# The Camera-Dancer Dyad:

A critical, practical dialogue of virtual and live studio methodologies

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Art and Design

This exegesis is submitted to the Auckland University of Technology in partial fulfillment of the requirements for the Degree of Doctor of Philosophy.

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# Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Jennifer Ruth Anne Nikolai

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# Ethics Approval

This research received approval from AUTEC on 4 May 2009, for a period of four years until 31 December 2013.

The Ethics Application Number is: 09/69

# Abstract

***The Camera-Dancer Dyad: A critical, practical dialogue of virtual and live studio methodologies***

This research project constitutes studio-based inquiry into the benefits of dance collaborators using handheld, lightweight video cameras to develop 'new' methods of dance making. To uncover compositional openings, we tested various methods in studio workshops of dancers attaching cameras to their hands or bodies during improvisational tasks. We treated these connections as camera-dancer dyads, in the sense that the camera was seen as a collaborating partner of the dancer. The workshops were undertaken alongside written reflections and theoretical investigations, and were never considered as separate components of the research.

Over four workshop stages (2010-2014), the studio methodology created an emergent, camera dramaturgy in search of 'new' approaches to improvisation within a dancer/camera dyad. The multiple iterations of one task, an iterative task titled *Bound Together,* became central to studio investigations. *Bound Together* set certain conditions. We either connected two video cameras by tying them to each other, or we had two dancers bound by a Thera-Band who then operated the cameras. We held cameras and we bound them either to each other or to other dancing camera operators, in multiple variations. It was discovered that this relationship that binds and limits improvisational conditions, also opens a critical and practical dialogue towards the camera as a catalyst for dance and camera compositional processes. By shifting traditional or conventional ways the camera has been used by our discipline — as proscenium documenter, as archivist or as *screendance* maker — onto the camera as a witness-collaborator, we discovered new ways of seeing, within a process of becoming.

For Henri Bergson, followed by Gilles Deleuze, the new is bound up with a creative unrolling and cannot be conceived of outside duration.[1] Throughout the life of the project, theories on time conceived by Bergson and Deleuze supported the reflections on time as duration, shaping the decision-making process. Time as duration contextualised the ongoing, iterative possibilities that arose out of shooting and reflecting, and led to emergent, dramaturgical inquisitiveness. These findings

1 Durie, Robin. 2001. *Time and the Instant; essays in the physics and philosophy of time*. Manchester: Clinamen Press. Durie, Robin., 145. Durie will be referenced and this quote will be contextualised again within the chapters of the exegesis.

could not have been realised without dancers and camera operators experimenting in studio, through dialogical, emergent methods.

As camera practitioners, the dancers working on this research project adopted a playful engagement with mobile cameras. Experimental camera mobility utilised by dancers mid-improvisation was informed by the creative musings of Maya Deren and Dziga Vertov, as outlined in their various writings and in the filmed documentation of their practices. Deren asked how the mobile camera could capture dance in an abstract manner, using movement and the moving image to complement each other. Her discussion on the value of the amateur 'filmmaker' emphasised how dancers may lack experience as camera operators but are nonetheless able to draw upon their dance training and experiences as an aid in the filming of moving dance.[2] Vertov's kino-eye and montage editing demonstrated how a dialogue might be established between virtual and live 'images' during the studio process. Vertov's objective was to show the technological potential of cinematic apparatuses. The camera or cinema eye uncovers dimensions inaccessible to the human eye alone. He "highlighted the ability of the camera to change the constitution of reality by modifying the way in which it is framed and the angles from which it is seen."[3]

Project findings revealed that conducting further research would inform a genre of dance and camera dialogue, not currently located in a formal mode of practice.

2 McPherson, Katrina. 2006. *Making Video Dance; A step-by-step guide to creating dance for the screen*. London and New York: Routledge., 247. This text has a glossary of terms where camera operator is defined as: "A skilled person who is responsible for framing and movement of each shot." My exegesis supports the argument that the dancer as operator brings what she has to offer through her compositional experience and awareness, to the process of operating, as this in turn informs her choice in framing and recording movement within the shot.

3 Delgado, Sergio. 2009. "Dziga Vertov's Man with a Movie Camera and the Phenomenology of Perception." *Film Criticism* no. 34 (1):1-16., 9.

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# I N T R O D U C T I O N

*The Camera-Dancer Dyad: A critical, practical dialogue of virtual and live studio methodologies*

This research project was initiated out of workshops that I facilitated with student dancers in the undergraduate dance programme in which I lectured at AUT University (2003-2011).[4] In the curriculum, for a class on dance and camera, I led students through experiments and exercises that combined improvisational approaches, camera capabilities / techniques, and dance composition.

My studies and interests in dance, film and theatre, have informed my choices as a practitioner and as a lecturer of dance. These influences were integrated into my teaching practice in dance studies – to question the learning culture in the dance programme, and as an approach to questioning a range of pedagogical implications. I asked questions of students around how to 'make' in a manner that demands for ongoing questions and reflections. I see that dance and video share elements of the moving image, with nuances that allow for further questioning. I did not plan to make dancers improve their dance technique or even to like working with the camera. But reflections along the way, led us to improvising in a way directly resulting from dancing with cameras. I chose therefore, to work with alumni from the Bachelor of Dance programme as a continuation of their studies. We worked in a collaborative studio setting, as a continuation from their studies by dynamically testing our capacities to work with each other, investigate our approaches to improvisation and explore the camera in our studio setting, without evaluation or qualification guidelines. I worked mainly with female dancers as the demographic within the undergraduate degree was primarily female, under 25. I deliberately chose not to hire professional dancers and commence an entirely separate research project, as I wanted to continue with my research objectives, from the departure of student in classroom to the graduate in studio. In doing so I was also aware of shifting my role slightly, as fellow collaborator and dancer. I trusted that this shift would in turn inform my teaching practice. The analysis towards how my art practice and my teaching practice became a dialog "outside" of this research is just that, a dialog outside of this research. From a technical perspective, my direct focus was on the dancer and the moving image, so a parallel analysis or critique of the role of sound or music in the process also exists outside of the scope of this research. It is unavoidable to ignore the enormous, essential role sound plays in shaping improvisational response. This too, is an invaluable dialog that also exists outside of the writing on this research project.

4 Programme Leader / Senior Lecturer, Bachelor of Dance, AUT University, Auckland New Zealand.

Parallel to the work that developed with students in the studio was research into the potential of motion capture technology as a conduit to (technology-influenced) methods of thinking and making choreographies.[5] This interest in performance capture technology was piqued by a curiosity into the potential of the virtual camera's inherent capacity to be located anywhere on the human body, or at any time or place in space within the movement vocabulary of the dancer inside the capture volume of the performance. I was charged by what the moving camera operated by the dancer might offer the live dancer outside of conventions of producing either screendance or the documentation of studio sequences by a camera operator/onlooker. This interest in the camera being anywhere at any time, and as a composite part of the dancer, initiated an entirely new approach to dance processes and collaboration in the studio. The choice to work with movement vocabulary that was dance, more than pedestrian, was an attempt to test how the vocabulary a dancer carries, as particular to dance movement studies was emphasized over movement carried out without years of training, specifically in dance. This transferred to the role of the dancer as collaborator alongside the camera as a fellow dancer, thereby allowing for the dancing camera as destined to move in the manner that the dancer, determined. These approaches triggered the PhD research project presented in this document.

In searching literature, I was unable to find documentation of studio approaches or compositional philosophies towards the dancer and camera, as a dyadic formation. Many works (dance on screen) I viewed or read about revealed a deeper understanding of the frame, of multiple perspectives and a playfulness with dance vocabulary in conjunction with camera mobility (mainly through Steadicam® works). However, I discovered few references to processes that aligned, simultaneously, the role of the camera operator with that of the dancing composer/subject. As I searched for a process emphasis between dancers and cameras, I began to identify gaps. Not only in studio examples but, as I viewed works that integrated dance and screen, dance and performance capture, or dance and digital technologies, I recognised an implied process in the product, but I also found a gap in the surrounding literature. In my process, I aim to ask how to fill this gap the dancer has as the dancing camera operator, or the *camera-dancer*, through dramaturgical methodology.[6]

The *camera-dancer* proposes that a hybrid dancer/camera conducts dramaturgical inquiry, questioning the camera's capacity to instigate improvisational inquiries leading to compositional considerations. I started my studio practice with dance

5 I will refer to motion capture technology more frequently as performance capture from this point onwards, as it is named more commonly within the field.

6 *Camera-dancer* is my term, developed and described in Chapter one.

composition texts and exercises in composition, as opposed to screendance or interactive works as points of departure.[7] I discovered an emergent approach towards problem-finding which developed as we, my dancer collaborators and myself, improvised with each other and with cameras.[8] We relied on immediate reactions to physical playfulness between dancing cameras and dancing subjects, preparing improvisation tasks (in response to camera capabilities) with objectives that structured how we began an improvisation.[9] Many of our approaches did not work, in that they did not provide us with information particular to a camera/dancer relationship. Yet we continued with curiosity.

We allowed for playfulness in our process that aligns with my application of Dziga Vertov's playfulness with his camera.[10] This suits too, a sense of naivety encouraged between the dancers and cameras; a naivety that arises from improvising with the camera as non-trained camera operators, which might also be thought of as resembling an amateur approach. I invited dilettantish treatment of the handheld cameras by dancers to parallel Maya Deren's advocacy for the amateur using handheld cameras in her screendance works. The playfulness and the naivety were very much responses to Maya Deren's essay, "Amateur versus Professional" and Dziga Vertov's general theory of the kino-eye, an all-knowing eye with capabilities that surpass those of the human eye. These two camera-based practitioner/theorists underpinned the practice within the three workshop stages of the PhD, titled, *Workshop Stage One*, *Two* and *Three*. It was within these workshops that our experiments with the handheld camera were tested. We discovered what our dialogical interactions with the camera had to offer not only compositional advances, but also advantages in the dynamics created between collaborators, and the process instrument.

Historically, dancers were at the forefront of pioneering moving image studies, until the invention of cinematic sound.[11] The ruptural change to cinema occurred with the conception and emergence of sound cinema. With the production of talking feature films, a gap occurred in which the role of the dancer and moving image experimentation was replaced by more representational movement contributing to film spectacle. In the Hollywood frame of reference, dance was choreographed before or for screen, then shot as intended for film.[12] The proscenium-like relationship between the dance and the camera and choreographer was anterior to the filmmaking.[13] A reaction or a consequence of this was that dance became more representational in response to aesthetic modes, rather than compositionally experimental in film production.[14] Dance

7 The initial emphasis was placed on how to 'compose' considering elements and devices surrounding camera-based provocation. Initial exercises developed awareness of trust and partnership, sharing space, travelling through space (range of levels, dynamics, pathways) and sharing focus while holding the camera and dancing with 'other' dancers and cameras. I also proposed exercises that questioned the notion of clock time (stillness and temporal transitions) and how holding cameras while dancing occupied 'time,' and focus.

8 Problem-finding refers to studio 'making' approaches in a process that is collaborative and emergent as in Sawyer, Keith. 2000. "Improvisation and the Creative Process." *The Journal of Aesthetics and Art Criticism* no. 58 (2):149-161.

9 This short list of camera considerations is elaborated on further in Chapter five.

10 Here, and repeatedly, I refer to "we" as the collaborators I worked with, primarily dancers as collaborators, in *Workshop Stage One*, *Two* and *Three* (between 2010 and 2012).

11 Dancers' relationships to Edison, Muybridge, and Méliès will be developed further in Chapter three.

12 After 1928 when sound was introduced, Hollywood placed an emphasis on music and songs, which eventually led to the genre of "the musical." (Barrios, Richard. 1995. *The Birth of the Musical Film; A Song in the Dark*. New York and Oxford: Oxford University Press., 42.) Hollywood dancers performed choreography that producers cut and did not credit, if it wasn't appropriate for their vision of what should be screened. (Brooks, Virginia. 2002. "From Méliès to Streaming Video: A Century of Moving Dance Images." In *Envisaging Dance on Film and Video*, edited by Judy Mitoma, 54-60. New York and London: Routledge., 55) In Chapter three I will address the impact that Gene Kelly had on insisting that dance in the musical genre was shot to accentuate its characteristics (such as complex lower limb sequences and the mobile camera highlighting dance gestures as well as revealing the complexity of the entire moving body, (Genné, Beth. 2002. "Dancin' in the Rain: Gene Kelly's Musical Films." In *Envisaging Dance on Film and Video*, edited by Judy Mitoma, 71-77. New York and London: Routledge., 71.)

13 Kappenberg, Claudia. 2008. Does Screendance need to look like dance? In *The American Dance Festival, Screendance State of the Art 2'*. Duke University, North Carolina.

14 Examples of this follow from the first sound film: *The Jazz Singer* to Busby Berkeley's kaleidoscopic configuration of dancers and the convention of the singing and dancing protagonists, breaking into song and dance in order to further the narrative structure in musicals (Mitoma, 2002).

became the spectacle in particularly unspectacular narratives.[15] At the moment when silent cinema was overtaken by the 'talkies,' and Hollywood's spectacularisation of dance began to dominate, experimental dance and camera processes were no longer at the forefront. For dance sequences, the camera was released from the technical limitations wrought by dialogue and it therefore could move. It was able to break away from the locked-off frame required for early dialogue scenes/sequences. Perhaps, from this preferred aesthetic, a constructed (choreographed) camera resulted, and the representational emerged as the favoured mode of dance on camera.[16] As sound in film became more refined, camera and editing techniques on choreography became more evident.

> The speed with which the technical complexity of filming evolved, and the subsequent economic pressures of labour and materials imposed on filmmakers, undercut the experimentation that might have resulted in an orderly development of the craft of filming dance.[17]

Situated outside of the film industry at the emergence of sound cinema was Dziga Vertov, with his intentional playfulness in the use of the camera as an eye into daily functions.[18] Vertov's early approach resonated with my aims to introduce small, lightweight, portable cameras into the studio environment and choreographic process. His camera implies a camera with a character, with enhanced capabilities. Dziga Vertov's *The Man with a Movie Camera* (1929) was a point of departure for this project in approaches towards interpretation of the mobile camera. In this film "the camera is mounted in unusual and often extreme high angles and on moving automobiles."[19] In one of the film's final sequences, Vertov shows the camera sitting on its tripod without a camera operator. It moves with a stilted walk, no joints in the lower limbs, implying it has done its job for the day. This anthropomorphic construction is a playful metaphor. The footage surrounding this section shows the audience laughing at the camera on the tripod, recognising that the camera walking is in itself a construction of the camera as human. Repeatedly within the film, the human eye is superimposed on the camera lens. "The film ends as it begins – with the camera – but the final point of view is attributed to the human eye, which continues to stare at the viewer, even after the iris completes its contraction."[20] Although this and other films are located within historical, Soviet political objectives, I refer to Dziga Vertov as an influential practitioner and writer, on his "kino-eye," the eye of the camera that accentuated the capabilities of the camera improving on the human eye's perceptive capabilities. "I am eye. I am kino-eye."[21] His camera eye encapsulated a "vision of the transformation potentials of new technologies."[22] Vertov operated with an enthusiasm for the playfulness of the motion picture camera and its capacity to inform and augment as it played, coerced, cajoled with

15 Yet whereas Busby Berkeley's dance extravaganzas suspended plot for spectacle interludes, Astaire's choreographed dance sequences occurred at the moment when the narrative needed to be furthered and song and dance were integrated into the narrative. (Dodds, Sherril. 2004. *Dance on Screen; Genres and Media from Hollywood to Experimental Art*. Hampshire, New York: Palgrave MacMillan., 6.)

16 I refer to "representational" in this context as representing both the character and his/her character objectives within the arc of the narrative as well as the "representational" as archetypal.

17 Brooks, 56.

18 Soviet filmmaker, Dziga Vertov is a key figure in the history of constructivist cinema. He challenged theories of both Eisenstein and Pudovkin. (Dixon, Steve. 2007. *Digital Performance: A History of New Media in Theatre, Dance Performance Art and Instillation*. Cambridge: The MIT Press.

19 Dixon, 66.

20 Petric, Vlada. 1987. *Constructivism in Film: The Man with the Movie Camera: a Cinematic Analysis*. Cambridge: Cambridge University Press., 127.

21 Michelson, Annette. 1984. *Kino-Eye; The Writings of Dziga Vertov*. Berkeley, Los Angeles, London: University of California Press., p. 17 This is one of Dziga Vertov's most iconic phrases. Variations on the order of words in this phrase have been interpreted differently by different sources. Michelson's text is a collection of Vertov's writings, trusted as a literary source. I use "I am kino-eye."

22 Dixon, 66.

the games and industry of everyday spectators and participants. This philosophy towards the camera as a fellow participant, offering more than what the human eye can offer, is what I proposed for the dancer as camera operator, the *camera-dancer*.

The research practice consisted of three workshop stages, conducted between 2010 and 2012. The preparation for a practical examination between March and April 2014, became workshop stage four, a significant summary of previous stages with their own findings, furthering the emergent stages as ongoing. The development of dance and camera tasks formed the negotiation between collaborators and inquiries based on what the camera has to offer the improvising dancer. The cameras, as such, were regarded as fellow devisers (as collaborators).

Given the enormous and often overwhelming offerings that the *camera-dancer* provides, I decided (in the middle of the project process) that I would focus on one task and its multiple iterations as it encapsulated the key questions we asked of dancers and cameras in tandem. Focusing on a central task allowed me to interrogate its possiblities, through the limitations it also presented.[23] The improvisation task was developed and critiqued as a studio investigative process over multiple iterations over almost three years, with a range of numerous collaborators asking questions of the task titled: *Bound Together*.[24] *Bound Together* became a practical/theoretical investigation over a longitudinal study that posed emergent questions regarding the live and the virtual together in dramaturgical cycles. *Bound Together* was THE central point of reference for all practical experiments and theoretical frameworks (as praxis) to respond to.

*Bound Together* was initiated as a task in *Workshop Stage One* that connected two of the six dancers by a latex Thera-Band, each one holding a camera.[25] The two dancers, while being restricted by the band that attached them to the other camera operator, moved as a partnership. The partnership had the freedom otherwise to move, shoot and travel amongst the other dancers (who were not operating cameras) wherever and however they wanted. The attached, resistant fabric simultaneously restricted and discreetly directed their choices. The tension not only between the cameras bound by resistant fabric, but also by potentially conflicting pathways the dancing operators wished to travel in, created a struggle in some instances, and a shared experience in others. Partnered cameras shot either a different perspective of the dancers in the space, or a slight variation of the image recorded by the camera hovering nearby. Therefore the resulting footage revealed both massive variations on the

23 I will write about imposing 'limitations' on improvisers within the exegesis, as a method of 'finding.'

24 *Bound Together* becomes pivotal, referencing camera and dancer, limited by each other, freed by one another simultaneously, experienced through iterations of praxis.

