of the few conservators who attempted to develop a clear understanding of the notion of artist's intention in art conservation.
- For an elaborate account see, among others: Muñoz Viñas (2005); Laurenson (2006); and the recent anthology by Richmond and Bracker (2009).
- Choices are inherently subjective, but the consequences of this subjective stance have only recently been addressed and acknowledged, most noticeably in the writing of Clavir (2002).
- The term reconstruction does not have a fixed definition and according to Thomas debates on reconstruction have usually been conducted in relation to early modern dance of the early twentieth century 'modern' ballet. For our research we adopt Thomas's use of the term: '[...]reconstruction' in the broadest sense of the word [refers] to bringing back past dances (lost and found and preserved) to the stage.' (Thomas 2004: 36–39).
- For a more elaborate account on Inside Installation see the article in this reader 'What Visual Arts Preservation can learn from Dance Reconstruction: an introduction to the current state of research within IMK' and the website <http://www.inside-installations.org> (accessed August, 2009).
- See for example Abbott (2007) or Taylor's publication, *The Archive and the Repertoire* (2003), in which she makes the distinction between material representations (programmes etc. that make up the 'archive') and immaterial experience (the dancer's embodied knowledge that forms the 'repertoire').
- In his book *Documentation, Disappearance, and the Representation of Live Performance* (2003), an introduction to the anxieties associated with documentation in contemporary performance scholarship, Reason discusses the (im) permanence of live performance. He notes that the archive has the power to supplement and also supplant memory. Often objects in the archive are seen as more valid than the anecdotal, subjective, and consequently 'unreliable' nature of personal experience. These 'tangible' archival representations of performances are often used to replace or stand in for the performance itself.
- According to Abbott performance studies in the past were dominated by the discussion around spectatorship, 'more importance has been placed on performance making (or performance practice) and of representing the creative processes which lead to a single instantiation of a performance' (2007). More recently a shift occurred to approaching performance as an ongoing creative practice and 'practice as research' debate. At the moment there is a renewed and heightened interest in performance documentation, reflecting the performance-as-ephemera debate (see among others: Reason 2006; Abbott 2007).
- See references in note 4.
- A more elaborate view of the use of notation systems in contemporary dance can be seen in the article in this reader by Bertha Bermúdez. Other suggestions: on practical notation of Laban Bastien (2007), on the Benesh movement notation Mirzabekiantz (2007) and Hermes-Sunke (1999) on the question why movement analyses and notation are not valued and practiced world-wide in the professional dance field.
- An example of the conceptual ideas of John Cage is provided among others by Packer (2004). About the influence of Cage on contemporary dance see (among others) Merce Cunningham in conversation with John Rockwell (Kam 2005).
- I am referring here to Massumi who holds that what 'philosophy tries to articulate are contingencies: potential relational modulations of contexts that are not yet contained in their ordering as possibilities that have been recognized and can be practically regulated', the contingent is the mode in which the new emerges (2002: 240).



Sushan Kinoshita – Voorstelling (1997) A Manual, S.M.A.K. October 2005 – March 2006
 From ↑ ↓ / Symbol: 1. The three phases of the 'Figure in the box': (1) Sitting up straight, (2) lying down and (3) gone from the box. / Photos: 1. The stool and the cushion under the box / 2. Crawling under the box / 3. Sitting up straight in the box / 4. Lying down in the box > http://www.inside-installations.org/OCMT/mydocs/SMAK_Manual_Kinoshita_Voorstelling.pdf (accessed 16 March 2010)

- These new methods can also be seen in the larger frame of aesthetic and philosophical questions into how time, movement, and rhythm under the influence of digital technologies are reflected in art and life. See among others: Munster (2001) and Giannachi (2007).
- See among others: Depocas (2001); Issues in Conservation Documentation, conference organised by the Andrew W. Mellon Foundation in 2007—<http://mac.mellon.org/issues-in-conservation-documentation> (accessed January 2010).
- It is important to stress that these large initiatives are often using extremely standardized procedures, which especially for smaller organizations or artists' initiatives are often difficult to follow. And moreover criteria for selection and standardization are often based on assumptions that are not always made explicit. In order to circumvent standardization it is imperative to analyse and experiment with different database interfaces and their underlying systems. Bowker and Star Leigh (2000) review the status of classification and shed light on the centrality of classification systems. They provide insight in their construction, our relation to them, and issues associated with them. At the same time they also provide important questions to ask about the nature of classification and its relevance to information systems.
- OASIS, Organisation for the Advancement of Structured Information Standards, <http://www.oasis-open.org>; INCCA, International Network for the Conservation of Contemporary Art, <http://www.incca.org>; CASPAR, Cultural, Artistic and Scientific knowledge for Preservation, Access and Retrieval, <http://www.casparpreserves.eu>; 2IDM, Inside Installations Documentation Model, <http://www.inside-installations.org> (2IDM emerged from the project group 'Documentation of Contemporary Art' within the German Conservators Association—Verband der Restauratoren). (all accessed January 2010).
- <http://www.danceheritage.org> (accessed January 2010). PARIP, Practice as Research in Bristol, after the five year the Arts Council did not continue its funding, as such it is a 'sleeping archive'.
- It was soon acknowledged that the best way to preserve time-based media was done collaboratively. In 2003 a consortium of curators, conservators, registrars and media technical managers from New Art Trust, MoMA, SFMOMA and Tate organised 'Matters in Media Art', a multi-phase project designed to provide guidelines for care of time-based media works of art: <http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/> (accessed January 2010). Similar research projects and follow-ups were initiated by Inside Installation (2004-2007), the Ludwig Boltzmann Institute (<http://media.lbg.ac.at/en/>) and the Daniel Langlois Foundation (<http://www.fondation-langlois.org>). (accessed January 2010) The initiatives depend on private and public funding, which makes them not very sustainable in the long run, jeopardizing their existence and research. Next to these large scale initiatives many small scale researches were undertaken, often also looking and learning from other disciplines, for example 'An Architecture of Interaction'—<http://www.rhiz.eu/artefact-17010-en.html> (accessed January 2010)—that developed a toolbox to talk about and compare the processes, meanings and effects of interactive work, especially the stages of interactive work where no outcomes or precise outlines can be defined beforehand. For more information on the issue of sustainability of these initiatives: Dekker, Annet (ed.) (forthcoming May 2010) *Archive 2020*. Sustainable archiving of born digital cultural content (Amsterdam: Virtueel Platform)
- We selected documentation models on the premise that the systems employ new methods and structures that are especially relevant and developed for new media artworks. The models that were used included VMQ, MMA, NIMK, CMCM, and MANS.
- See also the article in this reader by Van Saaze, Dekker, Wijers.

- The Variable Media Initiative was initiated in 1998 by Jon Ippolito, at the time an associate curator at the Guggenheim Museum in New York. In 2002, the Daniel Langlois Foundation teamed up with the Guggenheim Museum to develop and further promote the Variable Media concept. One aim of this partnership is to forge an international network of organizations with a common goal of devising useful methods and tools. <http://www.fondation-langlois.org/html/e/page.php?NumPage=98> (accessed 26 April 2009).
- Ippolito, Jon, 'Accommodating the Unpredictable: The Variable Media Questionnaire', in: *Permanence Through Change: The Variable Media Approach*, Alain Depocas, Jon Ippolito and Caitlin Jones, (eds.) (Montréal: Daniel Langlois Foundation for Art, Science, and Technology / New York: Solomon R. Guggenheim Museum, 2003), p.47.
- Or in case the artist has passed away, the ones closest to the artist, for example, the collector, programmer, technician—those closest to the artist and the work as it was made and exhibited.
- Richard Rinehart, A System of Formal Notation for Scoring Works of Digital and Variable Media Art (University of California, Berkeley, 2005), p.2
- The layers consist of: the conceptual model of documentation, the preferred expression format (vocabulary) for the model (the interpretation of DIDL XML) and, its top layer, the score, which serves as a record of the work that is database-processable (Rinehart 2007).
- Stephen Gray has adapted this metadata schema from MANS into PADS, Performance Art Documentation Structure. 'PADS can be used to document a performance which is later to be re-enacted, thus testing the limits of recordable detail. PADS might also be used for documenting a performance as the work is created, rather than focusing on an older work, and so include 'work-in-progress' materials and decisions made in process'. <http://www.bristol.ac.uk/nrla/casestudy/> (accessed January 2010).
- This anecdote was witnessed and retold by Edward A. Shanken at his book launch 'Art and Electronic Media' at the Netherlands Media Art Institute, Amsterdam, 17 April 2009. I have not verified his account, because in a way for my argument at the moment it doesn't matter much if it is true or not, the debate that it generated is what is most interesting. The tale emphasises the issues at play in contemporary preservation research.
- Real, William A., 'Toward guidelines for practice in the preservation and documentation of technology-based installation art'. *Journal of the American Institute for conservation* (Vol. 40, no. 3, 2001), p.226.
- At the moment of printing this paper, the third-generation Variable Media Questionnaire is presented at DOCAM in Montreal. The new Questionnaire looks at artworks as ensembles of components, which could be more intuitive for registrars, conservators, and other arts specialists. The purpose is to understand the key elements of a work that are critical to its function, such as source code or media display. Acknowledging the relational character of much contemporary art, these parts extend beyond hardware to include environments, user interactions, motivating ideas, and external references. Structuring the Questionnaire in this way makes it easier to compare different artworks created with similar parts (Ippolito, email conversation 22 February 2010). More research to look at the implications of these changes will be undertaken in the next Lab.