25 A Thera-Band is an elastic fabric often used for rehabilitation or strength and conditioning purposes for dancers.

dance material shot in the space, or slight variations of non-operating dancers and the other dancing operator, attached. This above account only takes into consideration conditions for one improvisational proposal, in one section, of one iteration of *Bound Together*.[26]

In seeing the enormous range of possibilities in this task, after *Workshop Stage One*, *Bound Together* was used as a case study of ongoing inquiry towards camera/dancer improvisations. Two cameras attached to each other and to the dancers forced a relationship, which also asked for the dancers and cameras to respond to each other, to juxtapose or initiate actions simultaneously. Through this forced relationship possibilities evolved, such as responses to multiple perspectives, suggested movement pathways and uses of space, the correlation of space to the other dancers, and the dynamics between dancers in studio negotiating (as above) while improvising.

In *Workshop Stage Two*, we developed, edited and explored movement, structural decisions and camera capabilities through binding two dancing operators and allowing one solo dancing operator to be free, but recording the dancers in the space as she wished. We allowed for in-studio-accumulation as the emergent process evolved. The characteristics of creative negotiation, building and editing simultaneously, collaboratively employed critical thinking and decision-making. This was a democratic choreographic model, where considerations were posed, developed and revised based on discussions between the makers.[27] This occurred both in the process of making immediate decisions and in retrospective reflections. A dialogical approach was a suitable match for my personal preference to unfasten conventional ways of making in 'testing' compositional approaches. In this stage, the compositional approaches were being experimented towards a piece we would make, in conjunction with the video images of one version of our studio piece, we collaboratively shaped. The making, amidst improvisation and reflection, re-viewing and re-considering took many months, and in producing it we used the act of dancing live in a large theatrical venue, with our virtual images (projected split screen as life-sized images), as an opportunity to reflect on just that, the live to virtual dialogue, in this context. *Workshop Stage Three* returned to studio methods of questioning camera based tasks towards informing improvisational approaches, without a product as an outcome. This stage focussed on variations of the camera being bond to the dancer, either between cameras only or in binding dancers to each other, as they held or passed cameras to one another. The emphasis in this stage was on the

26 Many more iterations and their conditions will be presented throughout the exegesis.

27 On the continuum between democratic and didactic approaches to choreography, these characteristics are more democratic (Butterworth, Jo, and Leisbeth Wildschut. 2009. *Contemporary Choreography; A critical reader*. London and New York: Routledge. 178.)

process of reflection through reviewing the footage immediately after it was shot. In the immediate reflections coupled by the memory of just experiencing the improvisation, we discovered a reflective approach that questions very specific choices made in midst improvisation, as informing the improv task that followed.

*Workshop Stage Four* involved three dancers from previous workshop stages, one research assistant and one dancer who had not been involved in earlier workshops at all. The short workshopping cycle led to accelerated proposals of the camera and dancer that led to very distinct tasks with clear objectives mainly resulting from camera compositional offerings. From these task objectives, dancers viewed their footage repeatedly as a reflective tool towards critiquing camera and dancer compositional capacities and clarity in proposing camera-dancer prompts. This stage resulted in a lecture demonstration for the purpose of the examination process, repeating previous structured improvisations and allowing for new ones – emergent in itself.

**The research question**

The research question that guided this project was: *how does the use of the camera and reflections on its use lead to the invention of "what is next" to try in rehearsal?*[28] The guiding question placed emphasis on how dancers talk, how they inquire, plan, improvise and respond. It asked how dancers and cameras working together acted as catalysts for ways of asking, looking, critiquing, which otherwise would not have occurred without the cameras' presence. In itself, this was also a dramaturgical inquiry that would ask how these dancers at this time responded to this approach to decision-making. These were new ways, unfamiliar ways that added to the improvisational perspective as 'new' approaches. The emphasis on the 'new' is not to be misunderstood as a break or dissociation from conventional approaches, or as a search for some kind of avant-gardist or progressive advancement. Rather the 'new' in this context is about breaking away from habitual or fixed approaches to making.[29]

As such, in *Workshop Stage Three* the process became an ongoing search for the 'new.' The 'new' does not disregard previous practices, but alerts makers to previous structures or approaches that may be persistent tendencies towards making. The

28 This research question is a composite question created in *Workshop Stage One* that emerged as the project developed. Refer to Chapter five for greater detail.

29 I repeatedly emphasise that the search for the 'new' is not in critique of previous modes as much as it is just that – a search, a quest. The notion of the 'new' is in the Deleuzian context as detailed throughout the exegesis.

'new' is what motivated my ongoing interest in investigating how we shake habitual approaches to questioning and how our decision-making processes might be better informed by the collaboration of the dancer with the camera, in improvisation. In the final workshop stage, I was most aware of the originality of the process as opposed to repeating a previous one.[30]

These workshop stages were informed by Bergsonian and later Deleuzian notions of time and the relationships between time as duration and the pursuit of the 'new.' Also the 'new' was a quest within duration between one iteration and the next, as an ongoing process. Henri Bergson and Gilles Deleuze provided a perspective on time that resonated for me throughout the ongoing iterative inquiry in-studio, informed by the concept of time as duration. For Bergson, and Deleuze after him, "the new is bound up with a creative unrolling and enrolling, and cannot be conceived outside of duration."[31] Bergson's time is concrete time, which he refers to as *durée*, or duration.[32] Duration is change. "It changes and does not stop changing."[33] The 'new' is best understood when aligned with Bergson's concept of duration, a focus in his text *Creative Evolution*.

> For our duration is not merely one instant replacing another; if it were, there would never be anything but the present—no prolonging of the past into the actual, no evolution, no concrete duration. Duration is the continuous progress of the past which gnaws into the future and which swells as it advances. And as the past grows without ceasing, so also there is no limit to its preservation.[34]

This past "which gnaws into the future" supports the search for the 'new' that is also the objective within dramaturgy—my methodological approach towards praxis. Dramaturgical methodology places an emphasis on inquiry and invention moving towards composition, not for the purpose, in my project, of developing a narrative but towards compositional possibilities in a process of studio inquiry.[35]

The notion of the 'new' process of decision-making within Bergsonian duration was important because there is a gap in literature and documentation of approaches whereby dancers as camera operators determined the decision-making process in dance and camera improvisational settings. Not only was there a gap in the process by which a camera and dancer rely and depend on each other, but also there was a gap towards a 'new' conversation. The 'new' conversation allows for a response to previous and future approaches informing each other, with an instrument that is both familiar and accessible as

30 *Workshop Stage One* was distinctly different to the others. It set the scene for how I wanted to progress. I deliberately avoided any form of showing. The individuals I worked with in *Stages Two* and *Three* overlapped with the exception of the Edmonton dancers (in *Stage Three*). A detailed explanation of these stages will occur later in Chapter five.

31 Durie, Robin. 2001. *Time and the Instant; essays in the physics and philosophy of time*. Manchester: Clinamen Press., 145.

32 McLure, Roger. 2005. *The Philosophy of Time; Time before Times*. London and New York: Routledge.

33 Deleuze, Gilles. 1986. *Cinema 1: The Movement-Image*. Translated by Hugh Tomlinson and Barbara Habberjam. London, New York: The Athlone Press. Original edition, 1983., 8.

34 Bergson, Henri. 1944. *Creative Evolution*. Translated by Arthur Mitchell. Westport, Connecticut: Greenwood Press, Publishers., 173.

35 Eugenio Barba is a theatre director who frequently uses dramaturgical approaches to making, or devising theatrical works via themes or narratives. His article inspired my initial writing on dramaturgy. This collated definition is mine, inspired by this reading: Barba, Eugenio. 2000. "The Deep Order Called Turbulence; The Three Faces of Dramaturgy." *The Drama Review* no. 4 (44):56-66.

well as invasive.[36]

This project was an emergent dramaturgical investigation that relied on Bergson's concept of duration to shape the ongoing nature of questions in the practical context. The idea of emergence that formed a part of Bergson's theory of evolution was also a crucial component of the approach taken in studio. As Christopher Bouton writes, in relation to Bergson and emergence: "The notion of emergence refers to notions of unpredictability, of discontinuity, of irreducibility.[37] Emergent, referred to by Keith Sawyer, is that which follows the past, but before it appears, it does not follow the past. In improvisation, each act provides creative options.[38] On Sawyer's continuum of problem-solving to problem-finding, emergence is closer to problem-finding. So the emergent dramaturgical approach from *Workshop Stage One* to *Workshop Stage Three* sometimes resulted in the testing of ideas in the form of a piece.[39] The pieces were process investigations as reflections on decision-making between dancers and cameras. We danced to our projected images, as part of our approach towards inquiry between the virtual and the live. The resulting project process has emphasised an emergent dancer/camera studio process of inquiry. The emphasis on this approach will be reiterated throughout this document and within the practical examination. Cheryl Stock in her comparison between qualitative outcomes in two contexts, that of the arts industry and that of the academy (supporting the practice-led research), outlines that creativity and innovation may be disparate, but they must be framed within their relative contexts, and those contexts' expectations.[40] Here, her argument is summarised:

> I would argue that it is context that becomes the significant and differentiating gauge in assisting us to meaningfully evaluate aesthetic quality. If that context is to move beyond personal preference then we must learn to look through other eyes to understand how we filter our interpretation and judgment of artistic work in our own setting: be it in industry or the academy. In other words we need to find strategies to adjust our aesthetics to the framework in which the creative work is placed.[41]

The framework in which this project and its resulting practical examination is based, is within the context of the creative process, not in produced works or pieces that were a component of reflective procedures within the process.[42] The project is further outlined in the following chapters in this exegesis.

36 Within the exegesis I relay findings on the positive impact the camera had on collaborators, as well as times when it "got in the way."

37 Bouton, Christopher. 2013. "The Emergence of Time: Kant, Bergson, and Modern Physics." *Kronoscpope* no. 13 (1):96-111. 97.

38 I develop the problem-finding, emergent movement approaches to improvisation in the context of this project, throughout the exegesis. Keith Sawyer's use of the term emergent references G. H. Mead, *The Philosophy of the Present*, ed. Arthur E. Murphy (University of Chicago Press, 1932), p. 2. In Sawyer. 2000. "Improvisation and the Creative Process." *The Journal of Aesthetics and Art Criticism* no. 58 (2):149-161., 152-154.)

39 A piece for me refers to the development and 'staging' of work, with a repeatable rehearsed (or 'set') structure, for a viewing audience.

40 Stock, Cheryl F. 2010. "Aesthetic tensions: evaluating outcomes for practice-led research and industry." *TEXT Journal Special Issue* (8):1-13.

41 Stock (2010), 4.

42 The iteration of *Bound Together* in *Workshop Stage Two* was produced for an audience, as part of a reflective process allowing collaborators to experience live and projected dialogue as a deliberate practice, to integrate Vertovian theories and the act of dancing in tandem with projected images (as described in Chapter five).

**Chapter summary/breakdown**

In Chapter one, I contextualise my methodology, a dramaturgical form of inquiry, through emergent movement processes that resulted in a three-staged workshop. The situatedness of repeated terms in the document provides an introduction to practical approaches I applied in reference to contemporary literature in my discipline. These terms provide the reader with a point of departure for future chapters highlighting the methodology and Bergsonian and Deleuzian theories on time throughout this project. Concepts that become malleable within an emergent approach gather elements from choreographic practice, to engage dancers in a dialogical, experimental practice in camera dramaturgy.

In Chapter two, I develop the characteristics of the *camera-dancer*, highlighting the dyadic relationship between the dancer as camera operator and the camera she holds while she improvises. Theoretical considerations towards subjective *camera-dancer* tasks support the problem-finding in movement material emphasising the process, in a manner that is 'new.' Bergson's 'becoming' as mobility, allows for the 'new' to which Deleuze refers as a part of 'becoming.' This 'becoming' most fervently is a response to the use of the *camera-dancer*, interrogating improvisational approaches that shift potentially traditional approaches to making towards 'new.'

Chapter three historicises key moments that I identify regarding how the camera has been used as the creative collaborator between participants and the chosen technology. Historically the similarities between choreographic and cinematic structures and devices pointed to compatibility of the two forms. The conception of the moving image alongside pioneering moments in modern dance, sparked potential in advancing both forms, based on each other's discoveries. This was disrupted by the invention of sound in cinema. I argue that we might return for inspiration to the moment in dance and moving image history when the dance practitioner used the camera apparatus to challenge and advance dance composition—to push the boundaries of what dancers can achieve by using the accessible moving picture camera, during process-making. The camera in the hands of the improvising dancer, a *camera-dancer*, has the capacity to enhance equally the craft of the camera operator and that of the choreographer.[43]

In Chapter four, I assay the critical responses between Bergson, Deleuze and Vertov, as well as my reading on the writing that

43 Dodds (2004).

Deleuze has made to both Bergson and Vertov. This frames a contextual reading proposing the "*why, how, when and where?*" behind *Bound Together*.[44] Bergson's duration that relies on mobility, on movement, and Deleuze's interpretation of Dziga Vertov's Interval Theory, challenges linear approaches to the "do, view, re-do" cycles as ongoing, within the overall studio methodology. To look or not look and then re-view immediately or retrospectively, engages notions of duration (Bergson) and the crystal-image (Deleuze) in my reading of Vertov's practice in making montage.[45] I align with Vertov regarding his playful approach towards mechanism, and the role of the machine as the kino-eye, offering 'viewers' something that otherwise cannot be seen.

The project lived through a practical workshop narrative, central to evaluating and critiquing the process. In Chapter five the aim is to walk the reader through the three-staged workshop process, including a reflective summary of workshop stage four, as part of the practical examination – while highlighting common considerations or contrasting characteristics that evolved. I start by emphasising the axial core of the practical research as being situated within iterations of *Bound Together*. I previously contextualise components of this task, and yet reiterate here, its centrifugal impact from a theoretical and practical perspective, its binding force metaphorically and literally, in a practical dialogue within the life of the project investigations. As part of the project's practice, the overriding discoveries of 'the new' – pose the question "*where to next?*"

**Examination considerations**

Over the years of practical investigations, I was fastidious about my methods of documentation surrounding the process. This included video documentation of conversations, focus group responses and, of course, hours of studio experimentation with *Bound Together*. In 2013, as I was in the middle of reflecting on my practice in preparation for the completion of my written component, my house was burgled. All of my hard drives, our computers and cameras, and therefore all of my video documentation, to date was stolen. I mention this as a contributing factor towards how I then responded positively to this loss, by changing my focus from re-viewing footage as reflection, to reviewing the essence of my reflections, by listening more attentively to retrospective thoughts on my subject, a process that was more distanced than the act of playback and analysis.

44 These questions are introduced in the first few pages of Chapter four and are developed throughout the chapter.

45 I wish to reiterate that my interest and application of the term montage does not refer to the post-production editorial choices in montage making but in a more conceptual laying of images side-by-side as montage does; for me this occurs in process.

I was examined in a lecture-demonstration format whereby examiners, dance collaborators and my supervisors interplayed between workshop approaches, returning to previous dialogues and making our own, collectively, in the studio examination space. Traditionally the candidate plays a more passive role in the exam (exhibition) contextualising examiners' questions on the practice component in order to support the critique process. I proposed to have a more active role alongside improvisations with the dancers and examiners the material exhibited as reflective and immediate making, in order to support the manner in which I conducted my overall research approach. This included retrospective reflections on key reflections integral to the research question and methods of inquiry. I created a range of lecture-demonstration approaches by proposing that examiners move in the studio in structured improvisations with the examiners and examiners took the opportunity to pose an improvisation to the dancers, based on their interests in the studio approach. I aimed to interrogate the core of the primary project research, *Bound Together*, in order for all participants in the research and its critique to critically evaluate "*where to next*?" implying that the practical examination itself, was also a significant event in the emergent studio approach.

# CHAPTER 1

*Methodology and Literature Review*

**Methodology and Literature Review**

The project, ***The Camera-Dancer Dyad: A critical, practical dialogue of virtual and live studio methodologies*** used dramaturgical methods employing problem-finding, emergent processes with dancers and cameras that I term 'camera dramaturgy.'[46] This occurred in three workshop stages, resembling laboratory-style studies. Camera dramaturgy led to inquiries between dancers and cameras in tandem, with ongoing reflective writing framing theory with practice. The presence of the camera problem-finding, resulted in reflective responses to camera/dancer improvisations in asking "*where to next?"* The studio task *Bound Together* was developed, varied and interrogated in multiple iterations as a central methodological through-line in the three workshop stages.

My methodology was a combination between three interrelated determinations: (1) discipline knowledge and scholarship that led me to questions around finding new practice; and (2) with which I proposed to engage in order to experiment beyond discipline confines; and (3) as a way to enter into dialogue with my community of dance collaborators, in order to evaluate findings for future practice, with the goal of discovering new ways of making.[47]

The research was led by asking *how can I experiment with collaborators, in improvisation, in a way that is shaped by the presence of accessible video cameras? How can cameras alter our ways of making, where the process becomes 'new' and the outcome retains a relationship to the making-process?*[48]

**There were six specific, guiding questions underpinning the project:**

a. How might the use of a lightweight, handheld camera and reflections on its use inform the invention of 'what to try next' in the studio?

b. In what ways might the differences between movers and cameras help complement or collide with each other?

c. Does the addition of the camera help us as performers 'see' in ways usually unavailable to us without the camera?

d. Is potential lost without camera documentation?[49]

46 McLaughlin, Sally. 1993. "Emergent Value in Creative Products: Some Implications for Creative Processes." In Modeling Creativity and Knowledge-Based Creative Design, edited by Mary Lou Maher John S. Gero. New Jersey: Lawrence Erlbaum Associates, Inc. Emergent value is a term used by McLaughlin and Sawyer. This is a pre-existing term in the discipline that I use for my methodological purposes, but I have omitted the term 'value' as in the value placed on each participant's opinion. The value added is in the decision for each participant to choose 'this over that' in a process in which ideas not-yet-known may surface. This is further discussed later.

47 This is an interpretation or adaptation of these reflective approaches based on Sullivan's writing, that I augment for the purpose of my study. Sullivan, Graeme. 2010. Art practice as research; inquiry in the visual arts. 2nd ed. London, UK: Sage Publications, Inc.

48 An edited version of the initial question I posed in my application for Approval of Candidacy: AUT (D9). These questions will be developed further, later in this chapter.

49 The concern toward remembering and forgetting within duration, as part of the presence of the camera is introduced in this chapter, discussed in relationship to the 'actual and virtual' elements of Deleuze's crystal-image in Chapter two; in Chapter four it is presented, pertaining to compositional potential and compositional potential is discussed through description of practice in Chapter five. Compositional potential is seen through a Deleuzian frame of "potential" – as an "actual–virtual circuit." (Deleuze, Gilles. 1989. Cinema 2: The Time-Image. Minnesota: University of Minnesota Press., 80).

e. How much roughness, awkwardness or potential is there within the gaps that open up or have been revealed to us?[50]

f. How does the camera inhibit/restrict/alter the live dancer in an improvisational studio process?

**Terminology situating methodology**

As a framework for situating my project, I identify and interpret terms (in bold) that I apply within my practice, which may pertain to theoretical frameworks or practical applications. I refer to **choreography** as the act of making dance with performers and interdisciplinary artists. The roles of the artist are shared and critiqued as the work is composed. I follow choreographic practice that breaks down the boundaries of who creates, how and for what audience(s) into an open approach to composition.[51] The traditional role of the choreographer as key or sole author is one that I challenge.[52]

My approach was prompted by theatrical **devising** around **task-based collaboration** supported by **dance dramaturgy**, and non-narrative theatrical dramaturgy. A **dialogical approach** underpinned both **improvisational strategies** and collaborations as we worked with individuals and cameras.[53] Reflexive cycles between writing and collaborative processes situate me within the academic arena as a **choreographer-researcher** conducting cumulative inquiries.[54] As part of a collaborative, dialogical practice, I frame my practice through **problem-finding** and **problem-solving** approaches.