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Bertha Bermúdez

Reflection on the Process of Learning Benesh and Labanotation

An excerpt from the report Dance Notation and Movement Intentionality, A Fonds voor de Podiumkunsten Report

During 2006–2007, I followed the *Distance Learning Course One in Benesh Movement Notation and the Elementary Labanotation*. I started with the Benesh course in March 2006. It took me some time at the beginning to get used to the symbols and especially to the writing. It felt as if I was learning a craft, a very accurate one. Where to place the lines and symbols?

I found myself rubbing out a lot until I could handle well the movement of my pencil. Then the lines started to mean what was proposed, movements started to be represented by symbols that I could slowly understand. I had mixed feelings about this situation; I liked it, because it demanded patience and concentration from me, it required time and dedication like dance does, but at the same time I thought I had to focus too much on something that did not involve my understanding of dance, my ability to draw.

After I passed the drawing stage I realized how easily my mind was adjusting to this new way of looking at movement. I was mentally following a dancer, looking

concerned is essential. I imagined sometimes how difficult it would be for a non-dancer to notate what I was doing because of the lack of sensorial information of that movement available to him. This thought reminded me of the word skills and craft always needed in dance. If the recorded movement is of a specific style, in this case classical ballet, the notator has a slightly easier job because he can make certain assumptions about the movement that he is recording. All these assumptions can be notated in BMN, but as they are an integral part of the ballet technique we can omit them from our recordings. The omission of information inside a score is an interesting issue of dance notation.

Through my talks in Paris with Eliane Mirzabekiantz and Marion Bastien, Benesh and Laban notators involved in the interdisciplinary research project, I understood that dance notations are deciphered and that a fair amount of mystery is left for the reader of the notation when reconstructing the score.

As Ann Hutchinson Guest writes in her book *Dance Notation*, the process of writing movement on paper (1984): ‘In many notation processes it is the reader and the reconstructor who matter. Their needs must be anticipated. Laban always advised: “Write more than seems necessary; better have too much detail than not enough.’ If the information is not there on paper the reader cannot know it. Benesh preached redundancy avoidance; ‘Eliminate everything you possibly can. But there is a limit’.’ Not too much, not too little: the right measure must be found.

While doing both courses I looked for directions and comments on movement intentionality. The word ‘intention’ was sometimes used in the Benesh course description. Most of the time, it was linked to explanations on ways of notating the same movement. The chosen way of notating a movement will depend on the intention given by the teacher or the choreographer. However a position might not be clear in context and so another group of signs has been developed which can be added to the basic signs to clarify the intention of the choreographer.

Through the movement’s shape, placement, direction, rhythm and dynamics much information about its intention can be depicted. Still, this information would always be dependent on the reader’s interpretation and of course on her/his dance background. If the intention of the movement is really important for the understanding of

each action and it is really defined when transmitting the movement, then words are written in the score to make this known.

I discovered that there are no special symbols for intentions because it is a very broad matter that cannot be universalized in one set of symbols and that words are normally added to the score to address this kind of information.

Anyhow, the interpretation of the notation will depend not only on how the movement is notated but also on the skills of the reader. Interpretation is a constant issue when transmitting information and in the process of notation it is vital for both writer and reader. As Benesh explains in *Reading dance* (1997), ‘...you are not reading the notation as such [...] you are reading a language. In the case of Movement notation you will be reading a movement language [...]. And it is this language with its analysis and grammar which is difficult.’

Through this learning process I understood that skills of movement analysis, writing and reading are needed when notating movement. The next step of my research focused on the transmission of the movement and, more importantly, on where information on intentionality is placed inside this transmission.

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Carla Fernandes and Bertha Bermúdez

Inventing the Interactive Glossary: an Approach to Documenting Contemporary Dance

The motivation of the authors to write this text has emerged from their understanding that the potential of evolving glossaries in collaborative creative processes should be taken into consideration during the creation of interactive knowledge databases for dance studies in such a way as to allow the reflection and analysis of unique artistic processes.

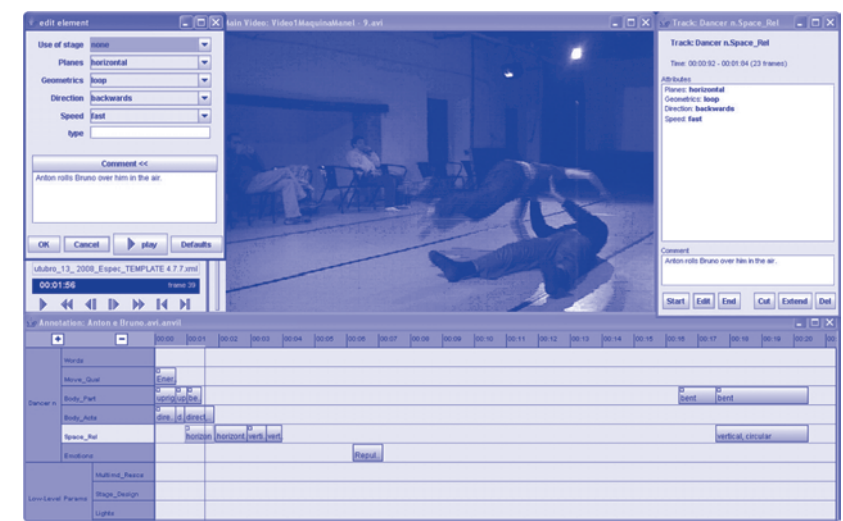
By crossing different research methodologies, world perspectives and idiosyncratic intentions, thus allowing their productive inter-contamination, we wish to implement the fundamental trans-boundary circulation of ideas and their corresponding underlying concepts, by starting to build the grounding pillars for a toll-free bridge between (only) apparently separated knowledge areas such as cognitive linguistics, choreography and digital media.

We are interested in searching for the implicit knowledge that is embedded in choreographic processes and the possible ways of presenting or expressing it. In practice this means that we start from the premise that the translation and transmission of the imagetic thought of a contemporary choreographer into an embodied-type of thought, via the dancers’

bodies, is above all metaphoric (cf. Johnson 1987 on *image schemata* in the human brain as being prior to awareness).

In the perspective of cognitive linguistics, ‘the essence of metaphor is understanding and experiencing one kind of thing in terms of another’ (Lakoff & Johnson 1980:5) and the organization of concepts in the brain is not considered as being arbitrary at all. Much on the contrary, the whole conceptual organization of an individual’s brain is strongly motivated by her/his life-long bodily experience of the world since their first months of life in a particular cultural environment. In this sense, language is not understood as an autonomous cognitive capacity in the human brain, but as only a part of what constitutes our complex and still rather unveiled capacity to reason and think.

Metaphor is thus a powerful and sensitive mental structuring process that offers a range of characteristics particularly suitable for the art and the challenge of communicating; if it is possible to say that any creative process reflects a part of the conceptual structure of its artist, then it is not less important to note that concepts are deeply anchored in metaphorical processes. Therefore a more sensitive look



↑ Notation exercise on Benesh Movement Notation System drawn by Bertha Bermudez, 2005 / ↓ PTDC/EAT/AVP/098220/2008-TKB: A Transmedia Knowledge Base for contemporary dance Visualization of a frame in the annotation grid to be used in the ANVIL tool (<http://www.anvil-software.de/>) (accessed 16 March 2010) to linguistically annotate the video clips from Rui Horta's piece *SetUp*. Example belonging to Task 1 (Video Annotation) in the project's Component 'Linguistic annotation'.

into the metaphors used in the choreographers' discourse, and which are then 'retranslated' into dance sequences by their interpreters, should light up our quest for what actually constitutes the conceptual system (the unconsciously 'structured universe') of such choreographers.

In the framework of the recently emerging international research project TKB (*a Transmedia Knowledge Base for contemporary dance*, coordinated by Carla Fernandes at CLUNL,¹ Lisbon) and building on practice-based research collaborations with choreographers Rui Horta² in Portugal and Emio Greco|PC in Amsterdam (in the framework of the international project *Inside Movement Knowledge*), two collaborative digital glossaries are currently being compiled: a multimodal glossary designed by Carla Fernandes to accommodate Horta's conceptual/metaphorical structure in the TKB project; a parallel hypertext glossary of Emio Greco's terms and definitions used to improve the code of their interactive installation DS/DM (*Double Skin/Double Mind*).

The closely-related research projects and respective glossaries, as examples of inter- and trans-disciplinarity, try to integrate methods and theories developed in the disciplines of linguistics and semiotics with methods and theories derived from cognitive science and new media art, with the ultimate aim of providing new insights into the realm of human meaning production.