I employed accessible technology as a fellow collaborator. It was important that the technology was affordable, portable and comfortably engaged improvisers. It needed to be inexpensive to purchase, light to dance with and easy to operate considering the physical demands placed on a dancer mid-improvisation. Hence, I refer throughout to the off-the-shelf, handheld, lightweight commercial camera, as **accessible technology**.[55] I propose that the camera initiates potential material and provokes responses from dancers based on camera perspectives.

From the beginning, the crux of this research was to test the hypothesis in studio conditions that a camera has qualities that act as catalysts for finding ways of making that would encourage the **'new.'**[56] The 'new' that I am speaking of here is best understood in alignment with Bergson's concept of **duration**, a focus of his philosophical work that culminated in *Creative*

50 The "gaps" in this question, refer to what cameras have to offer to dancers in improvisational settings that otherwise do not exist, or cannot be offered without the presence of the camera. "Us" refers to collaborators and our multiple perspectives, where "we" discuss and create, towards shared perspectives that unite "us" in the proposal of each task.

51 I follow choreographic practice that breaks down boundaries between those who create, perform, and watch/witness, seeking a fluid set of relations within and around 'making.'

52 Allsopp, Ric, and André Lepecki. 2008. "Editorial: On Choreography." *Performance Research* no. 1 (13):1-6., 1. This is a point of departure for contemporary criticism around the re-engagement of the term choreography in artistic contexts. "If we approach the term critically, we see how choreography's' syncretic composition condenses and outlines a whole constellation of concepts that have defined, for the past two decades at least, some of the main debates in performance theory."

53 Dialogical practices and theories have eventuated from approaches such as Dada, Fluxus, conceptual art, minimalism, happenings, feminist and performance art, site-specific and site-adaptive art and installation as well as activist and community-based works. Since the 1950s, disciplines have questioned traditional ways of making work, and artistic authorship; thereby questioning the creative process of making works.

54 The term choreographer-researcher is based on "the processes of academic research that are based on systematic methods of enquiry leading to an expansion of knowledge" (Butterworth (2009), 152.) My engagement with this term is discussed in great detail in Chapter one, highlighting practice-based research within the academic institution I study and lecture in.

55 From now on in this document this is referred to as the "camera." Examples of accessible technology that we used are: high 8 cameras, Panasonic and Sony digital Handycam® Video Cameras and small video cameras.

56 The 'new' is from a Deleuzian perspective, based on Deleuze's writings on (Bergsonian) duration.

*Evolution*. Bergson's concept of duration "is the continuous progress of the past which gnaws without ceasing, so also there is no limit to its preservation."[57] The past informs the present. Elizabeth Grosz identifies that only a few of Deleuze's texts do not contain references to Bergson, most particularly, with what she calls "the concept of concepts" – the concept of duration.[58]

> As a whole, time is braided, intertwined, a unity of strands layered over each other; unique, singular, and individual, it nevertheless partakes of a more generic and overarching time, which makes possible relations of earlier and later, relations locating times and durations relative to each other.[59]

Duration defies linear time, chronological time. Duration places its moments on either side of being "slackened and relaxed" where what "these moments lose in reciprocal penetration they gain in respective spreading."[60] This occurs in the penetration and spreading of moments that are shot, re-viewed and re-considered based on what duration has to offer the camera and dancer in search for new perspectives on decision-making, which otherwise would not be considered without the camera. The unravelling of moments (between do, view, re-do) 'spread out' into a continuum that Deleuze describes as:

> …an instantaneous, indefinitely divisible continuum, which will not prolong itself into the next instant, but will pass away, only to be reborn in the following instant, in a flicker or shiver that constantly begins again.[61]

My application of terms in relation with one another informs how I explore the accessible video camera to provoke improvisation as a fellow devising partner.[62] The devising partner (the dancer/camera partnership) in mid-improvisation, triggers awareness of **compositional** structures or relationships.[63] I choose not to delineate elements or devices but open composition more conceptually as "something" that occurs in mid-improvisation as the dancer as artist is moving, sensing, shaping and reacting. Judith Dunn refers to dance improvisation as "compositional improvisation" or sometimes improvisation/composition.[64] She sees improvisation as a means of composing and performing simultaneously. The improviser considers structure, order, space, time, materials and 'tone,' with control; composing while dancing.[65] This is how I refer to 'compositional approaches,' 'compositional offerings' or 'compositional considerations' within this document, generally referring to the compositional openings made aware of, mid-improvisation. Adding **camera composition** as a consideration might further amalgamate camera and dance compositional approaches such as framing, line, space, dynamics

57 Bergson (1944), 7. Note that I previously referenced a larger section of this quote in the Introduction.

58 Grosz, Elizabeth. 2011. *Becoming Undone; Darwinian Reflections on Life, Politics, and Art*. Durham & London: Duke University Press., 41.

59 Grosz, Elizabeth. 1999. *Becomings: Explorations in Time, Memory, and Futures*. New York: Cornell University Press., 17-18.

60 Deleuze, Gilles. 1991. *Bergsonism*. Translated by Hugh Tomlinson and Barbara Habberiam. New York: Zone Books., 86.

61 Ibid.,. 87, references Bergson's *Creative Evolution* (221-222) and *Matter and Memory* (Chapter four).

62 Franko, Mark. 2011. "Writing for the Body." *Common Knowledge* no. 17 (2):321- 334., 330. He identifies video as the affordable archival tool of choice.

63 Texts that identify devices and elements often used in the undergraduate dance composition teaching context might include Lynne Anne Blom, L.T.C., *The Intimate Act of Choreography*. 1989, London: Dance Books. This text focuses on choreographic elements, devices, phrasing, use of space and time, form and abstraction. An historical text used in teaching is Humphrey, D., *The Art of Making Dances*. Second ed, ed. B. Pollack. 1987, Hightstown, NJ: Princeton Book Company. She addresses symmetry and asymmetry, space and bodies, the phrase, dynamics, rhythm, motivation and gesture (continues). A third example is Minton, S.C., *Choreography; a basic approach using improvisation*. Third ed. 2007, USA: Human Kinetics. This is an introductory text to improvisational choreographic principles and approaches which progresses from concepts of exploring to designing and shaping as well as identifying form and development, style, and subject matter. I choose not to identify these as necessary considerations, but recognise that moving dancers in my experience, often consider such characteristics either intrinsically or via formal training or educational practices in 'dance composition.'

64 Dunn was a dancer in Merce Cunningham's company from 1958-1963. This text writes of her relationship to improvisation: Buckwalter, Melinda. 2010. *Composing While Dancing; An Improvisers Companion*. Wisconsin and London: The University of Wisconsin Press., 107.

65 Ibid., 108.

and perspective.[66]

Within Deleuze's writings on Bergson's time, he describes Bergson's virtual image as "pure recollection" (as in dream or dreaming) yet, in the course of actualisation they relate to a new present (defined as later than the former, that also defines the former one as earlier).[67] The 'virtual' for Deleuze has a generative nature, as a kind of potentiality, fulfilled in the actual; it is not material but it is real.[68] "It is an actual-virtual circuit on the spot, and not an actualisation of the virtual in accordance with a shifting actual."[69] This is where I identify potential arising, or already arisen, as an actual-virtual. **Compositional potential** is a concept I regard in this document, as 'generative' as an offering that 'arises' as an improvisation is taking place. It is an awareness, alertness, as in dreaming yet 'becoming' and then part of the "actual-virtual circuit."

The dancing improviser with camera in hand is testing temporality, through immediate compositional decisions (regarding relationship, dynamics, space, form, to name some possible considerations). Moment-to-moment decisions are made through 'pure recollection.' In the new present, the "actual-virtual circuit" her compositional decisions inform the 'after' and 'now,' towards what she makes, as having compositional potential. *What was offered; what is offered; what can be offered next?* towards making. The presence of the camera amidst these decisions furthers potential as a *becoming-camera-dancer* that lives between duration and documentation.

Throughout the exegesis and the studio practice, critical application of these terms are central to the camera as fellow deviser, problem-finding through emergent studio approaches.[70] **Emergent Improvisation** is Susan Sgorbati's training and performance work based on "the scientific theory of complex systems that studies emergent phenomena." She cites, from her current research practice "four distinct emergent forms in her practice: the Emergent Solo, the Emergent Duet, Complex Unison, and the Memory Form."[71]

The ***camera-dancer*** decides what to explore via camera-based tasks. The tasks determine structure, conventions and rules that guide the making parameters and are set as an improvisational guide. A response occurs in the dancing body with the

66 These camera compositional considerations are referenced in O'Brien, M. F., & Sibley, N. (1995). *The Photographic Eye; Learning to See with a Camera*. Worcester, Massachusetts U.S.A.: Davis Publications, Inc. I develop my understanding of camera perspective and structuring further in a section within Chapter three.

67 Deleuze (1989), 79.

68 Accessed 31 January, 2014. http://en.wikipedia.org/wiki/Virtuality_%28philosophy%29.

69 Deleuze (1989), 80.

70 'Emergent value' as a term is developed in McLaughlin, Sally. 1993. "Emergent Value in Creative Products: Some Implications for Creative Processes." In *Modeling Creativity and Knowledge-Based Creative Design*, edited by Mary Lou Maher John S. Gero. New Jersey: Lawrence Erlbaum Associates, Inc. I adapt this term as part of my methodology (omitting the 'value' qualifier within the emergent process, implying cumulative approach and response within an improvisational setting). Emergent movement is also used in this document, as referring to the same concept.

71 In her recent work, Susan Sgorbati investigates how forms emerge in improvisation simultaneously and co-creatively between dancers and musicians, for example the emergent duet resonates for me as a duet between dancer and musician (in her example) as opposed to a dancer and an accompanying musician, so the dancer and musician are in a co-equal partnership, the two are working simultaneously, each watches the other's output and responds through contrast or imitation, creating a discourse in exploration *of* (my emphasis) the emerging forms. Buckwalter (2010), 109.

camera, a *camera-dancer*.[72]

### The *camera-dancer* "taking a closer look"

> How can the traces of kinetic memory be pursued in a process that never runs in a linear and progressive manner, but rather develops an anticipatory power in its oscillation between remembering backwards and forwards?[73]

In an improvisation with the camera, I don't want to remember everything I just danced. Kinetic memory is not just the body remembering but in the sensation of what happened in a moment of surprise, unanticipated, and wanting that sensation again. When I look at what I danced – later on, I may remember what it felt like and what I liked, and sometimes I actually find something that is more interesting than dancing it. This something may be a moment a fellow dancer and I had with each other because she had a camera in her hand and I unconsciously entered her frame. "In the process of their 'ReMembering;' an unforgettable contact with foreign movements and body images reveals itself to the gaze that does not shy away from taking a closer look."[74] The kinetic memory or the surprise encounter allows me to "take a closer look" at why I danced that way or how we collided.

Remembering "backwards and forwards," a kinetic memory that felt foreign or new (to do or re-view), asks dancers to "take a closer look" at how we got there or how it felt. Then we realise we don't remember, or it doesn't matter anymore. Another result is equally captivating. *How did we get to make this phrase?* Our phrases are in the process of being remembered. Remembering varies based on how we articulate what we did, or how we propose what to do, simultaneously, within an improvisation. Or we choose not to view the footage or talk about what we just shot. *How can we feel a heightened inquisitiveness with camera conditions? How can we feel 'foreign movement' again with a camera that leads or follows dancers' initiatives? How do multiple variations provide nuances in the gaps that may otherwise not be 'seen?'* The objective is to instigate probing questions in a way that drives new conversations (verbal or physical) that problem-find and problem-solve. 'New' conversations drive what we do when the desire for the 'new' is to inquire in ways we have not previously practised, in a quest for surprise, for change, for *"what else?"* Dancers and camera operators therefore consider at the forefront kinetic memory, immediacy, or the image(s) we see, or feel or imagine, if we choose not to look at what was recorded.[75]

72 The *camera-dancer* is my own term developed to best describe the relationship the dancer as camera operator has with the camera in the studio process. I develop my argument towards using this term in Chapter two.

73 Volckers, Gabriele Brandsletter and Hortensia. 2000. *ReMembering the Body: Body and Movement in the 20th*. New York: Hatje Cantz Publishers., 110.

74 Ibid., 130.

75 The distinction between dancers is those movers without a camera in hand, influenced by the presence of the camera. The camera operators alternatively are dancers that hold cameras, bound to another camera operator and therefore have the choice to look or not in numerous variations. The variations on decision-making for operators will be elaborated on further in this and later chapters.

Improvisation in dance can achieve a "ReMembering" capable of occurring precisely in that lapse between the memory of movement and forgetting what it felt like. Improvisation takes choreography back to what the body does before it concerns itself with "choreography" at all.[76] Posing an emergent improvisation task that comes out of a previous task often provides the conditions for remembering. To be so engaged in the improvisation, while in search for diversions or variations, continues a process of remembering in that lapse between the memory and the forgetting. Improvisation can shift the emphasis to the event of movement in/of/for the dancing body whose complexity cannot be reproduced.[77] The camera presence allows for later reflection on "*this is what you looked like when your left arch was in the frame before his right arm interrupted and pushed the camera backwards. What happens now if the other camera pulls you away from that sequence?"* The camera is a recording device – and then, the re-view allows for less weight 'on the floor' and more in the rhythm of reflection and further response, retrospectively.

**Improvisation as a means of making**

Dancers not knowing what movement they're going to do next – the surprise of a movement not deriving from the repetition of the known movement from a predictable sequence, characterises the principle of improvisation.[78] Gabriele Brandsletter's writing on memory and choreography frames elements of immediacy and memory where cameras are used in the devising process. Every repetition of a remembered movement is overlaid with interferences of the (inner and outer) perception of the moment, and is therefore a bodily work of memory that adjusts the image of movement of the moment according to the image in the memory in a repetitive process of 'similar dissimilarity.' *How, then, should improvisation be understood? As a bodily movement determined by chance, and not deriving from a specific code of movement? And in what way could the paradox of the (intentional) forgetting of all kinds of patterns of movement stored in the memory be solved?*[79]

Dramaturgy is emergent in that choreographic processes often do not begin with a pre-determined structure, but as a method of shaping ideas as they occur.[80] Dramaturgy should be understood as applied by being alert to the dynamics that emerge from the creative process.[81] The elements that are subject to change are in fact most desirable as this quest to change how we improvise, through emergent problem-finding, informs the approach we take structurally and conceptually. Using Keith Sawyer's notion of "problem-finding and problem-solving," I propose that the camera is problem-finding *with* movers.[82] The

76 As contextualised in Chapter five, in this context will repeatedly refer to making material in an improvisational process without the emphasis on final product as commercial or academic outcomes.

77 Brandsletter and Volckers (2000), 128. Brandsletter's term 'ReMembering' and my writing inspired by my reaction to his term.

78 Ibid., 126.

79 Ibid., 128.

80 Behrndt, Synne K. 2010. "Dance, Dramaturgy and Dramaturgical Thinking." *Contemporary Theatre Review* no. 20 (2):185 - 196.

81 Behrndt, directly references this response from his interview with Mogens Rukow, 187.

82 Sawyer (2000).

artists don't have a plan for what the outcome should be, but find their way through the process by reflecting on previous improvisations compounded. In contrast, problem-solving is where a solution is being found to a composition or product that is pre-planned. When I direct improvisations eventuating in 'post-control' choreographic choices, my process alternates between finding and solving a problem and identifying a new problem by solving a previous one. Post-control choreography is a process whereby choreographers and dancers work collaboratively to generate choreography via improvisational explorations.[83] In post-control choreography, the choreographer opens conceptual frameworks for the improvisers, allowing ideas to transform into embodied explorations, giving dancers structure and freedom.[84] It's what the choreographer with that intentional eye does with what is seen, the moment after it's seen, that is essential in observing compositional potential. As a response to an open improvisation, another improvisation task is proposed in the hopes of shaping more opportunities for compositional offerings that may inspire 'new' ways of considering composition within improvisation. Setting boundaries, limitations or restrictions adds an edge to the compositional potential. In my view restricting directions opens possibilities and shares collaborative authorship for the interest of the group, in studio decision-making.

**Collaboration**

Joan Schirle identifies that the deviser needs more than a skill to choreograph strategies, concepts and devices but, as in the role of a social worker or teacher, leadership and facilitation must occur.[85] This is the role of the choreographer I continue to advocate: as facilitator, leader, negotiator and mentor. Knowing when to guide and when to support or when to lead versus facilitate is an ongoing consideration. The term 'devising' suggests a means of working based on the relationship the artists have to the 'how' of making work with each other. In collaboration, devising differs from:

> …the de facto collaborative activity that takes place among playwright, actors, director, designers, technicians, and musicians involved in staging a piece of theatre, nor was it the kind of collaboration that a composer and a librettist might have, or a playwright and a director, for example. Devising is a *chosen* means of working together to create something original for the stage.[86]

Collaborations commence: if basic guidelines for working together are set, there is a greater chance for success.[87] Collaborative principles encourage artists to develop trust and respect, and to be clear about intention, roles, and agendas. By creating a shared space, generating and manipulating models, and using outside resources and strategies, the capacity for

83 Kloppenberg, Annie. 2010. "Improvisation in Process: "Post-Control" Choreography." *Dance Chronicle* no. 33 (2):180-207., 189.

84 Ibid.,192.

85 Butterworth (2009), 190.

86 Schirle, Joan. 2005. "Potholes in the Road to Devising." *Theatre Topics* no. 15 (1):91-102. (95-96).

87 Ibid., 91.

making decisions is expanded.[88] In Rosenberg's understanding, when creating dance with or for the camera, collaborators have a tendency to assume a relationship based on a sort of hierarchy that places the camera in service to the choreography and is at odds with the very nature of collaboration.[89] Instead, I found myself in the role of negotiating between a facilitator on the one hand, and participant on the other.[90]

Jo Butterworth questions models of choreographic invention by debating what the role of the choreographer is in relation to dancer participants. A didactic approach refers to a directed 'teaching by showing' approach versus a dialogical approach whereby learning of a work is shared, collaborative, 'democratic.'[91] Dialogical aesthetics encourage an exchange between the makers and the viewers or the audience of works.[92] Artists practising these approaches aim for an open process of making, shared by a variety of makers, without ownership or authorship of structure or meaning as the central objective.[93]

Larry Lavender proposes not to disregard choreographic pedagogical approaches from the modernist tradition but to keep these practices alongside dialogical practices. He refers specifically to tertiary dance students having the option to apply a range of choreographic approaches when they want to strengthen the ownership they have towards their process of making. His philosophies are applicable in the context of working with dancers and cameras as fellow makers. As movers, we give ourselves tasks based on camera capabilities or cinematic composition; so the camera is a catalyst in questioning what we do, in an attempt to create. The camera as a catalyst implies that what and how we make is different from 'previous' ways of experiencing a making process.