An important fact of both research projects is the involvement of the artists, the reflection on their creative praxis being a great source of knowledge to add to the trans-disciplinary qualities of both projects. In each case, the participation of the artists differs in what concerns the creation of the glossary: in the case of Emio Greco|PC, the artists are the ones creating the terminology that defines the transmission of their artistic work. In the case of the TKB project, as will be described below, the work done by Carla Fernandes is a pioneering analysis of Rui Horta's work in the sense that it is partly generating neology, i.e. suggesting new terminological possibilities to what has not yet been codified by the choreographer himself.

In both cases the focus on the creative process and its transmission provides the process of documenting dance with an innovative departure, the cognitive structure and bodily experience of the artists, thus not departing simply from the end result, the premiered performance, as is often the case in critique reviews.

The process of transmission within dance creative processes, besides its oral, sensorial and kinetic qualities, reveals the importance of language appropriation and common understanding within the group of people working together.

A dance creative process is also a social exchange where language plays an important role by serving, as another medium, to transmit the experiences, concepts and aims that generate movements. It is for this reason that the analysis and study of the terminology, mostly metaphorical, used during dance creative processes could reveal, not only the manner of such a communicative action, but also the cognitive map of the artist, allowing a broad public to access a very specific way of thinking.

Furthermore, the creation of such interactive glossaries based on the artist's discourse can reveal the innermost experience and mechanism of dance practice. This can be of help, in a complementary way to other documentation methods, for a broader range of people to access and understand this evolving art form.

Rui Horta's Multimodal Glossary within the TKB Project

The motivation for the creation of an idiosyncratic glossary to define the terms and expressions used by Rui Horta derived from the need felt in the first place by each of the TKB project research teams involved to *come to terms* with the unique and case-specific terminology (or its absolute absence, when only the body is speaking) used by the choreographer in question. Moreover, we soon realized that the iterative design of the TKB's interface and related digital archive would have to be closely articulated with the data contained in the verbal annotations. And this naturally implied that their structuring categories, metaphors, principles or basic units should be defined as precisely as possible, in order to allow the retrieval and translatability of at least the more relevant or salient analytical features into the coding parameters.

In this sense, an interactive multimodal glossary is currently under development to be structured as a work-in-progress Knowledge-Base of choreographic elements used by Rui Horta and his interpreters; it is intended to be a pretty flexible tool, in the sense that its underlying structure, inspired by the *Frame theory* (in its derivation from artificial intelligence applications to linguistics and

lexicographical products, cf. Martin, W. (2004)) will be adapted to accommodate concepts and terms of other choreographers as well, as is indeed the case with Bertha Bermúdez working for the DS/DM hypertext glossary with Emio Greco|PC.

Besides gathering, defining and ordering textual and visual data, work will also be done on the investigation, creation and design of a multimodal interactive user interface, where terms, definitions, descriptions, notations and live demonstrations will be available to the viewer through video, sound and icons.

The pertinence of these parallel glossaries does not aim at proposing normative formats, fixation or reduction of the non-verbal choreographic polysemy to a verbal monosemy, which would indeed be the opposite of the 'intentions' of contemporary dance. With our parallel case studies we intend to share a structural vision of choreographic work, with which the choreographers can identify themselves. The aim is to organize and structure a specific choreographic process in order to make its transmission more efficient—both for the choreographer and for the dancer/interpreter—and essentially to allow the creation of a collective memory.

And it is here that the use of verbal language comes into play. We need reflection discourses, which allow us to write history and reinforce the above-mentioned collective memory.

In a first phase, i.e. in the phase where gestures, bodily phrases or sequences of the most emblematic movements are being identified, we find ourselves confronted with the problem of identifying the objects to be analysed: What is a gesture? What is a sequence of movement? Where does it start and where does it end? How do we delimit them? In a second phase, we are faced with an equally complex problem: How do we designate each object we have selected and annotated? How do we find corresponding words, terms or expressions that enable the members of the community to describe and transmit their knowledge, their sensations?

In order to answer the first questions of the first phase it is necessary to observe the functioning of the community that is being analysed. The second phase requires a methodological approach that has been successfully tested in terminology works, for example, within the framework of

specific terminological committees. The *onomasiological* perspective (starting from the concepts to arrive at words) implies the suggestion of creating a designation, which may be highly motivated and aimed at stabilizing the relationship between the designated object and the designation. The use or non-use of the suggested designations by the community in its social habits will validate the success of our methodology. In this sense, creating new words, terms or expressions (in other words, producing neology) in order to designate the observed realities is not only important for a possible communication between members of the community but also for the organization and structuring of a Digital Archive. Terms and structural metaphors can then be used as means of indexing, accessing and restoring information.

In terms of methodology, the concept as object of study (before the words used to describe it) is essentially important to those who need to organize and structure knowledge. In the case of Rui Horta's multimodal interactive glossary, an onomasiological approach is being followed, since we could only start from the video material we have been compiling from the live rehearsals of the most recent dance pieces by Horta. A semasiological perspective, however, is being followed by Bertha Bermúdez for the DS/DM *installation* glossary, since their research team have to deal with the analysis of already fixed denominations by Emio Greco and their final aim is to use his discourse (during the transmission of ideas and instructions to the dancers) as a starting point for the organization of units of knowledge representation.

Emio Greco|PC's Double Skin/Double Mind Glossary

Within the work of Emio Greco|PC (EG|PC)³ the use, definition and transmission of words are extremely important. Movements are named, or conversely, concepts find a moving representation through movements. Describing the need to engage with research projects around dance notation and documentation, Emio Greco expressed the view that making *dance textual* was one of the main targets when initiating the artistic collaboration with Pieter C. Scholten in 1995. In this quest the body asserts and transforms itself through movements, anticipating the path that needs to be created in order to communicate to an audience. The mixture between linear structures and unpredictable impulses of the body provides their artistic work with a rich paradox that

Excerpt from Definition Research: (Slots & Categories)

1.1 Growing:

Definition: embodiment of the action of breathing through a gradual vertical increase in length and extension of the whole body. > Goal: to install the mechanism of breathing in the whole body. To gain length between the joints

Description: (video) breath in, expand vertically by reaching the maximum length of the body changing the level of head, shoulders, pelvis and knees. breath out, release and come back to starting position.

Definition: breath through the mouth > breath in while reaching upwards vertically/stretching > when reaching towards the maximum length aim to stretch outside the finger tips and

the toes of the feed > breath out while releasing the achieved length > reduce distance between different parts of the body by coming closer to the ground, head close to the feed > Each time increase length and releasing

Measurable Parameters: Space > Change of level vertically within the line of the spine / Time > gradual duration (Linked with length of breath) /

Weight > Levity, against gravity

Metaphors: illustration > thin line of air running through your body, soft skin, delicate fingers, endless sense of reaching, disappearing inside yourself

Sound: Body > breath / External > air, water, birds

has allowed the development of a specific terminology that maps their creative process.

From 2004 EG|PC initiated and supported the interdisciplinary research project *Capturing Intention* together with the Amsterdam School of the Arts, research group Art Practice and Artistic Development, headed by Marijke Hoogenboom. This project focused on the efficiency of existing methods to document, notate and preserve dance's ephemeral nature, starting from its methods of transmission and its intentional directions. The outcomes of the interdisciplinary project were a publication, an interactive DVD-ROM, an interactive installation and a film documentary.⁴

During the research process an internal glossary of terms from the *Double Skin/Double Mind* (DS/DM) workshop was drawn up. This workshop developed by Emio Greco|PC since 1996 served as a case study for the project. Specific words, sounds and movement directions are used throughout the structure of this workshop, where breathing exercises, repetitive rebounds and jumps, changes of rhythm and extreme expansions provide an acute awareness of the inner body. The choice of words as well as different elements used to teach this training (sounds and physical direction), are the result of a constant process of research that aims for an ultimate understanding of the specificity of the artistic work.

The *Double Skin/Double Mind* glossary has been the first attempt by EG|PC to break down the creative process through the use of words. Such a process provided the different disciplines⁵ involved within the research project with a common basis of understanding around the *Double Skin/Double Mind* workshop. This first approach to use terminology for documenting dance was done through an html document that gathered the previously defined structure and substructure of the workshop as well as fundamental terms of the artistic work of EG|PC. Definitions and descriptions were constructed through interviews and different transcriptions of the live transmission of the workshop, in some cases complemented by visual demonstrations. Divided in two parts, *Inside and Outside*, the glossary tried to present the language used by the company (*Inside* section) versus a more general definition of the same terms gathered from dictionaries (*Outside*). The tension between individual specificity and generalization is at stake in this division since the appropriation of language represents

a way of perceiving dance that is unique to the artist, revealing his/her socio-cultural background, knowledge of the world and dance/movement background. In this case Emio Greco's and Pieter C. Scholten's experiences and perceptions were the basis to redefine terminology that could best adapt to their artistic vision.

The DS/DM glossary is being developed and confronted with disciplines such as dance education, dance theory and cognitive linguistics within the framework of *Inside Movement Knowledge*⁶, a two-year (2008-2010) collaborative, interdisciplinary research project into new methods for the documentation, transmission and preservation of contemporary choreographic and dance knowledge.

Special interest has been placed on the area of cognitive linguistics, where examining the process of creation, content and structure of the DS/DM glossary together with Carla Fernandes, has revealed very interesting issues in relation with the construction of the metadata of EG|PC's creative process. The collaboration with Fernandes was initiated in June 2008 after a few informal meetings that besides forming a rich interdisciplinary relation, augment the potential of categorizing movement through the use of words. Understanding the manner in which terms, actions and structures get categorised through the process of naming is one of the main challenges of the DS/DM glossary.

Through the analysis of the terminology (gathered in the former DS/DM glossary) used during the DS/DM workshop transmission, conceptual categories (*slots*) followed by specifications (*fillers*)⁷ are being created. Through this still primary phase of the project we have found that in most of the cases what was recorded in the DS/DM glossary as a definition was actually an explanation of the action; a task that belongs in a much more complex and challenging project. Which terminology should be used when making the definitions? The one developed by the company or a more neutral and accessible one? How can a bridge between artistic choices and the need to make them accessible to the broad public be created through the use of language?

It is under this frame of continuous questioning that the DS/DM glossary will aim to provide context on the artistic work of Emio Greco|PC, as well as the methodology to document the different areas of their creative process in the near future.

Conclusion

The growing necessity perceived in the dance field to open and expose its experiential knowledge towards a broader public has been generating throughout the last decade an innovative and interesting realm of tools, publications and human interactions, where different disciplines cross research methodologies, perspectives and needs.

Such a situation provides ground for interdisciplinary projects where separated knowledge areas such as cognitive linguistics, choreography and digital media can merge, developing common methodologies as well as informing each other's perspectives.

The proposed interactive glossaries are an example of the above-mentioned innovative research projects and aim to provide the public with insights of what the artistic type of thinking behind choreography can be.

- 1 For more info on the TKB Project: <http://www.clunl.edu.pt/PT/projecto.asp?id=1555&mid=157> (accessed 16 March 2010)
- 2 http://www.oespacodotempo.pt/pt/prog.php?idpan=pro_det&recid=49 (accessed 16 March 2010)
- 3 www.ickamsterdam.com (accessed 16 March 2010)
- 4 (*Capturing Intention*) Documentation, analysis and notation based on the work of Emio Greco | PC, 2007, Emio Greco | PC, Amsterdam School of the Arts, authors and artists, EG | PC and AHK ISBN: 978-90-810813-2-0
- 5 dance notation, motion capture, new media design, cognitive neuroscience, cinematography and dance analysis
- 6 www.insidemovementknowledge.net (accessed 16 March 2010)
- 7 Fernandes, C. 2004, (PhD Thesis). 'Interactions between Words and Images in Lexicography: towards new multimedia dictionaries.' Vrije Universiteit Amsterdam / FCSH—Universidade Nova de Lisboa

Maria Ines Villasmil

A Few Notes / Questions a Week After... Emio Greco | PC Installation and the Subject: Capturing Intention

Increasing Awareness (Body Awareness)

The intention they are willing to capture is coming from where? Indeed the intention is captured already in Emio's body. What will be the question for me is to see if by his way of verbalising his experience (and how accurate the system, so it can be a quite close representation of it) this intention starts to arise in the user. But the capture of the intention is not having a place here.

I will say that the system helps to generate intention in the user rather than capturing it. The only way of capturing will be by the registration of certain changes in the body—while performing—that can be quantifiable (heart rate, length in the act of reaching in the space, while inhaling or exhaling etc.) from there we can generate certain data, which can be translated by the system in some kind of reaction (feedback). In this way the user will get a reaction from the system that will inform him/her about his level of performance. The capturing of intention is more a metaphor.

Imagery

There is a list of words (language) that is constantly used by Greco and the company. A kind of language

ideology that is shared inside the community (EG|PC). In the installation the verbalisation of this imagery is quite crucial, and is really directed to a very sophisticated user (an expert/dancer).

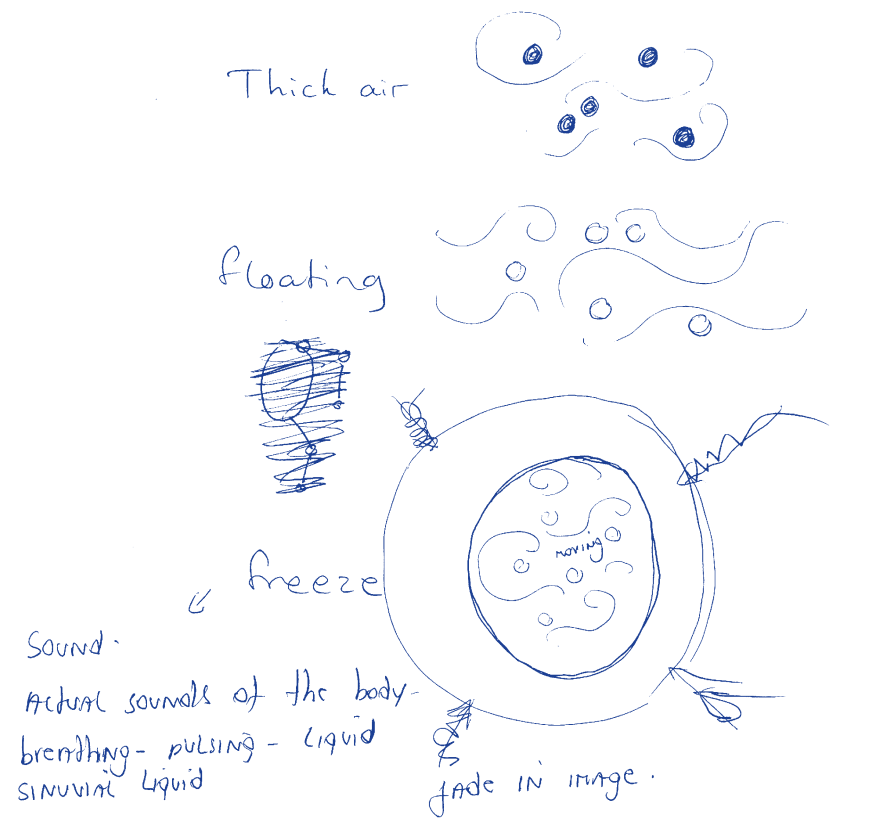
Soft flesh, soft bones, keeping the joints open, keeping the body open, enjoy the passive activity, feel the weight of the body drooping, the shape is determined by the shifting of the weight, listening to the echoes of this rebound into the body, penetration of the space, resistance a.o.

How can we highlight this imagery in order to generate more awareness in the user? The verbalisation is not enough and sometimes it is unclear, as well as sometimes coming at inappropriate moments.

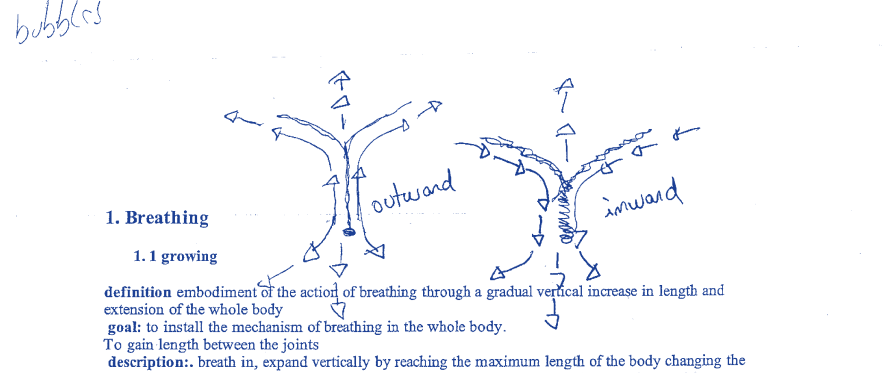
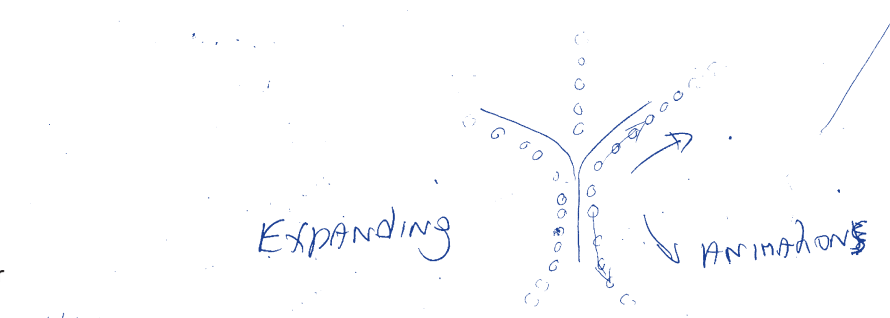
Interface

How can the imagery of Greco's body ideology be highlighted in the system?

The profile of the system: Is it possible to create several profiles in order to meet the needs of the user and the possibilities of the system? For example the users can have several menus (options/modes) that allow him/her to choose an order/level of the events, meaning it will be a change in his/her experience.