**On choreography**

Butterworth identifies eras where a shift in notions of choreography occurred in ballet, modern dance and New Dance.

> Initial research investigated three distinct historical periods from Western theatre dance where clear, significant shifts could be recognised, giving temporal structure to the history of choreographic development. These related to developments in ballet, modern dance and New Dance in order to explore genre-specific choreographic methods and processes, and particular dancer-choreographer relationships."[94]

The political alignment of contemporary performance practice with choreography should remain open, a field for breaking

88 Ibid., 91.

89 Rosenberg, Douglas. 2012. *Screendance; Inscribing the Ephemeral Image*. New York: Oxford University Press.

90 In this project I collaborated primarily with students who had completed the programme in which I taught. Given that these students and I had a history of working with collaborative models of choreography, we used this as a point of departure in our work. The shift from teacher-student to student-student in this project was not dramatic but the collaboration between dancers and cameras took time to develop.

91 Butterworth, Jo. 2009. "Too many cooks? A framework for dance making and devising." In *Contemporary Choreography; A Critical Reader*, edited by Jo Butterworth and Liesbeth Wilschut, 177-194. London and New York: Routledge, 177. The author uses the term 'democratic' as it was developed in post-modern dance in New York in the 1960s, by members of the Grand Union; that rejected hierarchies, in favour of equality, cooperation and collective situations as referenced in Banes, Sally. 1987. *Terpsichore in Sneakers; Post-Modern Dance*: Wesleyan University Press.

92 To me audience can imply a member of the general public invited or paying to see a showing or performance. It can also include makers peripheral to the act of doing, or looking at the act of doing, after the fact.

93 Lavender, Larry. 2009. "Dialogical Practices in Teaching Choreography." *Dance Chronicle* no. 32 (3):377-411.

94 Butterworth (2009) "Too many cooks?", 180.

boundaries and constantly shifting expectations. Traditional definitions and constraints on the term follow a programme of limiting the practice, leaving little room for contemporary exploration in performance. André Lepecki gives weight to how many performance practices and performance theories derive from the word choreography and notes that in contemporary dance, many of the problems surrounding choreography continue to be debated. He states that:

> Contemporary dance discovers choreography as the polarising performative and physical force that organises the whole distribution of the sensible and of the political at the level of play between incorporation and excorporation, between command and demand, between moving and writing, as those central elements for all performance composition.[95]

Lepecki encompasses what I aspire to in the inclusion of seemingly contrasting qualities that ask a choreographic process to open: *what am I doing, is it challenging me and other dance makers between 'incorporation and excorporation?' Do I need to produce a performance product in order to 'call' what we do, choreography?* Placing an emphasis on both dancers and choreographers to ask questions that break down repeated boundaries, to move towards ways of 'othering and becoming.'[96] I ask these questions: *does the process of making become a 'pull,' a force, that leads to 'what next?'* This ideally is in the discovery of how camera and moving body can inspire moving, thinking, writing, shooting and discovering problem-finding approaches to decision-making. Lepecki references William Forsythe, in releasing the forces that destroy closed definitions, repeating restrictions associated with 'choreography.'[97] Forsythe stated that the improvisational, is "an exact technology made to destroy choreography."[98] Both Lepecki and Brandsletter identify the impact William Forsythe, Meg Stuart and Xavier Le Roy have had on shifting choreographic boundaries, particularly "imbued with a reflection on the fleeting quality of dance and of the fragmented traces of memory which, at the very most, (are) gathered up as vestiges and translated into another text."[99] Brandsletter states that Forsythe more than any other contemporary choreographer has been engaged with these types of questions.[100] "There is no choreography, at least not as to be understood as a particular instance representing a universal or standard for the term."[101] Choreographer William Forsythe questions the temporal conditions of the form, not because we are dissatisfied with choreography and its lineage but in order for choreography "to exist in another durable, intelligible state."[102] Forsythe sets a model in writing about his process, that I envisage bridges the polarity, through his process integrity. He "sets" material but also allows for improvisation to inform his processes (with dancers and a range of technological systems). His approaches towards process often use dramaturgy and technology to enhance his work,

95 Allsopp, Ric, and André Lepecki. 2008. "Editorial: On Choreography." *Performance Research* no. 1 (13):1-6., 4., uses Brandsletter's term from: Brandsletter, (2000), 116.

96 Lepecki (2008), 3.

97 Ibid., 3. Here Lepecki refers to 'choreography' alongside the choreographic imperatives ranging from dieting, to gender roles, exact repetition of steps, the strict physical discipline (implying a long list of rigid expectations or characteristics).

98 Ibid., 3. In response, Lepecki implies that this is in fact also the tool Forsythe uses constructively, in re-turning to choreography while questioning its restrictive forces.

99 Brandsletter and Volckers (2000), 104.

100 Ibid., 104.

101 Forsythe, William. 2011. "Choreographic Objects." In *William Forsythe and the Practice of Choreography; It Starts From Any Point*, edited by Steven Spier. London and New York: Routledge., 90.

102 Ibid., 92.

augmenting his process and production needs. He retains integrity towards why he creates and as forces outside of his work inform his practice.[103] As much as his works inspire, his process is one that influences the way in which I write about and dissect my practice. Forsythe engages with technology in a manner that allows dance to benefit from his interpretation of perspective.[104]

> The choreographic idea traditionally materialises in a chain of bodily action with the moments of its performance being the first, last, and only instances of particular interpretation. The idea's enactment is not sustained and cannot be repeated in the totality of its dimensions by any other means. As poignant as the ephemerality of the act might be, its transient nature does not allow for sustained examination or even the possibility of objective, distinct readings from the position that language offers the sciences and other branches of arts that leave up synchronic artefacts for detailed inspection."[105]

Forsythe works amidst multiple genres and forms, with dancers and technology, and is a source of motivation for how he refers to his process. Guided by his approach to process, I agree with his sentiments – and do not aim to destabilise choreographic historical intentions and practices, but rather to diversify the making, shaping and showing of this practice. So I continue to question for myself that choreography might be considered as a changing form:

> Fortunately, choreographic thinking being what it is, proves useful in mobilising language to dismantle the constraints of this degraded station by imagining other physical modes of thought that circumvent this misconception. What else, besides the body, could physical thinking look like?[106]

A choreographic object is not a substitute for the body, but rather an alternative site for the understanding of potential instigation and organisation of action to reside. Choreographic ideas in this form draw on attentive, diverse readerships that would eventually understand and, hopefully, champion the innumerable manifestations, old and new, in my quest for studio process that asks for the 'new' within the process.[107]

Ric Allsopp and André Lepecki in their editorial 'On Choreography' examine critical and historical approaches towards the term 'choreography' by identifying:

> [The] shift towards the conceptualisation of choreography in terms other than or additional to the arrangement of bodily movement, has produced a range of performance work […] that suggests that choreography is a field of contemporary arts practice that not only vectors for new forms of trans-disciplinary arts research but is also a locus for questioning the orthodoxies of contemporary art work and practice.[108]

103 In this project I rely on Forsythe as a reflective practitioner, writing about his decisions and process procedures within a dramaturgical context of making through investigation and inquiry.

104 This framing of William Forsythe is introduced in Chapter one.

105 Forsythe (2011) "Choreographic Objects," 91.

106 Ibid., 91.

107 Ibid., 92, introduces concepts in this sentence that I respond to, pertaining to my project objective.

The term 'choreography' initiates "resistances and counter-moves, anti- and counter- and meta- and conceptual- and carnal-choreographies."[109] They frame that a contemporary dislodging of historical roles that defined choreographers (the emphasis on authorship), opens up the question of what is left of choreography without technical, aesthetic, stylistic delineation of roles and responsibilities to uphold.[110] Opening choreography to makers and viewers in an accessible manner, need not apply to a final production to 'show' results.[111] *Who are the viewers? Are they the makers only or do we more commonly imagine our viewers as audience members? What if we don't want audience members or if this notion halts our improvisation?* "Choreography, as notation and as cartography of movement, is a means of retaining the memory of movement – alongside other, more recent recording systems such as photographic images, film, video, and electronic media."[112] Here memory traces – the forward and backward in duration – is how we recognise movement again, how we put it into our bodies again and make it a new/old memory, as artists or audiences. When making dance, we may remember moments of learning it or trying it at first, but memories of re-learning it overtake.[113] It is most satisfying when we do not attempt to distinguish between these lines of remembering and doing for the purpose of production but for a formative process of improvisation and inquiry.

**Art practice as research, reflexive praxis cycles**

According to Graeme Sullivan there is a need to be cautious about prescribing any specific analytical framework for artists, merely for the purpose of examining the relationship between theory and practice. Alternately, individual, or preferred methods should function to normalise practices.[114] Sullivan states that in art practice:

> Research draws on knowledge and experience and uses structures or inquiry designed to increase the human capacity to intervene, interpret, and act upon issues and ideas that reveal new understandings…When seen in relation to surrounding empiricist, interpretivist, and critical research traditions, different practices emerge as artistic inquiry twists and braids in response to purposes and possibilities. This dynamic process opens up several *relational* and *transformative* research practices that are found *within* and *across*, *between* and *around* the framework..."[115]

My practice is reflexive, where strategies are developed as emergent, based on probing issues further as the inquiry becomes more focussed.[116] I synthesised studio 'laboratories' over three years and multiple studio sessions. The gradual identification of concepts and questions appeared as each workshop and then each stage of the workshops was reflected on. Redwick

108 Allsopp, Ric, and André Lepecki. 2008. "Editorial: On Choreography." *Performance Research* no. 1 (13):1-6.

109 Ibid., 3.

110 Choreography need not result in showing final works to a paying, or non-paying audience. In this project, the emphasis is on the methodological approach to process.

111 I use the term accessible again more generally to imply that, makers (dancers) and audiences (general viewing public or dancers stepping outside of their making to view) have greater access to choreography seen in this light. I also connect the fact that memory, accessibility and literal access to contemporary, inexpensive, recording or viewing devices help expose artists and audiences to the range of material being 'seen' that can be categorized as choreography.

112 Brandsletter and Volckers (2000), 108-109.

113 The camera "recording" plays a role in the process of remembering. I will elaborate on this further in Chapter five.

114 Sullivan, Graeme. 2010. *Art practice as research; inquiry in the visual arts*. 2nd ed. London, UK: Sage Publications, Inc., 100.

115 Ibid., 102.

116 Ibid., 104.

in Macleod and Holdridge (2006), articulate that the challenge (in this structure) is in the synthesis of numerous ways of looking, making and reflecting.

> …unlike the protected specialisms of most academic disciplines, by naturally crossing strict divisions, both academic and cultural, an epistemological challenge for practice-based research becomes to synthesise.[117]

I believe that for dance artists, the accumulation of years of practice of discipline knowledge, mentorship (as mentor and mentee) and reflection on practice and performance encourages the synthesis of a tacit experience, with formal training and mentorship.[118] Sullivan identifies four reflexive practices overall, working against existing theories and practices in order to see phenomena in new ways. The first relies on personal interest and creative insight informed by discipline knowledge; the second asks that the artist respond to empirical understandings in order to review conceptual strategies anew. The third takes the plausibility of an interpretation of research findings and engages in free dialogue opening up debate or discussion on the significance of meanings; and the fourth is where the reflexive practitioner questions content and contexts as problematic, often leading to making change at a social, political, cultural or educational level.[119]

My adaptation and application of reflexive practice and dialogical cycles is based on professional interest and discipline knowledge through art making and theoretical paradigms, to open "alternative conceptions and imaginative options."[120] Interpreting Sullivan's description of post-discipline practice as transformative, I identify characteristics of this research project and the integration of theory and practice in stages of making and writing as "notwithstanding the necessity of making use of prior knowledge," and that "prevailing explanatory systems of knowledge are not the only point of reference within which new inquiries might be framed."[121] This allows for creative inquiry to be a process of "selecting, adapting, and constructing ways of working and ways of seeing, and to do this one has to construct the tools of inquiry from an array of practices."[122] The possibility for invention and open-ended approaches does not rely on a prescribed content base. Alternatively, the researcher/artist applies a suitable methodology that supports the research questions that may ultimately lead the researcher/artist beyond existing content boundaries.[123]

The concept of transformative research in this project, may apply only to myself as researcher and the community of

117 Gavin Renwick in Macleod, Katy, and Lin Holdridge. 2006. *Thinking Through Art; reflections on art as research*. London, New York: Routledge., 180.

118 I emphasize the role that time and the accumulation of years of study and practice play in "practice as research" as a respected research methodology. My personal time studying dance, then theatre, then dance/theatre making and teaching and reflecting (including institutional training from ballet school through to my undergrad, my MFA and career as a dance lecturer at AUT University) spans my life as an 8 year old to my life as a 40 year old, 'practicing' performing arts.

119 Sullivan (2010), 110.

120 Ibid., 110.

121 Ibid., 111.

122 Ibid., 111.

123 Ibid., 112.

collaborators I have worked with or will work with in the future. Transformation is small-scale, within a small community, that may transfer to a wider community as the concepts I present become part of a more longitudinal 'way' in which 'we' investigate emergent dance processes. Methods of 'problem-finding-as-making' dominate this project, by posing problems, proposing solutions, playing with approaches and critically engaging in responses within a practical/theoretical nexus (from now on I'll adopt the term 'praxis').[124] Throughout my writing and practice I have turned to theory retrospectively, or as a guide and/or a challenge to my investigations.

> We are right when we say that habit is formed by the repetition of an effort; but what would be the use of repeating it, if the result were always to reproduce the same thing? The true effect of repetition is to decompose and then to recompose, and thus appeal to the intelligence of the body. At each new attempt it separates movements which were interpreting; each time it calls the attention of the body to a new detail which had passed unperceived; it bids the body discriminate and classify; it teaches what is the essential; it points out, one after another, within the total movement; the lines that mark off its internal structure. In this sense, a movement is learned when the body has been made to understand it.[125]

The dancers' response to questioning habit that lives throughout this project is an active catalyst in attempting to find 'new' ways of making. Alongside references to choreography in a contemporary context, not as a form of repetition to de-compose or re-compose, but as a trajectory into 'new' ways of finding 'new detail' in 'the body' the approaches used, turn to 'unperceived' detail that has 'passed.' This is not a rejection of previous approaches, with a deliberate disregard for the previous, for the sake of it being just that, previous. The potentially harmful attempt in breaking down previous repeated forms within what we call choreography, is that choreography loses that which endures. Lepecki's question implies this loss, in "how does one make dance stay around, or create an economy of perception aimed specifically at its passing away?"[126] I argue that theoretical propositions, lead to a practical response that retains that which characterises dance, or choreography, and in the practice, we build on what we question, to endure, as that which becomes, and 'makes dance stay around.'

Deleuze asks us to consider that theory is itself a practice, as much as its object. "It is no more abstract than its object. It is a practice of concepts, and it must be judged in the light of the other practices with which it interferes."[127] Bergson's duration and his impact on Deleuze and other contemporary theorists, has shaped my stages of making, writing, shooting and reflection, in my consideration of how I "see" time, as it shapes my studio practice. This leads me further, to the language of Gilles Deleuze and Félix Guattari.[128] Deleuze and Guattari's rhizome refers to a botanical stem or tuber that spreads in

124 I expand on Sawyer's (2000) use of this term repeatedly throughout this document.

125 Bergson, Henri. 1991. *Matter and Memory*. Translated by Nancy Margaret Paul and W. Scott Palmer. 5th ed. New York: Zone Books., 111–112.

126 Lepecki, André. 2007. "Choreography as Apparatus of Capture." *The Drama Review* no. 51 (2): 120-123.

127 Deleuze (1989), 280.

128 Deleuze, Gilles, and Félix Guattari. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press. The rhizome is one key concept in this text. These terms I refer to in my writing appear throughout this text.

multiple directions with multiple points of entrance and exits, where any point can be connected to anything other and must be.[129] A rhizome may break or shatter, but it will start anew either on an old line or on a new one; it can rebound. "There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. These lines always tie back to one another."[130] Deleuze and Guattari's concepts, words, metaphors and/or terms: the rhizome, becoming, assemblage, offer theoretical frameworks that support and question my approach towards studio experiments in search of making material that is 'new' – in the Deleuzian sense.[131]

**Methodological approach used in the workshops**

The original questions posed by my project were: *how can I experiment with collaborators, in improvisation, in a way that is shaped by the presence of accessible video cameras? How can cameras alter our ways of making, where the process becomes 'new' and the outcome retains a relationship to the making-process?*[132]

Initially my method of working with dancers and cameras was to have the camera attached to the scapula, hips or abdomens of dancing bodies.[133] The logistics of moving with a tripod strapped to a chest became problematic and of less interest. This led to the creation of camera tasks mainly including the dancer as the handheld operator: the camera on the dancer's hand, shooting self and others. One of the greatest challenges in this has been in the weight of the camera, the object in the hand restricting movement but more importantly in the attraction to view while shooting through the viewfinder. I sometimes restricted the camera operator from looking as they were shooting. Then other times, I asked that this be the requirement in the improvisation.[134] The camera can be wedged or tossed into nooks or much higher than a dancer could get (arms held up high), in order to shoot that extreme close-up or wide bird's eye view, quickly or sustained.[135]

***Dramaturgy as a method of problem-finding***

I began to recognise that the investigations I was conducting were dramaturgical in nature. The historical role of the dramaturg via Aristotelian dramaturgical structures, from Lessing to Brecht, was to analyse text in a theatrical production. Historically, dramaturgy placed the text in a hierarchical position, where all other theatrical elements were determined

129 Ibid., 7.

130 Ibid., 9.

131 In my exegesis I predominantly use Deleuze's writings as frameworks that respond to what I was already practicing or that initiated further curiosities in my practice.

132 An edited version of the initial question I posed in my application for Approval of Candidacy: AUT (D9).

133 I tried tripod devices, duct tape, straps and hypothetically imagined what recording and dancing with cameras on bodies, could ignite.

134 I go into extensive detail in Chapters two and five regarding looking or not looking while shooting in the middle of an improvisation.