It should goes back to the INITIAL image of the breathing



↑ Drawings of emotive icons done by Maria Ines Villasmil during Inside Movement Knowledge Lab 3 April 2009, www.insidemovementknowledge.net

John Taylor

The First Day

The user has diversity in the assimilation of information. Is it possible to adapt the system to it, so it can meet the learning needs of each individual user? For example, having more feedback while performing. This feedback can vary in its form, depending if the user is more visual or sound oriented.

Feedback helps to augment the experience. For example moving an arm and reaching a certain level of extension (and augmenting this action with sound or any other kind of feedback) will definitely give another way of experiencing the body in motion. The feedback will help the process of learning and assimilating.

Ways of Learning

Does the system include the precondition of how people learn? How is this cognitive information embodied?

Does the system include the nature of the user? We have users more visually oriented, or sound oriented. The user might need more or less repetition to finally arrive at the core of the proposal. The user has less or more need of experiencing the process in predetermined lengths of time. The user might need a deconstruction of elements in order to understand the proposition. The user goes from the periphery to the core, or from the detail to the big picture.

The system needs to know the several ways of assimilating/learning the information of the user and become more accurate in this sense.

Before the IMK began my experience of the work and workshop of Emio Greco and Pieter C. Scholten was limited. Having seen three or four performances and taking part in a one day workshop several years before I felt that I entered into this first lab as neither an expert nor a 'newbie'. I was certainly a dancer and a dance educator so I brought a lot of embodied knowledge and a desire for learning and experience with me. My role was to give feedback on my experience of the installation to the design team and to be inspired by the system in what might be its educational functionality.

The first day was largely a day of waiting for an opportunity to experience the installation. It was also a very social experience. We could all observe the participants in their maiden voyages within the imposing apparatus and could hardly withhold our commentary and insights with regard to the processes which we were observing. We broke into little groups discussing what we saw or sat quietly letting the echoes of what we saw happen in the installation resonate in our own bodies. We were already engaging in discourse and a learning process and most of us had not yet been involved in the primary experience itself. Dancers as artists

are social animals and this colors or dictates something of the nature of the way in which we learn.

What was my response to my first experience? My feeling was that the words were more important than the image. While it was reassuring to see the image of the master/teacher before me I did not want to copy, but rather sought to understand, to embody and to share the moment with him. How did his words relate to my in-body experience and my perceptions gleaned while watching others at work in the installation.

I was drawn out of the experiential by the technical elements of the installation. The camera was not always able to follow the movement within the installation. I was required to stand outside myself and place myself in a position where the camera could follow me if I desired accurate feedback. While this awareness might be required in a performance situation it is a distraction in a learning situation. In addition the feedback as a sort of rewards system was not subtle enough and it was too easy to learn to maximize the feedback already in the first experience of the installation. Further I wanted the voice to continue with me on my journey instead of finishing its story and



↑ Group of students from AHK Modern Dance Department testing the Double Skin/Double Mind Interactive Installation during Inside Movement Knowledge Lab #4, October 2009 Amsterdam. Photo by Thomas Lendon

leaving me on my own. I wanted to be reminded of what I had already been told while I reflected on it and experimented with the concepts in my body. I was left alone too soon.

I certainly responded to the feedback and felt I better understood the concepts that Emio deals with; concepts that were now at least to some extent a part of me. For me, however, there was more to the experience than my time in the machine alone. I am an observer and I take with me all the information that I gathered while others were in the installation. This repetition and pre-reflection on my process within the installation allowed me to free myself from my dependence on the master/teacher. He was always with me offering examples and information but I was able to more fully concentrate on my experiences and reflect on my feeling of how successfully and completely I was understanding/ embodying the concepts with which I was being confronted. Though my focus was largely internal to sense within my body I was open to Emio's voice and the ambient sound which were my guides and aware of images and movement around me which stimulated me to continue my movement research.

I was excited. I am excited. Here is an interesting new tool in its birth stage. I am intrigued in how we can bring this to full growth and value as an educational tool.

John Taylor

Interactivity in Dance Education: Thoughts During the IMK Labs

A specific body defined by its inhabitant, a body that remembers past experiences and provides the potential of future ones. A body that has developed a way of moving over the years in response to artistic questions, those of specific artists. This specific body is central to this installation. The body of Emio Greco | PC in the workshop of *Double Skin/Double Mind*.

Background

While I describe the educational situation in the context of my own teaching, it can be said that the educational structures described by Howard Gardner can be used to analyse any teacher's class situation. That is not to say that there are no other methods of analysing learning situations. There most certainly are, but I find the system of multiple intelligences useful in my analysis and it has a relationship to current trends in 'student-centered' education.

As a dance teacher I have many tools at my disposal not the least of which are my own body, my voice, hands and the training and social traditions by which I have been formed. I may try to inspire and direct the development of the next generation but the work is in the hands of that new generation to

emerge from cocooned safety of the accumulation of information during their training to the assimilation and transformation of that information through their bodies and minds into a butterfly-bright assertion of creativity, freedom and individualism. The contemporary dancer of today is a freelancer moving from situation to situation in a wonderful cross-pollination of influences. Today's dancers must work as equals together with their choreographers to make new work and as such are as much responsible for the development of new trends in the dance. It is not enough to brilliantly execute the steps one has been taught.

So what are we looking for in a learning situation? Working together with a teacher is an intrinsically interactive situation at least in a Socratic sense. It is a dialogue where we share the space and information in a process of discovery, and this requires activity on the part of the student. The teacher leads the student to make these discoveries through his own mind and body at which point it is immediately owned by the student to do with as he or she sees fit (within the context of the training program). It is not given to him or her but is formed by active dialogue between student

participating in the workshop. In the interactive installation these experiences aim to be transmitted through different channels, those of new media and motion tracking, translating and recreating an embodied experience through numbers.

itself as well as of the space around it. In the interactive installation, four words define the main actions and behaviours of this body; breathing, jumping, expanding and reducing. These words have been used to transmit and define physical experiences acquired through the years, by different bodies in different places. They contain a codified message where dynamics, body parts, intentions, qualities and their relations are summarized through the known experience of those

The Installation
Double Skin/Double Mind
Explanation by Bertha Bermúdez
For Emio Greco and Pieter C. Scholten the body is a "total proposal" where mind and body are in constant dialogue without a hierarchical relation of mind above body. To make the physical action not just a reaction of previous thoughts but also a provider of causes, this total body must be curious and aware of

and teacher. A classically passive learning structure where the teacher talks and the student files away the information to be regurgitated at a later date is simply not possible in a contemporary dance class. Dance students have to dance. So as a teacher I move and the students respond. This begins the dialogue. How do I communicate? I give information visually through my body. Orally I pass information both musical and cognitive through my voice. Tactile information passes through my hands. This passage of information helps to create a specific sense of place and passes on the generational aspect of dance through who I am as a dancer/ teacher.

If we look at the work of Howard Gardner with regard to multiple intelligences we see that individuals may approach learning tasks in very different ways depending on where their natural inclinations lie. The same is true for expressions of creativity. A student may learn and develop best in alignment with one or more of Gardner's categories of intelligence. Each individual will respond most effectively to a specific learning style. While it may be true that all dance students have similarities such as an affinity for the bodily-kinesthetic (physical experience) and the musical (music) for instance. It need not be true that these are their only or primary learning abilities/ styles. By approaching the transfer of information through a varied learning experience I have the best chance to reach the most students successfully.

Multiple Intelligences as Described by Howard Gardner

Learning Ability:

- Bodily-Kinesthetic
- Interpersonal
- Verbal-Linguistic
- Logical-Mathematical
- Naturalistic
- Intrapersonal
- Visual-Spatial
- Musical

Learning Style:

- Physical Experience
- Social Experience
- Words
- Numbers/Logic
- Natural World Experience
- Self-Reflection
- Pictures
- Music

As a dance instructor I work within a frame which employs several of these categories and may adjust the balance as an active student responds and enters into a dialogue with me as teacher. This

relationship is interactive in that I the teacher and the student make constant adjustments based on the relationship built up in the previous moments of the dialogue. It is a relationship in flux. I must always maintain my awareness of the learning goals of my class in order to lead the student through his or her own actions to the discovery of those learning goals. Additionally I find it interesting and important in relation to the work field to attend to and reflect upon new information which may arise from the actions of the students so that I can adjust the learning goals of the class in a developing generational dance context.

The Installation

As members of the AHK team within the IMK labs we have been brought into contact with the interactive installation *Double Skin/Double Mind* and the question whether the installation can have meaning within the context of dance education.

The installation provides a physical experience which is enhanced by words and pictures. It can be a social experience or a self reflective experience. Experiencing the installation is not interactive in the same way as a teacher-student dialogue can be. The installation is only reactive and cannot yet learn or adjust to the sort of feedback it gives or its teaching style based on the responses of the student. The student can develop intrapersonally through self-reflection or interpersonally through observation of the installation in use by other students and by trying to understand why and how those others are responding in the way they do to the installation. These two elements are strong benefits of the installation. In a normal class situation a dance student is focused on the physical experience (doing) enhanced by verbal, musical and visual information. Alone in the installation there is much less stimulation from outside. The installation, while interactive cannot enter into a true dialog with the student since there has been no application of artificial intelligence in the programming. The feedback is simply a measurement and reflection of the student and what he or she does. This feedback, however, creates an opportunity for valuable analysis of one's own process. Students observing the installation in use by others have the opportunity to be much less physically involved than in a normal dance class. The opportunity to observe and to transport oneself into the

perspective of another as he or she engages in the physical experience offered by the installation is increased by opening avenues for learning through a more interpersonal learning style.

In the future it might be possible through the application of artificial intelligence or clever programming to create an installation which could learn and adapt in response to the individual student. The installation might be able to address the idea of multiple intelligence and analyse the process of the individual adapting feedback to what is most effective for that individual (aural, visual cognitive?). The installation might even be able to analyse the new input of the student in order to create whole new classifications of parameters in order to give feedback for ideas that were not the original purpose of the installation. We're not there yet, but it is interesting to consider the possibilities.

Looking Forward

The installation is a representation of the artistic process of Emio Greco and the work preparation that is necessary before beginning the creative process. The creative process is central to being able to function in the contemporary dance profession whether as a dancer or a choreographer. In modern contemporary dance education the focus is no longer on the preservation and continuance of tradition in the form of specific codified techniques. Each teacher is expected to bring his/her individuality to the education and a strong connection with the contemporary workplace is necessary to allow the new generation to ride the ground swell of developing trends in contemporary dance.

To facilitate that as educators we provide a basis of experience as a foundation for the development of a student's creative process. The student enters a process of dialogue, reflection and individuation which allows him or her to develop from that common educational foundation their own artistic personality and creativity.

Because of its specific function with regard to the artistic process of EG|PC and its dual nature as an intrapersonal reflective experience and as an interpersonal observational experience, the installation is eminently usable in a structured dance education alongside guided class work and free individual studio time.

Since we are dealing with multiple media (the dance class and the installation) and their

application, speaking to multiple intelligences as possible aspects of dance education, it is a logical leap to search for other media which could speak to further intelligences in the educational experience. The labs and our discussions have suggested that CD-ROM, DVD and internet materials could be added to this developing recipe for a learning soup. In our discussions and brief experiences with the DVD Double Skin/Double Mind we see that this sort of material allows the student to leave the realm of physical experience and move into that of the word/logical experience also supported by visual and musical and fine motor (physical) information. This helps the student to reflect on and analyse the physical experience in both intrapersonal and interpersonal aspects and verify the cognitive understanding and growth. The mind can catch up with the body.

The varying emphases of these differing media would suggest that they could work together as a broad multi-media experience enhancing the development and deepening the understanding of dance students. Each media having its own emphasis on a differing mix of learning styles as put forward by Howard Gardner. The student is then addressed in the complexity of his or her individual web of learning abilities. In a way this would be a more complete range of learning tools allowing for a more holistic approach to learning. How to incorporate these varying approaches into the daily work of a dance education is now the question to be addressed.

References

- Gardner, Howard (1983) *Frames of Mind: The Theory of Multiple Intelligences*, New York: Basic Books.
- Gardner, Howard (1993) *Multiple Intelligences: the theory in practice*, New York: Basic Books.

Vivianne Rodrigues

Drawings and Icons

Two sets of diagrams or drawings were made at the end of the second lab. One is a set of icons by *Chris Ziegler* (see pp8-9). The other was a set of drawings by *Christoffer Schieche, Michael Waelti, Sandrina Lindgren and Evelyne Rossie*. Maria Ines Villasmil reported at the summary session in April that having to visualise the verbal information was useful for enhancing the learning process. Here they are reproduced with an explanation by *Vivianne Rodrigues*. The first two sets include an explanation of the motivation or inspiration which led them to this particular drawing.

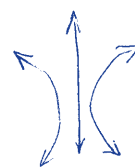
1.1



Drawing number 1.1 refers to the *growing* in the breathing section. (Gradual vertical increase in length and extension of the whole body). Since Emio keeps mentioning that

the breathing comes from the feet, the students had an image of a tree and its roots taking energy from earth.

1.2



Drawing 1.2 refers to the *ramification* in the breathing section. (Splitting of the vertical path into different directions in the space with the arms). They kept the image of a tree, but this time with the branches going into space. The arrows going down indicate that the energy comes back to earth again as the body releases it and returns to the starting position.

1.3



Drawing 1.3 refers to the *exploring*, still in the breathing section. (Articulation and amplification of the ramification by bringing the body in different positions in the space). They were looking for an icon which could give a three-dimensional sense to the body in movement. They kept the ramification and added the spiral line to it.

2.1



Drawing number 2.1 refers to the *gentle rebounding* in the jumping section. (Constant release of body weight that awakes the sensitivity of the skin and creates a soft body). The oval shape represents the body and the little balls the energetic particles being softly awoken inside the body. The energy is kept inside.

2.2

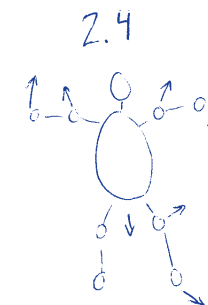


Drawing number 2.2 refers to the *breaking action* in the jumping section. (Development of the rebounding by allowing the recognition and creation of space, as well as, diverse rhythms within the body). The balls found on the outside of the oval form represent the generation of new energetic particles. Most of the energy is still contained inside the oval form however.

2.3

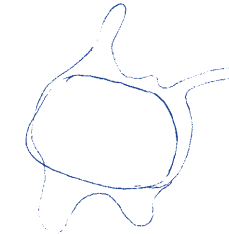


Drawing number 2.3 refers to *shoulder breathing* in the jumping section. (Vertical exposure of the shoulder, arm pit aiming to open the body and develop a sense of vulnerability). The convex shape represents the expansion of the arm pit, the opening/exposure to the unknown. The lines stand for awareness/accessibility being projected out.



Drawing number 2.4 refers to the *strenuous rebounding* in the jumping section. (Attempt to bring the constant input/output, action and reflection of the jumping into the space without losing the core of the rebounding). Here the students found it very important to emphasize the joints moving in different rhythms.

3.1



Drawing 3.1 refers to the *open boundaries* in the expanding section. (Further articulation of the breathing where the body is forced to break its boundaries and its resistance to create a most exposed form).

3.2



Drawing 3.2 refers to *transfer of balance* in the expanding section. (A continuation of the expanding where the movement is sustained and endless by shifting the balance and connecting one breath with the other)

4.1



Drawing 4.1 refers to *thick air in the reducing section*. (Mental state where the body needs to create and experience the quality of thick air within and around the movements).

Aitana Cordero, Jeroen Fabius & Lina Issa

Where We Are Not

Not being able to travel home herself, Lina Issa casts a 'replacement,' sending Aitana Cordero to Lebanon for ten days as her stand-in, messenger and recording device. The stand-in visits her family and friends and traces the places of her memory and what constitutes the idea of 'home' for Lina.

The reading/performance, a collaboration of Lina Issa with Aitana Cordero was first presented in Rotterdam in 2006, and later in Paris, London, Beirut, Amsterdam. *Jeroen Fabius* was advisor of the project in 2006. In the reading/performance Lina Issa and Aitana Cordero invite a visitor to become part of a shared reading of the diary that Aitana has written during her stay in Lebanon. This text mixes the three perspectives, of this project that hovered between instruction and documentation, score and notation: the person giving instructions [L], the person executing these [A], and a third person.

Hug

L: At the airport, waiting for Aitana to arrive. Loaded with the desire to receive home—all that I miss, carried back by her. My body was anticipating a hug—a hug that my body has never experienced before, it needed to be a hug that incorporated all the sensations of home coming. An impossible hug.

I was waiting when her partner also showed up at the airport to receive her.

I wanted to disappear. I couldn't bear the thought that her partner would receive the first hug—the 'fresh bodily traces' of home. Another moment of exclusion.

Art as an encounter. Art is a social practice of offering opportunities for sensation. Sensations that have never happened before. This project certainly can be understood as a social event. I meet with two women to take part in a conversation. A conversation about a diary. I am invited to select a page and to ask. This is a form of art that invites me to participate. I ask what Aitana has written in the diary. She has replaced Lina. Lived Lina's life in Lebanon. With Lina's relatives and friends. I am caught between two stories. A confusing embrace of irreconcilable versions of reality. I continuously feel wonder about the estrangement of dislocation, a continuous and multiplying dislocation. What is framed here from chaos? It is the flow of chaos itself in which I find myself. When I enter the room I see a table where Lina is sitting. Aitana greets me. We know each other. But the greeting feels different than other times we meet.

A: I check my smell, I check my hands, are they sweating? I don't want to be rejected...but do not take it personal Aitana.

I wait at the door, I feel nervous and curious, not knowing who will come in next. Will I know this person? How would this new person react to me, to my body and to my hug?