135 This is an example of how camera flexibility in space can enhance compositional capabilities via camera moves or camera angles.

by textual analysis. In this capacity, the dramaturg played the role of analysing and interpreting the text for production continuity or impact. The role of the dramaturg gave the individual in that role a heightened power as keeper of production concepts from process to production.[136] 'New dramaturgy' as a means of performance research has developed substantially over the past two decades in interdisciplinary performance-making.[137] With an emphasis on a non-linear, non-narrative approach to devising where a script as a main structuring element is absent, new dramaturgy eliminates the emphasis on subordination of all elements.[138] Dramaturgical thinking is a notion that encompasses collaboration and shared facilitation, promoting decentring of previous hierarchies in the allocation of roles for production.[139] New dramaturgy encourages the process, like devising, where through the making, content, form and structure can be determined as the process unfolds, with an unexpected or unanticipated outcome.[140] Devising implies a creative process where there is no script, at least in the initial stages, prior to the work commencing. A score or verbal text may be used as a point of departure for material to develop.[141]

According to Synne Behrndt, dramaturgy's migration into dance reflects a scope for interdisciplinary opportunities where dramaturgical approaches do not restrict artistic discipline or ideology. Dramaturgy in dance emerged at a time where differences between dance and theatre were diminished and when dance became a complex art.[142] Dramaturgy is proposed to be an integrative, emergent, interactive method of developing process. *Integrative:* in that it blends theoretical with physical exploration of thematic or conceptual ideas from a range of sources and perspectives. *Interactive:* pertaining to the physical, intellectual and imaginative engagement of makers throughout the process – conceptually and physically interpreting ideas into material.[143] *Process-orientated:* methods of composing material (visual, musical, textual, filmic or philosophic) are used as a stimulus in the devising process, as essential in a process.[144]

Lepecki identifies that there are so many dancers today that are choreographing (their own) material. The first dance dramaturgy tradition comes from Pina Bausch where dancers' histories played a large part in developing material.[145] The relationship that Pina Bausch had, not only with her company members in developing material but with her dramaturg, exemplifies the in-depth research in developing material from scratch, responding to her dancers and their autobiographical input. Bausch involved dancers in the creation of performance dramaturgy by asking them to respond to questions rather than choreographing 'onto' their bodies. This marks a crucial dramaturgical decision contributing substantially to making. It

136 Behrndt (2010).

137 Bleeker, Maaike. 2003. "Dramaturgy as a mode of looking." *Women & Performance: a journal of feminist theory* no. 13:2 (26):163-172. And Barton, Bruce. 2005. "Navigating Turbulence: The Dramaturg in Physical Theatre." *Theatre Topics* no. 15 (1):103-119. And Croft, Clare. 2009. "A Mutually Satisfying Pas de Deux: Feminist Dramaturgy and Dance in the Undergraduate Dance Curriculum." *Theatre Topics* no. 19 (2):181-191.

138 As in post-dramatic theatre, performance art, physical theatre and dance as a few examples.

139 Jean-Marc Adolphe, 'Dramaturgy of Movement: A Plea for a Dramaturgy of Perception', Ballet International, 6 (1998), 27–9, (27).

140 Turner, Cathy, and Synne K. Behrndt. 2008. *Dramaturgy and Performance*. New York: Palgrave Macmillan., 170.

141 Turner and Behrndt (2008), 170 and Heddon, Deirdre, and Jane Milling. 2006. *Devising Performance: A Critical History*. Basingstoke: Palgrave Macmillan., 3.

142 Bleeker (2003), 188.

143 Williams, D. 2010. "Geographies of requiredness: Notes on the dramaturg in collaborative devising." *Contemporary Theatre Review* no. 20 (2):197 - 202.

144 Behrndt (2010) and Williams (2010).

145 Raimund Hoghe in collaboration with Pina Bausch and Wuppertal Theatre is often cited as one of the first dramaturgs in dance between 1980 and 1989.

"redefined choreographic material in that movement was no longer the compositional point of departure."[146]

Dance processes, like devised performance, often do not have a predicated architecture or structure from the outset, and dramaturgy is therefore shaped as the process unfolds. Behrndt proposes that the collaborative and fluid nature of contemporary devising processes, where collaboration by dancers and other artists require a dramaturgical presence, is able to facilitate dramaturgical thinking within the process.[147] Dramaturgical practice is circumstantial and dialogic, resulting in the flexible notion that is not linked to one particular method or structure, or to a prescribed set of tools.[148]

I see the greatest potential between the dancer and camera in tandem, as both facilitator and navigator in a reflective, dialogical process between technology and the individual.[149] Media technologies offer a self-reflexion of the theatre and performance in the making stages. Dance and media technologies often engage with body histories, digital and physical representation of bodies and memories. The larger question is: *can these all be connected through dramaturgical investigations?* They ask that we think of technology as a way of offering "new possibilities to conceptualise spectating, viewing, witnessing, participating beyond the simple dichotomy of subject and object."[150] The dramaturg should think with technology and use it as an experimentalist. This allows technology methodologically, to be an active agency in investigation. It questions the live experience to include both live and digital.

Camera dramaturgy implies that inquisitiveness can bounce from camera to dancer.[151] Adolphe's reference to the "inwardness and outer," the "public gaze," is what I argue to be one of the roles of the camera, alongside the moving dancer.

> In dance, the dramatic producer's function is often taken on by the choreographer. Whether he decides not to dance himself, in order to maintain a distance to the work, or resorts to an assistant or video – to be able to see, distance is a prerequisite. There is a conflict between what one perceives from the outside, when looking at a work, and what one sees within oneself. So dramaturgy is mainly what enables the resolution of the duality – inwardness and outer, public gaze.[152]

The instigation of a task based on the camera's presence and multiple interpretations from dancers, creates an 'inwardness' and 'outwardness,' that demands dancers as makers to be inside and outside of their improvisation. The combination

146 André Lepecki, 'Concept and Presence: The Contemporary European Dance Scene', in Rethinking Dance History: A Reader, edited by Alexandra Carter (London: Routledge, 2004), 170–81, 173.

147 Behrndt (2010), 192.

148 Ibid., 187.

149 Gilpin, Heidi. 1997. "Shaping Critical Spaces: Issues in the Dramaturgy of Movement Performance." In *Dramaturgy in American Theatre; A Source Book*, edited by Susan Jonas, Geoff Proehl and Michael Lupu. Belmont: Wadsworth Cengage Learning.

150 Lehmann, Hans-Thies, and Patrick Primavesi. 2009. "Dramaturgy on Shifting Grounds." *Performance Research* no. 14 (3):3-6.), 4.

151 Camera dramaturgy is my term, to be developed further in this section.

152 Adolphe, J. 1998. " Dramaturgy of movement." *Ballet International* no. 6 (98):29 - 27., 27.

between moving, but being restricted by (i) the presence of the camera in one's hand or in another's hand but in one's face; and (ii) the actual knowing that the task about to be improvised is based on camera demands of dancer or dancer demands of camera – is a role that the dramaturg plays.

Camera dramaturgy opens forms of dramaturgical analysis, with the camera being the necessary presence in the research process.[153] Camera dramaturgy is a collective approach taken by collaborators that determine their roles as researcher, investigator and maker, simultaneously. To me, the camera and mover have a potential synergistic relationship that combines the benefits of the living, human mover and the accessible video camera as the capture machine, determining studio dynamics. I agree with Bleeker that dramaturgy is not "the exclusive terrain of the dramaturg."[154] The dancers are choreographers, the cameras are choreographers, and they all hold cameras at different times for specific reasons – to lead or follow or consider improvisational limitations. Dancer and dancer operator are interchangeable collaborators. In Turner and Behrndt's theory of *Dramaturg as Map-Maker and Compass-bearer* this analogy aligns with the interchangeable roles that camera and dancer play. The "key tool in this 'map- or memory-making' is the dramaturg's extensive record of the process, often a hybrid between rehearsal journal, research archive, documentation, dramaturgical analysis and creative reflection."[155]

It is through shifting traditional or common ways we use the camera as proscenium documenter, as archivist or as screendance maker in disrupting this relationship between performers and cameras that we have 'new' ways of seeing, of doing – in the process of 'becoming:'

> … by breaching or rupturing the old boundaries that lead to a release of new intensities. This is the notion of "deterritorialisation" in Deleuze – a movement by which we leave the territory, or move away from spaces regulated by dominant systems of signification that keep us confined within old patterns, in order to make new connections.[156]

### *Dramaturgical methodology informed by Vertov's kino-eye*

> The kino-eye lives and moves in time and space; it gathers and records impressions in a manner wholly different from that of the human eye. The position of our bodies while observing or our perception of a certain number of features of a visual phenomena in a given instant are by no means obligatory limitations for the camera which, since it is perfected, perceives more and better.[157]

153 My term 'camera dramaturgy' refers specifically to my interest in the relationship between mover and camera in a dramaturgical cycle of reflection and 'dramaturgical thinking' as referenced above from Adolphe (1998).

154 Bleeker (2003), 163.

155 Turner, Cathy, and Synne K. Behrndt. 2008. *Dramaturgy and Performance*. New York: Palgrave Macmillan., 176.

156 Roy, Kaustuv. 2003. *Teachers in nomadic spaces: Deleuze and the curriculum*. New York: Peter Lang., 21.

157 Michelson, Annette. 1984. *Kino-Eye; The Writings of Dziga Vertov*. Berkeley, Los Angeles, London: University of California Press., 15.

In his film theories, Dziga Vertov assigns the camera with capabilities beyond those of the human. The film, *The Man with a Movie Camera*, comments on the parallels between the human and the eye of the camera. Vertov similarly references the span of 'a day in the life' of the urban individual, with parallels between the camera and the human.[158] One of the key purposes of the camera in *The Man with a Movie Camera* is to shoot "life-as-it-is."[159]

Vertov's first method of observation is called *observation of place*.[160] This asks the camera to act as an observational recorder, preferably with an objective eye. The second method of observation is referred to as *observation of moving characters or objects*. The camera captures life in motion. Vertov conceptualises this meaning using the following analogy: "The cameraman … must be ready to move through reality as if in a canoe lost in a stormy sea."[161] Therefore, the camera's participation contributes to the kinaesthetic impact of the film material. The third method of observation is identified as *observation of the theme*, which relates to editing during and post-production. The objective in this method is to make specific decisions on how themes or ideologies are going to be presented to the audience.[162] Vertov's kino-eye is also "a mechanical eye."[163] Vertov celebrates technology's capacity to aid human perception through his mechanical eye.[164] I place less emphasis on perceptions enhanced through the cinematic camera, but take from Vertov the life force he implies in the moving camera WHEN held by the dancing operator. That dancing operator can aid this mechanical eye, to give subjective capacity to the *camera-dancer*.

Daniel Frampton refers to an historic camera 'rhetoric' on the camera as having its own mind.[165] He claims that for Vertov, the camera (the *mechanical recording machine*) captures its own reality, self-consciously.[166] Frampton highlights distinctions in Vertov's camera as distinguishing ordinary events (selecting this over that….) and montaging events with other events and moments "to question our experience of reality":

> Vertov and the Cine-Eyes group *thought* about ordinary events by extracting them, closing in on them, and montaging them with other events and moments. There then exists a personality in the seeing or recording of these moments; and this personality is the thinking, the angle of thought. The selecting (this over that, before that not this, at this moment not later or earlier) is a thinking.[167]

In studio, we experience and reflect on how the *camera-dancer*, selects "this over that" – in a complex, emergent approach to

158 The camera rides in vehicles, climbs bridges, exists around human action documenting what cannot be seen without its presence.

159 Petric (1987), 31.

160 Petric, Vlada. 1978. "Dziga Vertov as Theorist." *Cinema Journal* no. 18 (1):29-44.

161 Ibid., 41.

162 Ibid.

163 This section eventuates in Vertov writing: "I am kino-eye, I am a mechanical eye. I, a machine, show you the world as only I can see it." Michelson (1984), 17.

164 This is introduced by Petric who later discusses this glorification as exemplified in Vertov's *The Man with a Movie Camera* (1929). He writes: *The Man with the Movie Camera* does not limit the privilege of having looked at life from all possible perspectives through dynamic cinematic means – a vision that is the ultimate goal of the "Film-Eye" method: not only to view life differently but above all to provide a more profound vision of reality than conventional observation can allow." Petric (1987), 128.

165 Frampton, Daniel. 2006. *Filmosophy*. London & New York: Wallflower Press., 49 refers to the introduction to Gerard Fort Buckle's book (1926) *The Mind and the Film*, where J.D. Williams (then Managing Director of British National Pictures) wrote that film 'cannot be established as an art until we have explored and understood what I may call the Mind of the motion picture camera.' (direct quote from Buckle, *The Mind and the Film*, xiii.)

166 These italicised terms (my emphasis), are Frampton's (2006) terms, 50.

167 Ibid., 50.

making dance, based on the camera and its operator(s) working in tandem.[168]

My methodology does not focus on post-production techniques but asks for the in-camera-edit to provide information from which to choose.[169] Vertov's theory grants the camera the superhuman ability to see:

> Glorifying technology's capacity to aid the naked eye, examining the nature of human perception, presenting reality with a critical attitude, *The Man with the Movie Camera* does not limit the privilege of having looked at life from all possible perspectives through dynamic cinematic means – a vision that is the ultimate goal of the "Film-Eye" method: not only to view life differently but above all to provide a more profound vision of reality than conventional observation can allow.[170]

Turvey contextualises the argument of the capacity of the eye on its own, versus the human on its own; in stating that "it is human beings who 'experiment' with the camera, who move it around and take advantage of its mobility, who use it to 'distend' time and 'dissect' movement so that they can 'perceive more and better.'"[171]

***The camera as catalyst in the emergent movement process***

The camera as dramaturgical catalyst shares the eyes and the body and ignites a response. These characteristics create a dramaturgical chemistry that opens possibilities that lead to a constant 'becoming' of possibilities.[172] The camera and dancer experience one task, with curiosities characteristic of that solo task. These discoveries form a new question, developed through the relationship of the camera and dancer, in a new context. Each task with its new questions, is rhizomic, lateral, on its own, but part of the line of flight, returning back. All the unknown moments, the spaces in-between, are the moments where potential arises in the process of becoming. These moments may be small, with slight variations, subtleties, versions only made possible by camera-with-mover. Camera dramaturgy can occupy those spaces and create a possibility based on circumstances that drive the question of the task and the movers and cameras that respond to that question. Lateral ideas germinate as they inspire camera-in-progress.[173] This lateral germination resembles an emergent movement process in a dramaturgical setting.

In an emergent process, an improvisation task may be initiated by a question posed to dancers and cameras. That initiation

168 The camera-as-dancer was introduced and developed into concepts of camera as scene partner or fellow actor in *Workshop Stages Two* and *Three*. I describe the choice to propose these roles to the camera, in Chapter three and refer repeatedly in this document to the camera as fellow deviser/collaborator. My research methodology section will also outline the role of the camera dramaturg as a methodological approach to unpacking the camera-as-dancer analogy discussed further in Chapter five.

169 I reiterate that my dramaturgical inquiry with camera-as-dancer focuses on the dynamics between the camera and dancer as well as the compositional possibilities in the viewing of an in-camera-edit as opposed to viewing material in an editing suite or post-production. Note that within reflections on my three studio stages I comment on the role of working with an editor and choices I made to either engage with an editor in the process, or not.

170 Petric (1987), 128.

171 Turvey, Malcolm. 1999. "Can the Camera See? Mimesis in "Man with a Movie Camera"." *October* no. 89 (Summer): 25-50., 32.

172 'Becoming' in the Deleuzian sense. This becomes more central and well developed in Chapter three of the exegesis.

173 'Camera-in-progress' is my term.

as a point of departure soon becomes part of the ongoing process, where questions lead to new questions, which then lead to new questions – a rhizome: "There are no points or positions in a rhizome… there are only lines."[174] The tasks are all open possibilities, with multiple entryways. As in the rhizome, the act of proposing a task is initiated by any one of the collaborators, either at a moment we identify as "the start" or as conceived in-midst improvisation. The rhizome has multiple entryways, as no one task or point enters or exits – as the choice of an entryway is somewhat random in a collection of numerous questions around *"where to next?"* with cameras and dancers.[175] So if there are only lines, then the focus in all three workshop stages concentrated on one task as endless - in possibilities with lines of flight, off in their own direction, as is characteristic of the rhizome.[176] The lines of flight may occur on a moment-to-moment basis within an improvisational sequence, just as they occur between stages, taking previous questions from earlier workshops, into future workshops, with new participants and objectives that also carry previous resonances. The camera dramaturgy I propose, occupies a rhizomic mode where the rhizome "may be broken, shattered at a given spot, but it will start up again on one of its lines, or on new lines."[177] This leads to the potential for a theme or concept to arrive. This also leads to a more random identification of a 'problem' we want to find, that 'will start up again' on one of its multiple lines; in iterations of *Bound Together*, as emerging and dramaturgical, by our actions.

In emergent movement processes, an emphasis must be made on decision-making as a selection of choices is offered. *What structures can the participant use to make decisions?* In McLaughlin's 'emergent-value' context, she refers to the value of new information, or new ideas or new types.[178] She outlines the role of selection in the development of a creative product of new information or new ideas as having conditions. These conditions retrospectively add to the discussion of "this is selected over that" within a moment-to-moment or retrospective reflection process. The conditions for selection she outlines are to: (a) recognise that conditions require resolution; (b) we pursue various lines of development rather than others; and (c) to decide when to stop. Overall, it is important to recognise relevant (source) information external to creative systems and to identify relevant aspects of information being dealt with, internal to the process.[179] Yet within the rhizomic structure, "multiplicities are defined by the outside: by the abstract line, the line of flight or deterritorialisation according to which they change in nature and connect with other multiplicities."[180] The selection of choices offered should be less rational or prescribed than is potentially implied in McLaughlin's context regarding selection. The rhizome alternately, provides an implied selection, in

174 Deleuze and Guattari (1987), 8.

175 Ibid., 12.

176 Ibid., 9.

177 Ibid., 9.

178 McLaughlin (1993) uses the term emergent value "to refer to the original value embodied in a creative product." 84.

179 McLaughlin (1993), provided the basic framework for these selection conditions, that I adapt for the purpose of my studio process as outlined in this paragraph, 65.

180 Deleuze and Guattari (1987), 9.

its lines of flight and implied multiplicities and connections made in the deteritorialisation of these multiplicities, meeting with other multiplicities.[181] Regarding choices that eventuate within a decision-making process, collaborators might decide to keep an idea and inquire through further improvisations, but the nature of the inquiry will change as the multiplicity grows.

> A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature (the laws of combination therefore increase in number as the multiplicity grows).[182]

The emergent, camera dramaturgy process in this project was structured in three workshop stages between June 2010 and October 2012. Each stage included dancers and cameras. The stages lasted different amounts of time, and carried independent characteristics.[183] Each stage informed the next one. Ideas were emergent, dramaturgical, reflexive variations on and developments of prior findings and the making of new discoveries as laboratory-style studies. Previous discoveries informed *"where to next?"*[184]

**Choreographing in academia: ethical considerations**

Cheryl Stock identifies a tendency in practice-based PhDs that emphasise creative processes and problems that arise from the practice, to be examined according to their artistic merit, and therefore not comparable to industry-based artwork.[185] She qualifies that:

> This does not make the practice any less valuable, less creative, or less innovative, but it is of a different order than an industry-based artwork. If this differentiation is acknowledged, current tensions around qualitative judgments in work created for industry versus for a research context can be minimised.[186]

My methodology is framed as process-based, as are the theoretical frameworks and literary sources supporting the research process. This does not imply that the iterations of *Bound Together* that were mounted as pieces were not produced according to dance industry standards; but the mounting of work in this public forum, directly informed *"where to next?"* mainly through the act of staging and reflecting on the production of a piece.

181 Ibid.

182 Ibid., 8.

183 I will outline all details regarding each individual stage in respective sections titled *Workshop Stage One, Two* and *Three*.

184 I will refer to "where to next" in the context of one task leading to the next (moment to moment) as well as one stage leading to the next in an attempt to find approaches to developing material. This question directed studio sessions and each workshop stage.

185 Stock (2010), 12.

186 Ibid.

Given that I needed to be resourceful in the longitudinal studio investigations while I was leading, teaching, researching and administering in the university context, I worked with ex-students in my university dance studio and on my weeks of leave, in order to conduct research, separate from my teaching practice. My research is situated within a university where I lecture, lead and research.[187] In the three workshop stages I have worked with ex-students in the Bachelor of Dance.[188] I was their fellow collaborator in the studio process. I received ethics approval to work with all participants through amended ethics applications based on alterations to each workshop stage. The participants consented to being given improvisational tasks with video cameras (seeing their own and others in the footage), in a collaborative setting based on safe practice.[189]

My practice is framed within contemporary choreographic contexts where I play a role as lecturer, researcher, collaborator, dramaturg, writer and producer.[190] My academic practice is equivalent to a professional choreographic environment that Allsopp and Lepecki refer to in contemporary dance-making arenas where the self-reflexive artist engages in a range of question/answer approaches, questioning the why, what and how of their practice from a critical perspective.[191]

Kim Vincs sees that research in dance has had an inevitable relationship with practice, but traditionally dancers as objects to be studied, is being deconstructed with dance practitioners undertaking practice-based research using (their own) dance as a means of investigation.[192] She writes that studio-based dance research:

> Shifts the focus of dance research from the idea that dance is a product, a repository of knowledge or ideas that can be interrogated and interpreted to the notion of dance as a field in which knowledge is produced. The subjectivity of the artist, itself a complex, rhizomic web, is a part of this field in which knowledge is produced.[193]

Donald Schön coined the term *language of designing* to align drawing and talking as parallel ways of designing.[194] I relay his term to a process whereby writing, talking, trying, all mesh together. They mesh through diagrams, sketching ideas and written reflections before, during or after a physical improvisation. Beyond this, in my process, I often sketched, diagrammed or wrote out my design of compositional tasks between dancers and cameras, towards a process of making. Conceptually, sketching ideas parallels reflections within each process, from one process to the next and more significantly in the final workshop stage, each task was a sketch of *"what if?"* based on the previous two workshop stages.

187 I wish to clarify that I did 'hand-pick' graduates who were delightful to work with and articulate, professional and responsive to the research objectives. AUTEC identified that I could not work with current students, as this would present a conflict of interest.

188 In the Bachelor of Dance at AUT, the subjects I taught had an emphasis on choreography, dance and technology, drama and studio teaching.

189 AUTEC approved my application in 2009 as well as all versions of amendments based on new workshop stages between 2009 and 2012.

190 The role of the producer here refers to funding the projects, paying dancers and sourcing resources used in each workshop stage.

191 Allsopp and Lepecki (2008).

192 Vincs, Kim. 2010. "Rhizome/MyZone: A Case Study in Studio–based Dance Research." In *Practice as Research; Approaches to Creative Arts Enquiry*. London and New York: I.B. Tauris., 99.

193 Ibid., 100.

194 Schön Donald. 2009. *The Reflective Practitioner: How professionals think in action*. London: Temple Smith. I contextualize it within working with students.

Sketching plans, thoughts, reactions to experiences and objectives for the task to come occurred through diagrams, lines/circles and words, paragraphs of reflection, interviews in-the-moment that I recorded and later reflected on, as well as small group discussions. Schön uses the analogy of reflection-in-action whereby the practitioner:

> …reflects-in-action on the situation created by his earlier moves, the designer must consider not only the present choice but the tree of further choices to which it leads, each of which has different meanings in relation to the systems of implications set up by earlier moves.[195]

The reflection-in-action seems common, applied by the dance artist and the academic using mediums such as paper, pen, and cameras and projectors as aids in sketching ideas alongside the moving body. I borrow these concepts as I see fit for my process, as I would advocate for their use by students I engage with.[196] My institutional location and my roles as a practitioner, lecturer, and researcher led me to the origins of my proposal, the origins of this project – still framed within the context of the researcher/lecturer in academia.

**Three workshop stages**

I collaborated with participants who danced in a studio environment with other dancers and one or more camera(s). I worked with a different group of dancers in each stage, yet many dancers worked with me in more than one; none of them worked with me in all stages. Due to availability and logistics, the combination of dancers changed, but the individual contribution that each offered to my findings is significant.[197] There was no intention to liberate dancers from their movement experiences or to change their somatic practice. The dancers spoke about how much they were impacted by the dynamic of dancing with the camera and reflecting on their improvisations based on reviewing footage. This shaped ways in which they considered improvisation and composition more generally. The scope of this project allowed for a huge range in developing camera and dancer tasks towards improvisation, for the purpose of experimentation. Therefore, the studies we conducted were just that – studies we collectively composed. There was never the intention to analyse our movement patterns or tendencies, as that which we aimed to create as 'new,' for final production. The intrigue was directed at the mobility of the camera or not, with camera as initiator, or not, offering material from the perspective of fellow improvisers.

195 Ibid., 99- 100.

196 Schön refers to this in the context of design; I clarify that I am not framing my process as design.

197 The participants in stages one, two and in the New Zealand workshops in stage three, had all been students in the AUT Bachelor of Dance. I had been their lecturer and worked with them as students, in a teaching-research nexus. Most of them had just recently graduated.

*In studio practice overall, sometimes I…*

- *wrote* responses immediately after a task or a discussion or a day or a month, and then, a year or three later.
- *recorded* our discussions while they were occurring and returned to them, and wrote direct responses again, a day or three months later.
- *wrote* notes and made sketches on my own notepads, on my laptop or on the public whiteboard for us, or me to consider.
- *reflected* on a combination of theoretical readings, my journaling, literature on related topics and previous notes, my earlier writing as a greater synthesis in the latter stages of my writing.

*Sometimes we…*

- *all discussed* one idea, one task, one element of one improvisation on the spot and didn't record it, didn't take notes, but just remained within the conversation which led us to where we wanted to go next.
- *wrote individually* in a reflective journal. Writings were later handed in to me. Some ideas were discussed by the participants, other ideas remained private.
- *collectively wrote and drew diagrams* or sketches on the whiteboard as a form of brainstorming and documenting an accumulation of ideas.
- *interviewed* each other with a question and videotaped the response.
- *retrospectively reflected* together on a task upon returning to the studio anywhere between a day and a month later.

*In response…*

- *I didn't set a manner* in which we applied our feedback, our discussions, or reflections.
- *I took directives* from collaborators regarding their thoughts on how to progress.
- *I asked questions or facilitated discussions* from collective responses and made decisions in-the-moment based on collective or individual responses.
- *just watched and let collaborators solve movement problems in a manner that worked for them.*

The contextualisation of my praxis eventuates in a detailed description and critique of the three stages, and a summary of the final/examination stage of my practical inquiry in Chapter five. Here I allow the reader to see how individual and collective post-session reflections contributed to my findings.[198] The improvisation tasks were aimed at compositional camera exercises that might guide or inform improvisational exercises towards compositional opportunities.[199]

I planned a double component to stage three. I conducted workshops with three Auckland (New Zealand) dancers as well as six Edmonton (Canada) dancers overlapping in timeline, but equally based on their own reflections and responses to *Bound Together*.[200]

My intention in using *Bound Together,* one iteration out of many dancer/camera tasks, was to test this single task more deeply in an ongoing investigation. *Bound Together* iterations, which would now be developed even more as we moved along its trajectory, were taken from the totality of experiments from my practice and my writing. One task iteration through three stages was interrogated in order to dissect the concepts of *camera-dancer*. Divergent responses that I develop further in this document, such as, intervals in montage, pertain to: (1) the practice of capturing and moving with camera and dancer; (2) the moments each informed the other of endless possibilities; and (3) the combination of live and digital moving bodies in an emergent dramaturgical process at the same time. The *camera-dancer* as a catalyst, informs all of these responses.

198 I do not reference direct quotes from participants, by naming them as was proposed in my ethics applications. When discussions were paraphrased I refer to general themes that emerged. When the group reflection is cumulative over the years of this project, I write it within the document, that 'we' reflected on, without allocating a time or date to the statement. Most significant discussions and reflections appear in the Appendix.

199 The themes I focussed on were the pinhole camera, camera moves, camera angles, depth of field, negative space within the frame, the close-up versus wide experience of the shot and the process of shooting while dancing and the resulting studio dynamics between dancers, cameras and dancing camera operators.

200 I set similar parameters to occur between dancers in Edmonton (where I had five days to work), and dancers in Auckland (where I had over five months to work). My relationship was more as a researcher-facilitator. I proposed studio interrogations through generations of tasks, with questions that navigated us through the respective workshops (in both countries).

# CHAPTER 2

*The camera and the dancer*

My creation of the term *camera-dancer* was to contextualise for the reader my praxis through deliberate substantiation of the camera in the improvisational dance process. This *camera-dancer* relies on the subjective camera and the moving dancer in tandem as 'becoming,' through iterations of *Bound Together*. Here, I unpack the role of the camera in the hands of the dancer, framing the practical workshop process.

**Origins of my proposal**

In 2009, I participated in a Motion Capture research project at Deakin University's Motion Lab in Melbourne. As I learned and worked with the concepts and practices embedded in motion capture technology, I became interested in the camera's capacity to be anywhere or alternately attached to an object or a marker inside the capture volume area. Fig. 1. A camera can be 'virtually' mounted on any marker once the movement vocabulary is recorded by the cameras and the tracking software. The camera can also be placed anywhere in the capture volume at any time or place or space. In this way, performance capture has a lack of limitations in this one key area. It is a technological form of capturing movement that offers infinite possibilities of framing and positioning of the camera through the technology. The camera can be unanchored, completely unshackled or it can be attached to one distinct piece of movement vocabulary inside the many millions of other possibilities. It can become a dancer and be inside the dance itself. Fig. 2.

It is a strange environment to make choreography so adrift in time and space, stranded in infinite possible points of view and temporal entrances and exits. With this in mind I choreographed 'set' material with a dancer at the Deakin Motion Lab.[201] I considered how the camera could be 'placed' in any location whatsoever to capture distinctly different aspects of the 'same' event as a result of its positioning in relation to the event.[202] More interesting was this capacity to place the camera on a dancer inside the capture volume – inside the choreography. This discovery inspired a nascent question: *how could an accessible video camera placed in the hands or tethered to the body of the dancer, motivate dancers' movements, based on such variables as what was being recorded, or where the camera was placed, or what the dancer sees in the viewfinder? How useful could the camera be as a collaborator to explore 'new' methods of working with dancers in reflective dramaturgical inquiry?*

During the project at Deakin, we did not know where the research material would lead us or how it would develop as

201 I was in consultation with Kim Vincs before this process. Kim contracted the dancer Helena Yuk, to collaborate in this project as she had a deep understanding of the technology from the dancer's perspective. I played a more traditional role of choreographer in that I 'set' repeatable material on Helena that would later be captured for digital manipulation.

202 In Melbourne, a highlight for me, was working with Helena Yuk, who is an exceptionally versatile dancer. The solos I set on her were based on concepts I had around camera and capture. We improvised with concepts around issues of foreground and background, the tripod, depth of field, point of view to name but a few.



*Fig. 1.*

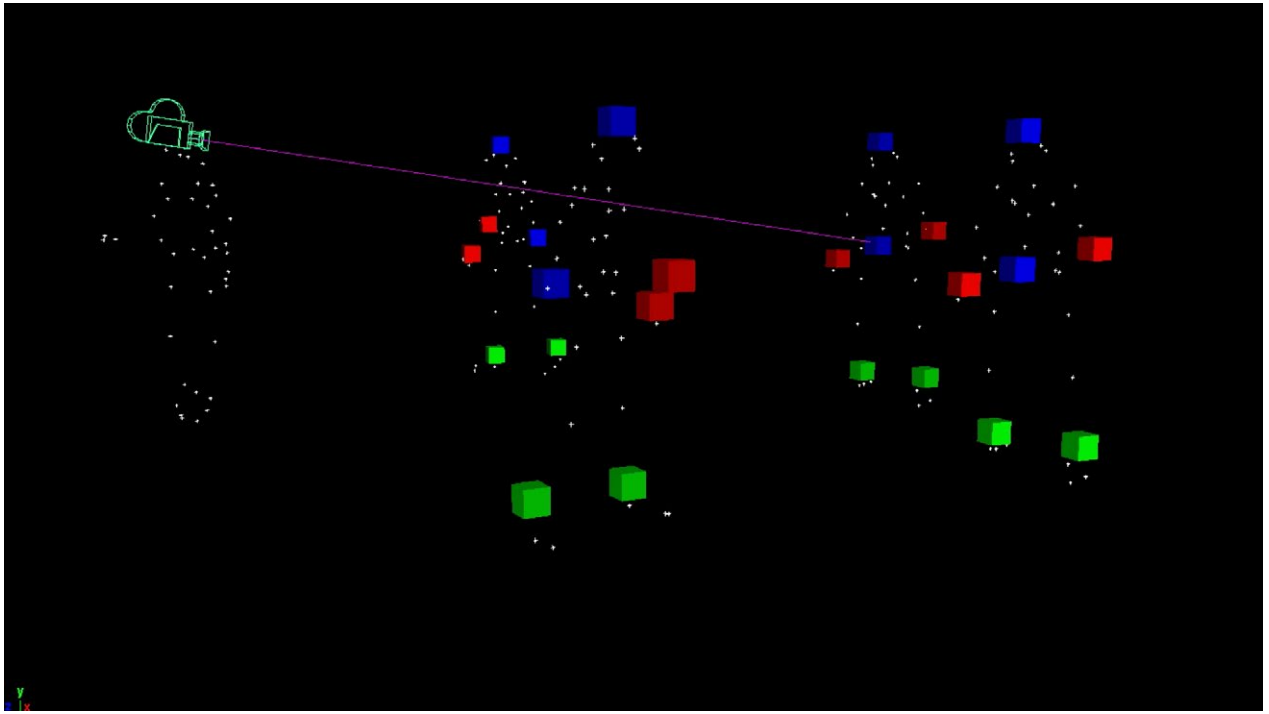

*Fig. 2.*

a project. A few months after the research project at the Motion Lab, an avatar of me was modelled by a 3D animator in Auckland to impose the track markers of the movement vocabulary I had choreographed on the dancer in Melbourne. This led to the production of a performance capture dance video titled *RGB*.[203] Fig. 3.

The original dance was shot with infrared cameras hanging from a grid. The camera in post-production can be placed on any marker on the body. So when the dancer moved her head back, I could place a camera on her cervical spine, or when she did a *fouetté en l'air*, I could place a camera on her left Achilles, or on her rotating right hip socket.[204] Fig. 4. But I wanted more limitations or restrictions to making with a camera 'anywhere at any time.' Experiments with cameras placed anywhere on the motion capture avatar led me to inquiries as to how the camera in the hand of a dancer could conceptually respond to this notion.[205] The handheld, off-the-shelf video camera would become our dance partner. I began to ask if the camera could act metaphorically if not literally as a fellow deviser, within a movement partnership – undertaking limitations in compositional explorations.

This established limiting conditions for what would become *Bound Together,* carried restriction even further by placing in the hands of dancers' accessible digital video technology.[206] The camera-operators were bound to each other with a Thera-Band, in such a manner that offered a compositional vantage point. They could dance and see through their eyes, through their viewfinder, through the other operators' viewfinders or, in retrospect, what was experienced by all parties in an improvisation. The dancers who did not have cameras responded to the dynamic of negotiating with each other and camera operators, sharing the space with the two bound *camera-dancers* recording variations on their experience after which they could look at one of the many variations, or not. The experience of these conditions happening by multiple parties simultaneously, posed numerous questions from which to inspire movement through compositional potential. Fig. 5

I didn't want the operators or dancers to be overwhelmed with technology, accessible or not.[207] Technological instruments used in a compositionally inquisitive process can result in tension and trust being constantly negotiated between dancers and cameras. I turned to Douglas Rosenberg, who suggests that the relationship between dancer and camera depends on

203 *RGB*, is an experiment with the basic colour building blocks that make up a digital image and raw movement data derived from dance. *RGB* uses movement vocabulary that speaks to performance capture and moving image technology. In an effort to transcend the digital aesthetics, intrinsically built into the work-flow, or create a tension between performance and technology, *RGB* uses motion capture in such a way as to drive virtual cameras. This description is written by the Director/Editor of *RGB*, Andrew Denton.

204 This dance vocabulary or physiology directly responds to precise moments in the choreography and actual decisions I was considering.

205 I was, and still am, attracted to how the very expensive and challenging technology in motion capture, can be augmented and varied to an inexpensive, accessible process for multiple dancers/choreographers to consider in the dance-making stages.

206 *Bound Together:* refer to the definition in Chapter one and a description of the process of iterations, in Chapter five and as a praxis task, throughout the exegesis.

207 Motion capture practice predominantly addresses biomechanics, rehabilitation and capture for animation as well as motion tracing for dance production. Dance artists have been using performance capture in live performances and screendance works as well. These performance pieces don't engage directly with my interest in the role of the camera in the 'feedback' and 'making' process. Accessible technologies interest me when used in devising and composition approaches. Considering that I was working with a wide range of dancers, I wanted to use cameras that were as familiar as possible to any individual with a little bit of experience holding a handheld camera (as in the smart phone or high 8 'home' camera.)