I say my name and offer my hand, as a fake way of greeting, as a trick to hold this person's hand. This is my first checking of this person's physicality, am I welcome? Am I invited? Is the hand soft, concrete, slippery? Trying to escape already, comfortable in the grip? I hold the hand and then make a small movement, I walk towards this person and hug him.

L: My body leaning on the chair, anticipating the quality of that embrace. Excluded again, yet actively sensing the negotiation of those two bodies and their vulnerability. Witnessing an intimate moment—an invitation. Nervous, shifting my gaze between myself, Aitana and our audience. Being a spectator in my own performance.

She holds me longer than we normally embrace. It makes me aware of myself. Of how I am during an embrace. How an embrace can become invasive, an invasion in my private space. A place where I become awkward, lose my sense of what is right, how to behave. I have been communicated that this event is a different occasion. Here something else is at stake.

A: I keep on listening, can I go farther? But I stay there, still close; it is not an imposition but an invitation to be with me a bit longer. I am not hard or forcing the hug, my arms are relaxed but active, the person could leave but I am clear in my physical statement, 'I would like to stay here: with you a bit longer'.

There is an imposition, an imposition into private space, a place that is close to my skin, a place that makes me aware of my heart, of my breath, of my gestures, my gaze.

L: A moment for me to imagine Aitana in my intimate spaces, in the arms of my mother, father, grandmother...And to question what has been touched, what has been embraced?

I listen to how her body and that of the hugged audience resonate and negotiate the meaning of that encounter on the table—next to me. I get emotional.

Home

Wednesday 12 – Aitana arrived in Lebanon

- > At home, in Saida, relax ...
- Watch 'news' with Mum - inform on what is 'in the news'...
- Write - Record - Reflect on your day...
- you can look in my closets -
- Sleep early you need to wake up early.
- If night be full moon - we will all be seeing it !!

conigo.
me fuera a comprar zumos
anim

Sumaia → intent por comunicacion,
y tranquilizada al no conseguirlo... NO.
Frustracion (agotante, urgente o desajustada)
ACERCAW E INTENTU.

→ aprendes el idioma → construyes
junt mi tools.
el lenguaje de la expresion. el lenguaje
del cuerpo 7010, ademas, agusto, loco,
hubs, todo la boca, un part de mas...

A: Lina asked me to visit her aunt Sumaia, in the music shop where she works, and spend some hours there, as she used to do when she was living there.

She gives me her attention as a present
Her time, her flattering comments,
Her caress, her love for the food,
Her secrets, her desire to share them with me

Sumaia → she forces-encourages me to buy juices
We try to communicate and we are calm as we don't achieve our purpose...
THERE IS...NOT FRUSTRATION (no urgency or uncomfortableness)

→ I 'learn' the language → we, together build more tools

(I follow Lina's book words, and practice them with Sumaia, she gives me new ones...we mix them together to build some sense...half Arabic, half English...I wonder what we understand...)

The language of expressions, the body language. I touch, hug, grab, kiss, smells, I open my mouth, I share glasses...I almost pee with the door open...

There is something in this comfort that frightens me (what if I go too far, if I make a mistake?) and something that gives me a deep peace-calm

AND THESE SLIPPERS

I would not wear them if I would not feel comfortable

Thursday 13 >

AT Home

- ⇒ my mum wakes up to her coffee and cigarette on the one-seat ~~the~~ couch in the 'Salon'.
- ⇒ you'll hear her sipping - her legs crossed and probably already in a 'planning' mode for the day! I caress her hair sitting there, kiss her and sit on the couch to her left side.
- ⇒ Look around the house - unpack!
- > Meet Bolou - hug and kisses. → LA MANO
- > Enjoy breakfast in the kitchen. *Ummmm!*
- Mum normally doesn't have breakfast, but she always snatches a piece of bread with this or that. (better for her stomach since she smokes, she always repeats).
- I really feel like our 'Labneh', 'Zaytoon', 'Halloum', cucumber and tea. (Labneh extra olive oil) *of course, it's important.*
- > Go with Mum by car to 'Sour', my home town; where Mum grew up, to visit her 2 sisters/my aunts Soumaia and Salam and her 4 children.
- > Back to Saida in the late afternoon.

Feeling she does... she feels about enjoy on her body that eye.

→ NO

*Cons from notebook
I'm thinking
because...*

Books

Reading the instructions by Lina it is striking how these are written by hand. With differently coloured pens. A thick book of over 150 pages. The extent of detail is staggering. It starts out as a tourist guide that helps understanding the history, the language, the geography of Lebanon. Then family members, relatives are introduced. Descriptions of specific rooms, sites and sights. These introductions are accompanied by the most detailed instructions. It reads as a funny mixture of a girl's diary and a desperate attempt to describe everything. Everything that is left behind. The sheer amount of instructions becomes more and more impressive as to the detail and intimacy they pursue. Up until the moment Aitana can take a breath, a rest, a sleep. The instructions do not just describe things to do, but describe experiences. The book reads as an obsessive and totalitarian occupation of the messenger's time. The listing of the intimate encounters with family members reads as assertive declarations of landmarks of affect. The gap only seems to be broadened as how can Aitana ever attain that intimacy. The obsessiveness makes me wonder what drove the totalitarian attempt. It makes clear that the obsession is about the obvious, the obvious things that are left behind by those who migrate.

L: Writing this book, I experienced the memory space as space of the real but not the actual, and the ideal without being abstract. A space of fiction and projection. A space of embodiment. An imagined space to inhabit.

This book is like a reconstruction of my memory, a confrontation with how evident certain people, feelings, senses are in my body, on my skin (a thick cheek, spongy hands, coffee breath, nervous eyes...), and how much these things actually constitute my personal history and identity.

Due to the political conditions that have framed this project, writing this book was driven by an urgent desire to access those places I have been conditioned to be far from—excluded. An urgency mixed with pain and fear.

I was experiencing my memories as fixed in the past yet endlessly active within me in the present. I realized that growing up in the unstable unsafe political situation in Lebanon, I obsessively captured and conserved images and sensations of my close surrounding. I held on to things with a lot of love, love being the degree of attention you give certain things, rather than the general definition of love as attraction and affection.

A: I accepted to enter into a trip about Lina without judgments or expectations. I was seduced by the idea of walking another person's steps, to follow an established path and to inhabit Lina's desire of being remembered. I was not in Lebanon but in Lina. How would this affect my own self? How would I affect the others?

By writing this book Lina has described not only her life but how she positions herself within her life, what she chooses to remember, what she chooses to share. I was not there to replace Lina but to confirm her. Her absence, with my presence there, made her more present.

At first glance the diary looks the same as the book of instructions, it has the same cover and paper. But this book falls apart, it contains scribbling, little papers and leaves of flowers and plants, photographs. The writing is hardly legible and varies in size and expressivity, a broad range of emotional expression speaks right off the page. If the book was ever conceived as a letter from a messenger about the experiences, the first obstacle to obtain any information is the language. Lina will not be able to access this book. The book is written mostly in Spanish, not accessible for Lina, nor most of the visitors to the project. The witness account of replacing Lina's intimate life needs a translator. That motivates the performative event. Aitana will be needed to translate the scribbling, that does not provide information on its own, but provides another crack in time.

L: I listened to her different intonations as she read and translated. I followed nervously her eyes and hands as she tried to recall, reconstruct and touch her moments there again—here—on this table that we share with an audience. I argued with her about the authorship of certain memories. I enjoyed her metaphors, and the sensitivity of the skin she was recording and writing with. I admired the complexity with which she engaged in the project. I envied her having been so close to my home. And I saw my memories and my identity being formed in the moment- here- on this table we share with an audience.

Absence

A: How do you construct yourself while meeting new people? I wrote there: 'My image is here formed in a different way... I am not how I describe myself, I am not through my answers, I don't have the control of how I want people to perceive me, I am not allowed to 'narrate' myself magnifying these events of my life that have constructed me. Rather, my presence, or 'Aitana', is defined through how I listen, how I contemplate, how I react, how I touch, support, how I 'am being'... with no explanations, narrations of my past or of my desires... I am in an actual tense, with no space for pasts or futures...'

It was, in one way, a voluntary unfair and unequal sharing process but, nevertheless, it became an intense experience for me, a learning process about what it means to be, to receive and to give.

L: Thinking of the project, I found the term 'stand-in' an interesting metaphor for my relationship with Aitana. It is a term used in cinema for the one who substitutes for an actor during the lengthy set up of a scene; while the lights and camera are adjusted. (dictionary.com)

It stands for a relationship between two people—two bodies, one is absent and the other is present, one is performing the action that is initially to be performed by the other. The act of the stand-in is based on repetition, it proposes the 'as if' as 'real' in order to construct the scene.

What does this proposal do to both our bodies- in conditioned absence and in conditioned presence—what happens to their physicality, their communicative abilities, their voices, and the activity of fulfilling each their presence in the here and now when part of it is a cast shadow somewhere separate from each their actual presence?

A: Why do we become closer and stronger where we are not? I think about my own life... Are only those things that I left unfinished what will always remain open? Is only by going away how I will become unmovable for those that I love and that love me? Is there something more romantic than saying goodbye?