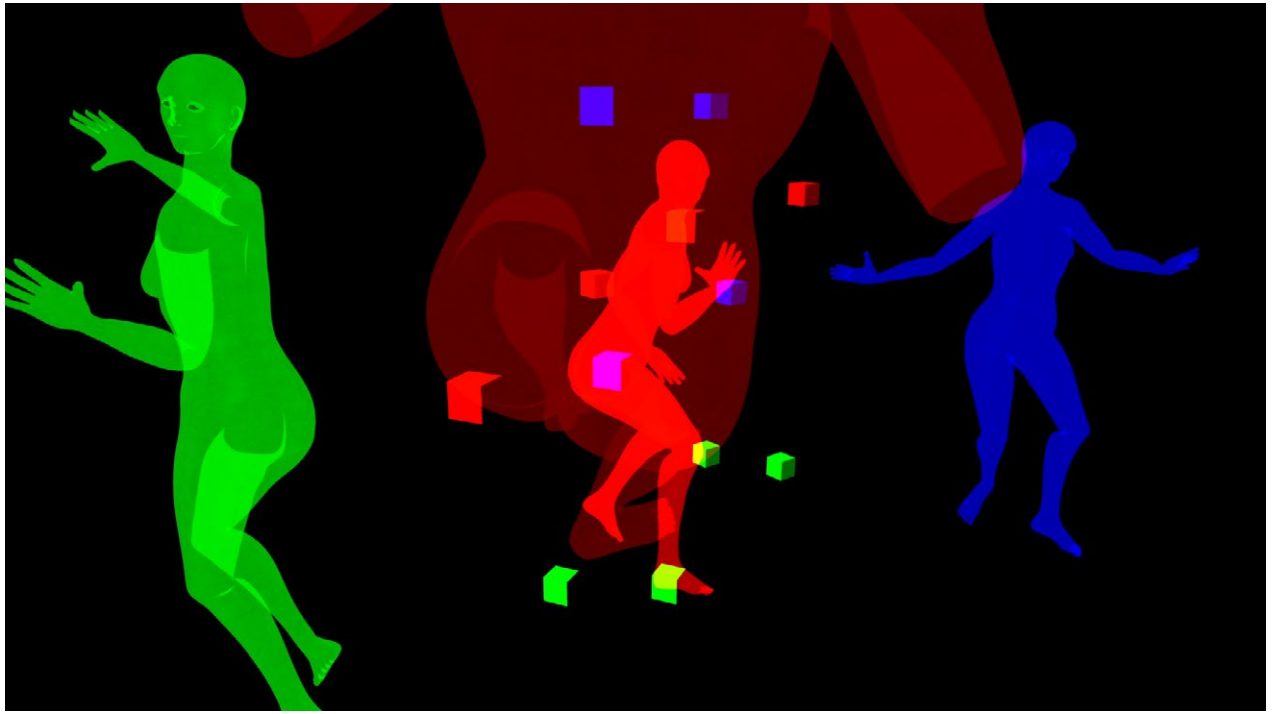

*Fig. 3.*

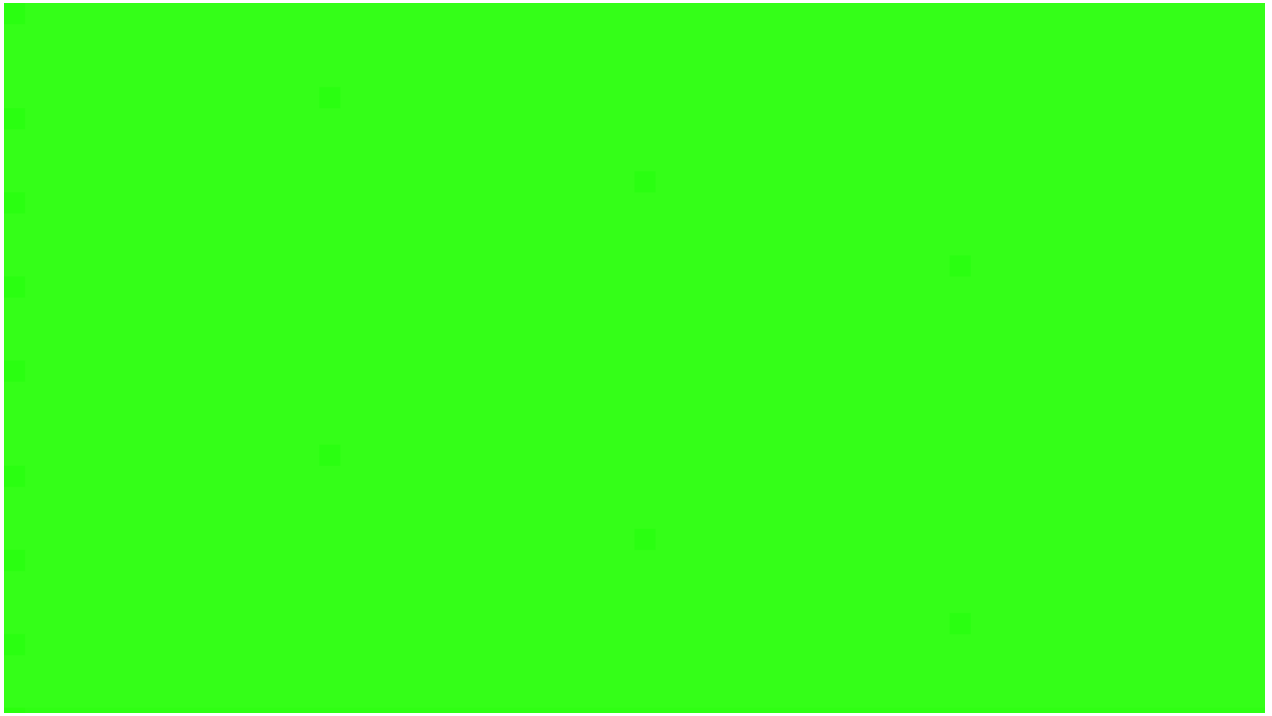

*Fig. 4.*

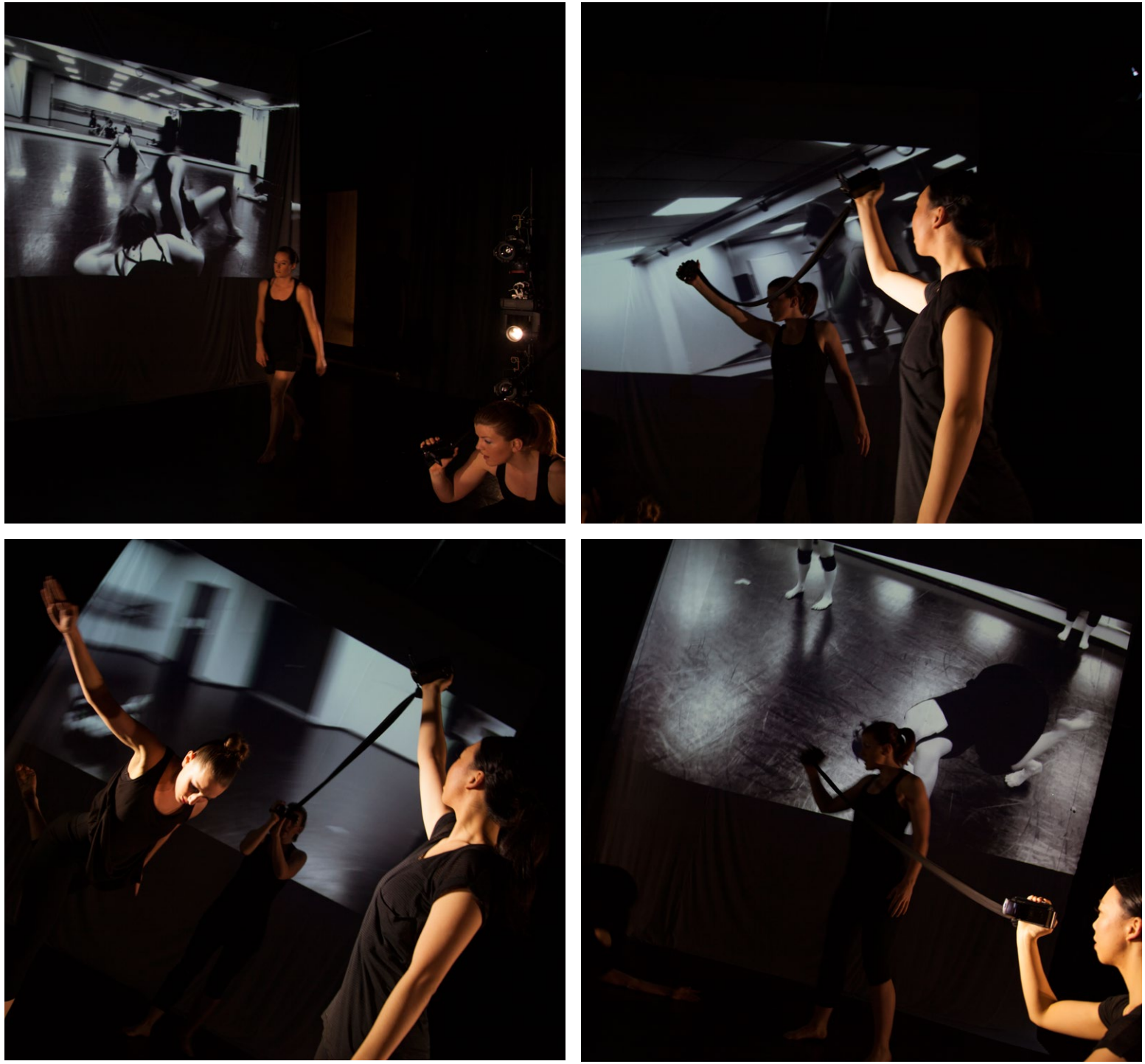

*Fig. 5.*

a degree of trust, as they should have an intimate egalitarian relationship, where both parties put forth their strengths and individual characteristics. This relationship takes time to develop, as is equally the case between scene partners or dance partners. This does not assume anthropomorphic characteristics on the camera, as much as it points towards the shift in 'human' dynamics in the studio when a camera is present.[208]

> The camera can be an intrusive presence, as it not only records but influences the dance and the moving dancer as well. When creating dance for the camera, collaborators have a tendency to assume a relationship based in a sort of hierarchy that places the camera in service to the choreography and is at odds with the very nature of collaboration.[209]

I proposed to use the camera operator as instigator/provocateur, as part of but distinct from the tradition of the use of the camera as an archival instrument, in multimedia or interactive performance or as hyperdance, or to produce screendance. [210] The camera as instigator gives weight to the camera in the hands of the dancer, to offer camera perspectives towards dance composition decision-making. The human movement material (be it live or digital) produced with, by, for, or in response to the camera may/may not result in a later showing/screening of the work, with or without live/digital material. Regardless, the presence of the camera and its characteristics, provide dancers as movers and as camera operators with a catalysing force.

**Contextualising the *camera-dancer***

The idea that the camera can be a fellow dancer comes from my experiments in performance capture and the interest in making the camera a fellow contributor. The camera dances with us. As movers, we look, we frame, we zoom in or out; we are always panning. Dance with camera(s) does not imply that the camera is separate to what we do, or that what we do resembles the camera. It is an inquisitive catalyst in our behaviour.[211] The camera allows us to ask questions in the process, when it is given responsibilities parallel to those of the inquiring dancer, alongside the inquiring dancer. Camera movement augments a dancer's possibilities: travelling pathways, static or mobile, rapid glide zooms or sustained manual zooms through a *plié*, pans to a floor fall, suspensions to wide, a leap to another operator, pass it – through the camera and dancer pelvis, balanced, or tilted.

Supported by Maya Deren's writings on and use of the camera, I asked for a hybrid *camera-dancer*. Maya Deren emphasises

208 I will discuss this shift in studio dynamics (pertaining to the relationship between cameras and the individuals operating and dancing) in Chapter five, where I reflect on the impact that the camera had in all three *Workshop Stages*.

209 Rosenberg, Douglas. 2000. "Video Space: A Site for Choreography." *LEONARDO* no. 33 (4):275–280., 280.

210 Harmony Bench in *Screendance State of the Art 2006 Conference proceedings* writes the detailed analysis of hyperdance in the context of dance and screen.

211 The camera as a catalyst argument will present itself in this chapter and gradually be developed as a central theme within the overall document.

the experimental, amateur filmmaker, and the use of the camera to enhance cinematic potential, even to enhance dance. Although Deren did not place the camera in the hands of the dancers she collaborated with, her camera work has often been cited as an innovating art form in which dance and camera are intricately linked, referred to as 'choreo-cinema.'[212] Though Deren's camera in her film *A Study in Choreography for Camera* (1945) was somewhat traditional. She "wrote of the incalculable and uncategorised kinds of movements possible with the handheld camera in direct relationship to the body."[213] And although this film is Deren's only film to use "an explicit element of dance" her work can often be "described in terms of a dance sensibility."[214] She recognises that the camera had much to offer than just as an instrument, but more as a creative instrument.

> The relationship of the instrument to the form – the oneness between them – is clear enough in painting, where the form of painting is one with the paint and brush; or in poetry, where the form is one with the words. Here the conception of technique is expressed in the somewhat idealised notion that the brush of a painter should act, almost, as an organic, refined extension of the hand. But to think of the mechanism of the cinema as an extension of human faculties is to deny the advantage of the machine. The entire excitement of working with a machine as a creative instrument rests, on the contrary, in the recognition of its capacity for a *qualitatively different* dimension of projection.[215]

The camera offers "qualitatively different" perspectives that open our senses as composers to detail as it pans, zooms, frames, retains and reveals. And in doing so, the dynamic of dancer-to-dancer shifts to that of dancer-to-camera-to-dancer. The significance is in the machine's capacity and the composer's capacity, to search, to find and act on decisions with compositional consideration. Machines couple with machines, they assemble with machines. The *camera-dancer* is a desiring machine.

Deleuze and Guattari in *Anti-Oedipus; Capitalism and Schizophrenia* shatter distinctions of autonomous spheres called production, distribution or consumption when they state that everything is production (recording and consumption is part of production). The machine is held up to the body (as opposed to the body fetishising or anthropomorphising machines) alternatively connecting the machine to the functions of the human body in a philosophy of becoming.[216] Desire is identified with production, with desiring production, and desiring machines are the sites of production. For Deleuze and Guattari, machines are connected to other machines.

212 Dodds, Sherril. 2004. *Dance on Screen; Genres and Media from Hollywood to Experimental Art*. Hampshire, New York: Palgrave MacMillan., 7.

213 Greenfield, Amy. 2002. "The Kinesthetics of Avant-Garde Dance Film: Deren and Harris." In *Envisoging Dance on Film and Video*, edited by Judy Mitoma, 21-26. New York and London: Routledge., 26.

214 Dodds (2004), .

215 Deren, Maya. 2005. *Essential Deren; Collected Writings on Film by Maya Deren*. Edited by Bruce R. McPherson. Kingston, New York: McPherson & Company., 25.

216 McCarren, Felicia. 2003. *Dancing machines: choreographies of the age of mechanical reproduction*. Stanford, California: Stanford University Press., p. 195 and Deleuze, Gilles, and Félix Guattari. 2009. *Anti-Oedipus; Capitalism and Schizophrenia*. London: Penguin Books., 4.

> Every machine functions as a break in the flow in relation to the machine to which it is connected, but is at the same time also a flow itself, or the production of a flow. According to Brian Massumi, the persistent subjectivist misunderstandings of the term "desiring machine" as developed in *Anti-Oedipus*, led them to substitute the term assemblage in *A Thousand Plateaus*.[217]

In *A Thousand Plateaus; Capitalism and Schizophrenia*, Deleuze and Guattari discuss the nature of assemblages in relationship to matter. They comprise of two segments: content and expression. A machinic assemblage of bodies, of actions, is an intermingling. The material or machinic aspect of an assemblage is an intermingling of bodies in society.[218]

> On the one hand it is a *machinic assemblage* of bodies, of actions and passions, an intermingling of bodies reacting to one another; on the other hand it is a *collective assemblage of enunciation*, of acts and statements, of incorporeal transformations attributed to bodies.[219]

They state that even technology challenges the mistake of presenting tools in isolation. They identify that "tools exist only in relation to the interminglings they make possible or that make them possible."[220] Even in technology:

> …tools are inseparable from symbiosis or amalgamations defining a Nature-Society machinic assemblage…An assemblage has neither base nor superstructure, neither deep structure nor superficial structure; it flattens all of its dimensions onto a single plane of consistency upon which reciprocal presuppositions and mutual insertions play themselves out.[221]

The nexus combines desiring machines and machines, respectively. "There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together. Producing machines, desiring machines everywhere…"[222] For Deleuze and Guattari, machines are everywhere "driving other machines, machines being driven by other machines, with all the necessary couplings and connections…Hence we are all handymen: each with his little machines."[223] They adapt to, and with each other. This makes the dancer/choreographer/camera operator in an improvisation, the *camera-dancer* desiring machine. We are always connected with another machine, along a transverse path. We are dependant and independent beneficially, for reminders and embellishers of all that can be in the possibility of combining, when necessary.

The *camera-dancer* draws from both parties, that which it is connected to in the studio dynamic between parties, as much as

217 Accessed 8 November, 2013. http://www.christianhubert.com/writings/desiring_machines.html

218 Deleuze and Guattari (1987), 98-99.

219 Ibid., 97-98.

220 Ibid., 99.

221 Ibid., 90.

222 Deleuze and Guattari (2009), 2.

223 Ibid., 1.

it is within the compositional offerings that parallel one machine being coupled with the other. The compositional offerings exchanged between camera and dancer, may be articulated as compositionally responsive to such concepts as depth of field, point of view or framing.[224]

Through her articulation of the "dancing machine" Felicia McCarren explores the argument that dance uses the machine as:

> …a mechanical that is cosmic rather than comical, an *oikos* or system expansive rather than reductive. Explorations of the different forms that economy of gesture takes in modernism reveal that it is not only a movement quality connected to machines but also a way of perceiving movement produced by machines.[225]

McCarren's dancing machine suggests two different dance styles as a response to dance and camera combined. McCarren refers to a dancing "that emulates machinic logic rather than machine like movement."[226] When the machine enhances dance, the machine will not compensate for the inabilities of the dancing body, but for how dancers can enhance practice, in using a machine. This approach asks that dance borrows what it needs from the machine as a way to go 'elsewhere.' It is dance that considers choreographic intentions and effects – a nexus of camera and body.[227] The c*amera-dancer* borrows "machinic logic" (towards composition), to extend ways of making.

Central to the capacity (of the camera) to search, find and act on decisions is how the moving body captures that movement, gliding alongside, but also 'getting in the way.' Cameras initiate movement, in mid-movement, and resolve movement, or complicate movement; the quality of the mover is transferred through the image. The qualities of the subjects surrounding the mover are also recorded and in the connections between the camera operator and mover(s), a kinaesthetic negotiation occurs. When a languid, moving operator stabilises their stance to focus on a frenetic movement phrase, the camera is useful in its compositional proposal (between motion, and stillness). *What can we take from the foreground/background use of space and quality of movement that invites us to experiment with these elements and timing, of motion occupying or occurring outside of the frame?*

The mere act of holding/controlling the camera when dancing is a physical challenge while also retaining ingenious or

224 These three examples are compositional offerings a camera has to offer to a dancer, that parallel choreographic compositional considerations implicit in the dancer's body practice, also offered through her training and her relationship to space, and other collaborators.

225 McCarren (2003)., 11.

226 Ibid., 3.

227 Ibid., 3. The concept of considering choreographic intentions and effects is inspired by McCarren's 'dancing machines' description.

original strategies of movement. Numerous compositional considerations and perspectives unfold in this amicable or frustrating relationship, by sharing weight and space, in a balanced or imbalanced relationship. The camera is a machine, and it can 'get in the way.'

McCarren's nexus triggers playfulness and surprise. Ideally we blend intrigue with inquiry to increase surprise and delight in those moments that dance improvisation entices. Playful interactions with technology motivate the potential between the technological and the artistic that should, in theory, lead to a synthesis in the creative product, through the combination of the two. This is contingent on the fact that the technical skills and qualities of both spheres are recognised and valued so that the widest points of intersection between the two can be explored.[228] Elements of surprise lead to the attraction towards 'new' approaches in creative processes, without necessarily resulting in works for production.[229]

The implied *camera-dancer* nexus also poses possible power struggles. It offers a critique of mechanisation or industrial production of live performance and potentially commercialises the dancing body. A camera and dancer nexus could imply a loss of human power to technology, a loss of ephemeral movement or immediacy in action.[230]

As a critique of the "desiring machine," or the "machinic logic" implied by McCarren, Paul Virilio's *The Vision Machine* argues there is a concern for the camera "becoming a substitute for both eye and body movements at once."[231] He refers to the "slavish" reliability of the contact sheet as photographers prefer to look at their own photographs over observing some kind of reality.[232] As early as 1916 Virilio identifies a problem in a "fusion-confusion" of eye and camera lens.

> Despite the elaborate debate surrounding the problem of the objectivity of mental or instrumental images, this revolutionary change in the regime of vision was not clearly perceived and the fusion-confusion of eye and camera lens, the passage from vision to visualisation, settled easily into accepted norms. While the human gaze became more and more fixed, losing some of its natural speed and sensitivity, photographic shots, on the contrary, became even faster.[233]

John Johnston's critique of Virilio's debate is that Virilio "remains bound to a notion of the unified natural body" so that technology is alien, intruding on our "natural capacities and consequently producing only disorienting, alienating effects,

228 As inspired by Popat, Sita, and Scott Palmer. 2009. "Dancing with sprites and robots: new approaches to collaboration between dance and digital technologies." In *Contemporary Choreography; A Critical Reader*, edited by Jo Butterworth and Liesbeth Wilschut, 416-430. London and New York: Routledge., 417.