Missing has a strong effect... I would like to study the physical reaction that love experiment when distance is included, when progression is disrupted.

Notation

L: Aitana sms-ed me from Beirut: 'you did not tell me the difference between a Taxi and a Service... aye-aye. I enjoyed Cola. Now a second of calm in Hamra. What do u want to eat? Beso full of sounds'

I sms-ed her back: 'Oooo! It is funny I feel I miss 'you' and 'not home'. Don't panic. It is as if u are the active part of home. What about a sandwich at Chez Andre?'

She told me later that as she arrived at Chez Andre, following my maps, they were destroying the place to build something else in its place. It was no longer there.

> I wonder if the place remembers me would you check that for me?

> I drank red wine, rosé or beer from winter to summer of mixed my fingers with low quality nuts of delicious cucumbers cut in rounds with a pinch of salt on them -

> Later a 'grilled Halloum' with toasted bread of green olives... 'Labneh' when I wanted to sleep light!

Chez Andre: it is a very small leftist bar, in Hamra, one of the main streets in Beirut, where Lina used to be a regular.

But then the instructions start to become a collection of memories, they start to sound as an uncertain probing of the memories of an exile. Asking Aitana to tell if things are really as Lina remembers them. They deal with places where we are absent. The places that are part of us, or rather that have made us who we are. Where we are not, is not about anywhere, but about those places we carry with us in our bodies. The place where our absence is felt. By the people who have known us so well, the objects that are not handled by us anymore, the trajectories that are not passed by us anymore.

The separation, the distance from the place where we are not can be felt in our bodies, a distance in time as well as in space. Sensations that are profound but gradually sink into larger wholes over time. Sensations that contradict increasingly with those lived in daily life of the surroundings where we are. Where we are becomes where we do not have these sensations. Where we are feels more what we are not, a place that excludes what we were, again, where we are not.

This project deals with both instruction and documentation: a score and a diary. I am invited in a conversation in between the score and the diary. I am in the sandwich from which it is hard to tell what is going on. The instruction can be read as a notation for replacement: a set-up for failure. Or, notation as an act to remember, rather than to execute. Very much like the roots of 'choreography' in European dance history in the 16th century. The effort of Arbeau, encouraged by his student Capriole, not to forget his steps. A score in reverse, not for future use, but for relating with things past. Read as a score it becomes a score of erasure, a production of resistances between what is held on to from the past to the unpredictable contingencies of the future.

Is this art an expression of exile blues, or nostalgia art? Is it a Proustian exercise of remembrance? When Proust writes about the Madeleines it is not just about the spontaneous surge of associations that is produced at the moment he soaks them into the tea he hardly ever drinks anymore. It is striking how hard Proust works to try to understand what is happening at the brink of his conscious perception, to retrieve these memories he thought were lost. Up to ten times he soaks the

Madeleine in the tea to see how the memories well up and later wane. To render Time itself sensible is the task of the artist, says Deleuze. In making sensations live, art is where life transforms itself. In this sense art is politics continued by other means, says Elizabeth Grosz. In this sense art represents the future, things to come. This project moves both back and forth in time.

To touch :

- my mum's hair, cheeks, hands.
- my dad's forehead, cheeks, hands.
- my grand ma's head, veil, dress, hands.
- my grand ma's house external walls, couch.
- my ~~bed~~ bed sheets, closets, pillow. x
- the couch's in living room + salon.
- edges / barriers of cournich at Manara.
- the trolley at the airport.
- fish as you eat it with your hands.
- the Lebanese bread, as it folds & dips in the food. x
- the oily olive oil.
- metal chairs at 'Whimpy' Hamra.
- greasy bar at 'Chez Andre'
- sand
- plastic chairs and plastic table cover in the sea cafe, Sour, Al Jamal.
- Zainab's hair & carpets.
- stones of the stairs at Roman Ruins in Sour.

A: Lina gave me a list of things to touch, to listen, to smell, to taste and also to feel.

Her instructions mixed both physical task and feelings quotations. I tried to embody these gestures but I was sometimes unable to execute them, I was unable to feel the magnificence of some things and other times unable to repress the direction of my attention or my feelings within some situations.

How do you look for a smell?

Repeating her gestures...following her instructions. I tried to dress them but, sometimes, they felt faked, imposed.

The instructions, though they were very clear, had a fast ending sometimes. Once my body was invited to feel and to be open and receptive, all the adjective and expected feeling from Lina's instructions disappeared and ceded the space to other interpretations or possibilities, my subjective physicality of reacting. I could instruct my body positions but not how I would react to the things.

Borderline

This project recognises that in its attempt to share it ends up in creating new situations of dislocation. Even in meeting my double I find only difference, only misunderstanding. On the other hand it offers us ways to read traces, to listen, and to ask, and to meet, to receive intimations of this borderline of where we are not, of disorientation, of disappearance. It also offers an invitation to travel, to search another and other places, in space, in time. An invitation for an encounter, a meeting, an act of love.

- > Probably you come home and my parents are having a nap!
- > I always hug my dad long and smell his cheeks when I first see him.
- > He stares & stares at my face & eyes, caresses my cheeks and smiles... as if not believing.
- > He is quite the first day - just looking at me. He repeats that my eyes, are still the same as I was a child, receiving him at the door when he comes from work...
- > Enjoy the dinner -
- > filling the couches of the living room the T.V. doesn't distract you from each others presence, anxiety, longing and flowing emotions.

A: Nadwa is protecting his nap. I think he is nervous and that he needs to recover to confront our meeting.

Meeting:
HE BREAKS MY BORDERS and holds me in a hug where I would spend my evening and asks me for things that he does not want to know. 'LA WHEN LINA?' (where is Lina?).

(I transformed between his arms for a second, I lose the control of my emotions for a second, I remember being surprised, being 'crossed', I remember placing my face in his shoulder, surrendering my head and my thoughts for a second and feeling small, very small and vulnerable). The skin of his face is calm, smooth and consequent...his laughing like a boy, his shoulders going down, his knee pointing up. His face of a nobleman. How he thinks before speaking in English, how he repeats words until he finds the next one to keep on talking...

the sound (aye-aye)

He prefers the Arabic to the silence...we talk about the language...about its limits...First I drown because I cannot communicate with him, and I do not want to lose the chance to meet him just for the lack of few constructions...

JOKES

stories as answers...

Nadwa listens to him, she admires him, corrects him, she gives him more food, galash!, she goes out to the living room to fart while she keeps on listening and watching at him... they love each other, a lot... respect, gestures while sharing... tenderness...

AISSA.

nadwa protege su siesta.
creo que está nervioso y que necesita
reprenderse para enfrentarse a mí.

encuentro:

Él ROMPE MIS BORDES.

se retira en un abrazo en
el que pierdo la noche y
se pregunta cosas que
no quiere saber. "LA WHEN LINA?"

La piel de su cara → serena,
lisa, suave...

Su ma de chawal → HOMBROS
HACA ABAJO
MUALA HACA
ARRAN.

SONIDO (Caja ba)

L: While describing the hug of my father, Issa, to Aitana in my book, I felt that I eternally own that moment with my father that I could share it and it won't be taken away from me. It was the first thing Aitana translated/ revealed of her experience there, and the pain of not being there myself to receive his hug is still intolerable.

And when I asked Aitana in one of the performances about what she would like to have been addressed to her, what she would like to keep for herself from what she was 'given', she said: the hug of Issa.



↑ Barbara Meneses interacting with Double Skin/Double Mind Interactive Installation, Photo by Thomas Lenden

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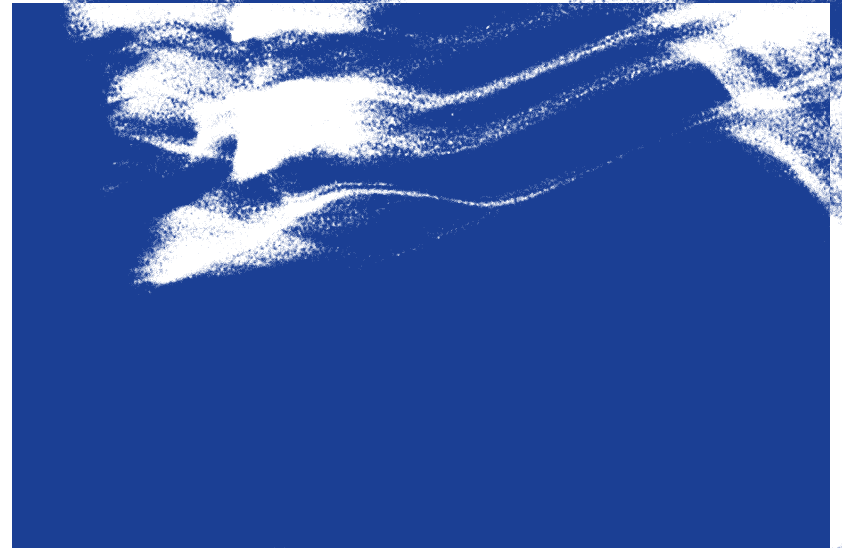
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