229 Dixon (2007), 5. Dixon addresses the 'technology for technology's sake' argument regarding what is categorised as being 'new' or 'old' for that matter, within digital technologies. He outlines the argument of "technology versus content" within this larger argument whereby technology "tended to mar rather than advance critical understandings of the relationships between technology and art." In my use of technology the emphasis is on its offerings towards creative practice, as is Dixon's emphasis within this text.

230 This returns back to the paragraph above, outlining the fetishisation of technology and the associations with 'loss' of content, as a result of using technology.

231 Virilio, Paul. 1994. *The Vision Machine*. Bloomington and Indianapolis: British Film Institute., 13.

232 Ibid., 13.

233 Ibid.

rendering it in turn ever more susceptible to manipulation."[234] Somewhere between the fusion-confusion lies technology that is not "alien" that couples with the "human" as an opening – not a confusion, such that it becomes a manipulation.

Johnston's reading may be limited in what Dziga Vertov offered in his kino-eye propositions, that do not confuse the eye, but create a fusion, addressed by Deleuze. In Deleuze's reading of Vertov's kino-eye, Johnston's machinic vision, should be seen as an extension of Deleuze, that it "is not so much a simple seeing with or by means of machines – although it does presuppose this – as it is a decoded seeing, a becoming of perception in relation to machines that necessarily also involves a recoding."[235]

Jonathon Crary recognises that optical devices eventually leading to photography and cinematography transformed observational status and in turn became embedded in an assemblage of events. This counters:

> …many influential accounts of the history of photography and cinema that are characterised by a latent or explicit technological determinism, in which an independent dynamic of mechanical invention, modification, and perfection imposes itself onto a social field, transforming it from the outside.[236]

I am not implying that a transformation occurs "from the outside" or that transformation is inevitable and invited. The improvising dancer can decide for herself how and when or if she may use the camera. Johnston highlights how Deleuze conceives of:

> …the universe itself as cinema or metacinema, a machinic assemblage of images in a state of universal variation in which privileged instances of subjective perception are always subsumed in a mobile constellation of relationships with other images… Parts of the body, especially the eye and the brain, are themselves images, which act and react with other images in the world.[237]

The eye, the brain, contributing to "mobile constellations" invite the improvising dancer, moving, seeing, reflecting, composing mid-improvisation, with her eye, a 'camera-eye' and both mobile bodies alike. It is with the camera, that dancers find relationships not yet made, ignored possibilities in "relationships with other images." The composition a camera operator as dancer makes, determines these artistic decisions. The camera is part of an ongoing process to see, or not see, re-

234 Johnston, John. 1999. "Machinic Vision." *Critical Inquiry* no. 26 (1):27-48., 32.

235 Ibid., 29.

236 Crary, Jonathan. 1996. *Techniques of the Observer; On Vision and Modernity in the Nineteen Century*. Cambridge and London: MIT Press. Original edition, 1992. Reprint, Seventh printing 1996., 8.

237 Johnston (1999), 35.

view, reflect and make (in no chronological order), as on ongoing process, through action and reaction.

In studio practice, with dancers and cameras, this all comes out of Deleuze and a notion of 'becoming' that emphasises Deleuze, and his advances towards Vertov, in moving the *time-image* forward. Deleuze interprets Bergson's movement as having two parts – that which happens between two objects (parts) and on the other hand, that which expresses duration (the whole).

> The result is that duration, by changing qualitatively, is divided up in objects, and objects, by gaining depth, by losing their contours, are united in duration…movement relates the objects between which it is established to the changing whole which it expresses, and vice versa. Through movement the whole is divided up into objects, and objects are re-united in the whole, and indeed between the two 'the whole' changes.[238]

Deleuze proceeds to break down Bergson's thesis on movement (from *Matter and Memory*) into the following three points, which identify and introduce the concept of the *movement-image* and *time-image*:

> 1) there are not only instantaneous images, that is, immobile sections of movement; 2) there are movement-images which are mobile sections of duration; 3) there are, finally, time-images, that is, duration-images, change-images, relation-images, volume-images which are beyond movement itself…[239]

Deleuze's crystal-image is the coalescence between the actual and the virtual image.[240] According to Deleuze, Bergson's 'actual' image is present. But as the present passes, it is necessary for the new present to arrive: thus, the image has to be present and past, already past but still present. The past coexists with the present that was. The 'actual' image is the present, and the 'virtual' image is the image in a mirror, its contemporaneous image. The virtual contains recollection of the present so the actual duplicates itself along with virtual existence.[241] Virtual images or 'pure recollection' are necessarily actualised in relation to a new present, different from the present that they have been. This characterises "the new present which is defined as later than the former one, and which defines the former one as earlier according to a law of chronological succession (the recollection-image will thus be dated)."[242]

> The virtual image in the pure state is defined, not in accordance with a new present in relation to which it would be (relatively) past, but in

238 Deleuze, Gilles. 1986. *Cinema 1: The Movement-Image*. Translated by Hugh Tomlinson and Barbara Habberjam. London, New York: The Athlone Press. Original edition, 1983. 11-12.

239 Ibid., 12.

240 Deleuze's crystal-image will be developed further in Chapter four, in the context of *Bound Together*, alongside Bergson's duration and Vertov's montage.

241 Deleuze (1989), 78-79. This is my writing, based on Deleuze in these pages of *Cinema 2*.

242 Ibid., 79.

> accordance with the actual present of which it is the past, absolutely and simultaneously. The virtual image instead of being actualised as separate, corresponds to an actual image, it is not actualised; it is an actual-virtual – it is a crystal-image, and not an organic image.[243]

243 Ibid., 80.
244 Ibid., 81.
245 Ibid., 82.

Deleuze writes that the crystal-image lives between the immediate past "and the immediate future which is not yet… mobile mirror which endlessly reflects perception in recollection."[244] The crystal-image is the point of indiscernibility of the two images (actual and virtual). We see time itself in the crystal "a bit of time in the pure state, the very distinction between the two images which keeps on reconstituting itself."[245]

**The camera in *Bound Together***

The *camera-dancer* produces video footage that we will play back. We do know the 'choreography' that the camera will play back to us, was never planned, even though the individual movements, style and technique is not new. Moreover, even if the dancers perform the same dance repeatedly, the method of shooting, because it is contingent upon emerging and rival desires, is likely not to be repeated. The emerging and rival desires in this context, refers more specifically to the *camera-dancer* in *Bound Together*.

In *Bound Together*, the dancing operator determines what to shoot or where to go, restricted by the other camera operator (attached) with her own desires. They are tethered as rival desires. As dancers lead cameras – that lead other dancers with cameras, the combination of the informed, inquisitive mover along with the camera, heightens awareness towards compositional perspective. The camera as fellow collaborator is both subject and object in the dialogue. Being passed between the hands of the movers, it picks up on the imperceptibility of the naked eye. It does not replace an experienced way of seeing and doing but takes notice of subtleties that initiate *"where to next?"* – making 'new' methods. Similarly *Bound Together* as a machinic assemblage of images, identifies subtleties within the multiple relationships with other images: live dance, variations of recorded dance moments, perspectives from multiple cameras – passed between as many as seven dancers… to name only a few of the objective/subjective passes. Fig 6.

The subtleties between theses passes are enormous, yet the nuances may be so small. Regarding Deleuze and small differences, we don't begin with a new piece, the work doesn't "start with an anxious encounter" with the "empty place,"



*Fig. 6.*

and it doesn't try to denude itself in preparation for the revelation or uncovering of Being."[246] The camera finds subtleties, variations based on previous perspectives. Subtle shifts let us see possibility in what is, or what has been. The camera carries what we've shown it before, through variations.

> The painter does not paint on an empty canvas, and neither does the writer write on a blank page; but the page or canvas is already so covered with pre-existing, re-established clichés that it is first necessary to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos that brings us the vision. [247]

For Deleuze, when establishing a *time-image*, the camera assisting not in stopping the *movement-image* (or replacing it with *time-image*) but in recognising that the *movement-image* exists only "as the first dimension of an image that never stops growing in dimensions."[248]

Totaro describes Deleuze's *movement-image* as that which explains the archetype in the Hollywood genre, where characters are placed in narrative positions, routinely reacting and taking action from the events around them. It is time determined and measured by movement.[249] The *time-image* sits within (post-World War II) European modernist, or art film. Characters find themselves in a situation they are unable to act or react in an immediate way, and temporal links between shots (as in the *movement-image*) give way to non-rational links.[250]

D.N. Rodowick writes that as a philosopher Deleuze's interest in film is due to the fact that it "provided a complex moving picture of duration" whereby the film image is "a grouping of temporal relations." Neither the *movement-image* nor the *time-image* can ever be reduced to a simple unity. They constitute factors of movement and time in different manners, the former as an indirect image of time, and the latter as a direct image of time.[251]

For Deleuze there is no difference between the cinematic *movement-image* and the *movement-image* defined by Bergson in *Matter and Memory*. [252] Mary Ann Doane summarises the problem that Bergson has with cinema, and the response from Deleuze. Bergson, disregarding cinema in *Creative Evolution,* as an adequate representation of time, poses a challenge to Deleuze. Bergson feels that cinema reconstitutes movement through a series of static images, photographs (photograms).

246 Rajchman, John. 2000. *The Deleuze Connections*. Cambridge, Massachusetts: The MIT Press., 125.

247 Deleuze, Gilles, and Félix Guattari. 1994. *What is Philosophy?* New York: Columbia University Press., 204.

248 I go into further detail regarding Deleuze's *time-image* and *movement-image* later in Chapter four.

249 Totaro, Donato. 1999. Part 1: Cinema 1: The Movement-Image; Gilles Deleuze's Bergsonian Film Project *Off Screen*., 1.

250 Ibid., 1-2.

251 Rodowick, D.N. 2003. *Gilles Deleuze's Time Machine.* Durham and London: Duke University Press., 7–8.

252 Ibid., 43.

Yet he states that the illusion of movement must rely on real movement somewhere. He identifies that real movement within the projector, (the apparatus) moves film forward.[253] Doane suggests that one way that Deleuze resolves this claim by Bergson is in suggesting that the cinema Bergson discussed in *Creative Evolution* is a primitive cinema or alternately, that Bergson actually anticipates the cinema in his discussions on movement and duration in *Matter and Memory*.[254] In Deleuze's *Time-Image* the camera connects to the *time-image* (of pure optical and sound images, the fixed shot and the montage-cut). It has the camera assisting not in stopping the *movement-image* (or replacing it with *time-image*) but the *movement-image* exists only "as the first dimension of an image that never stops growing in dimensions."[255]

Deleuze attributes camera actions that enhance more than just the act of following a character's movements (description of space) subordinated to the function of thought, to the subjective camera. The subjective camera in this instance allows the camera to engage with the indiscernible (in its array of functions) toward a camera-consciousness. He writes of the camera-consciousness, as a Hitchcockian premonition:

> …a camera-consciousness which would no longer be defined by the movements it is able to follow or make, but by the mental connections it is able to enter into. And it becomes questioning, responding, objecting, provoking, theorematising, hypothesising, experimenting, in accordance with the open list of logical conjunctions ('or', 'therefore', 'if', 'because', 'actually', 'although…')[256]

Frampton writes of how Deleuze recognises Alfred Hitchcock as introducing what Deleuze refers to as the mental image into cinema. This is where the film image ''is able to catch the mechanisms of thought, while the camera takes on various functions strictly comparable to propositional functions.''[257] This leads me to what I identify as the advantage of pushing the mobility of/with the camera. Deleuze describes that the:

> …fixity of the camera does not represent the only alternative to movement. Even when it is mobile, the camera is no longer content sometimes to follow the characters' movement, sometimes itself to undertake movements of which they are merely the object, but in every case it subordinates description of a space to the functions of thought.[258]

Deleuze's fixity of the camera is not simply a distinction between a subjective and objective camera, it is in the indiscernibility between the subjective and objective which "endow the camera with a rich array of functions" and in this

253 Doane, Mary Ann. 2002. *The Emergence of Cinematic Time; Modernity, Contingency, the Archive*. Cambridge and London: Harvard University Press., 174.

254 Ibid., 175.

255 Deleuze (1989), 23.

256 Ibid.

257 Frampton, Daniel. 2006. *Filmosophy*. London & New York: Wallflower Press, 63.

258 Deleuze (1989), 23.

regard, provide "a new conception of the frame and reframings."[259] This speaks to the mobile camera that in the hands of the dancer can interchange between subjective and objective, as she does as a moving dancer, in the space with other moving dancers, and 'their' cameras. The rivalling desires of the mobile *camera-dancers* in *Bound Together*, create limitations but simultaneously open up duplicate possibilities for capture of one moment of movement creation. The mobility of the camera in the hands of the dancer is also restricted by the pathway choices made by the operator holding the camera attached to that fabric. Through mobility and restricted mobility, more possibilities help make more decisions. Decisions are not based on character decisions (as in a narrative) but as subjective, abstract decisions as compositional considerations.

James Bade (2006) contextualises the first consideration of the subjective camera in cinema, articulated by Arthur Knight, in *The Liveliest Art: A Panoramic History of the Movies*.[260] He states: "The camera is only in theory an objective instrument, because in practice it conveys nothing more than the director's artistic decision."[261] He tells of the moment in history where Murnau and his scriptwriter Carl Mayer (in the film *The Last Laugh*) considered whether the camera could be used from the point of view of the central character, "like a secret eye."[262] In this film he suggests that Murnau's "camera was constantly on the prowl, roaming freely through city streets, crowded flats and long hotel corridors."[263] Knight comments: "It was the first appearance of the camera as actor."[264] Here the camera is an objective 'instrument' in that it impassively photographs what is put in front of it. It is the director or the cameraman who chooses camera position as a product of the human perception of the subject being shot: "The objectivity of the camera is actually nothing more than a mechanism for conveying the director's artistic decision."[265]

I agree that "movement is therefore not extracted for itself and remains attached to elements, characters and things which serve as its moving body or vehicle."[266] The dancer as camera operator is holding a camera, rolling, dodging, falling and pushing movement forward. The dancer bound to another dancer operator adds an alternate dimension to the perspectives both experienced in the live improvisation and in the re-view of the footage captured. The camera with dancer should move, and keep the mover moving. The camera leads and follows movement negotiation. Deleuze writes on the use of the mobile camera, that the moving camera is to be used only when it is essential to track, pan, and dolly in order to forward the work or image being seen. The mobile camera gives us camera moves and camera angles, rhythm within the frame in

259 Ibid., 23.

260 Bade, James N. 2006. "Murnau's The Last Laugh and Hitchcock's Subjective Camera." *Quarterly Review of Film and Video* no. 23 (3):257-266.p. 258, references Knight, Arthur. *The Liveliest Art: A Panoramic History of the Movies*.

261 Bade (2006), 258.

262 Knight, Arthur. 1959. *The Liveliest Art*. New York: The New American Library of World Literature, Inc., 62.

263 Ibid., 61.

264 Bade (2006), 258, references Knight (1959), 63.

265 Knight (1959), 62.

266 Deleuze (1986), 25.

the first instance. Deleuzian notions of time in response to the camera as a mobile partner, go beyond the fascination of the composition within a fixed frame or a locked-off camera. The camera that reveals abstractions, that asks for the viewer (the dancer/choreographer), to make of it what it imagines, in the qualities offered by the camera, opens possibilities to 'becoming.' This encourages the significance of Deleuzian notions of time as a process of 'becoming.'

The handheld camera documents in a way that the live performer cannot possibly capture. The movers enter the improvisation aware of the camera's presence, as it has a specific purpose in the task. The camera in *Bound Together* is an observer, a participant, a partner and an instigator. Mobility in the *camera-dancer* can enhance the range of choices in the mobile or immobile dancer (using stillness or occupying limited space). Rosenberg refers to the benefits of a camera that wanders. It provides multiple perspectives as it has the potential to capture moving image from a 360° perspective.

> In this case, the term "point of view" may refer to not only a physical location, but a metaphorical one as well. Here, point of view may be a poetic, even abstract representation of place or a visual reference to a purely emotional state of being.[267]

267 Rosenberg (2000), 277.

This relationship is entirely alternate to that of the camera as documenter on its tripod, for the sake of archiving a performance or a rehearsal. This changes the dynamic between camera and mover in multiple ways. The footage exhibits factors of space and time in relationship to self as operator, to a second operator and to dancers without cameras. This is an advantageous relationship between experience and memory. It traces choices made and presents an alternate perspective of the surroundings. The camera affirms for the mover that it will capture unseen potential to be manipulated, varied or reflected on. It reveals a secret, a surprise, a possibility.

The combination of the memory traces from the "do, re-view, discuss, re-view," process motivates decision-making.

**The camera elicits a 'becoming' process**

For Deleuze, the 'new' relies on a perpetual notion of 'becoming,' that I recognise in the praxis of theorising, experimenting and reflecting on the *camera-dancer's* actions and directions. The stages of 'becoming' are integral in the deteritorialisation of the camera based on Deleuze and Guattari's philosophy of the rhizome, a non-lateral process that relies on variations, as

does *Bound Together*.[268]

All the unknown spaces, the gaps in between dancing and looking or not looking but holding and negotiating between camera and mover, are the moments where compositional potential arises in the process of 'becoming.' These moments may be small, subtle and unpredictable, made possible by the relationship of camera and dancer. What unpredictable characteristics lead to this 'becoming?' In dance, movement pathways and movement qualities can mirror camera moves and add additional elements to those of the moving camera: for example, fluidity, suspension and gravity, additional elements in a transition, can contrast them significantly.

All the unknown spaces in-between, the gaps – are the moments where the virtual arises, in the process of 'becoming.' Out of these gaps, and the attempt to find them, I wonder "*how much roughness, awkwardness or potential there is?"* The gaps reveal something otherwise not seen. The gaps appear, and then disappear. As the gap is revealed, another perspective from which to commence or depart opens up.

268 Variations reveal themselves through decisions made when a camera and a mover intersect in improvisation. The option exists to look or not. The options are to look at what the other dancer is doing or shooting, in the space, the viewfinder, or not. These variations are possibilities that occur with the camera as instigator – a studio provocateur, to capture, create and construct; increasing potential 'becoming.'

# CHAPTER 3

*Tracing Dance and Camera*

My application of the *camera-dancer* aims to instigate problem-finding, not for the purpose of performing or screening, but towards emergent decision-making as a choreographic process. I trace the use of the camera in ways that inform and contrast my approach, through historical and contemporary literature on movement and moving image practice. My project does not specifically locate itself within the genre of dance-technology, that is, dance on screen, dance and multimedia performance or dance and interactive technologies on which the majority of the literature focuses.[269] I identify therefore, a gap in scholarship, which my research here aims to address.

The literature discussed in this chapter pertains to camera applications from a philosophical and practical perspective, historically and within contemporary writings. In regards to the footage of dancers, captured by the camera-dancer, I align with Walter Benjamin (in *The Work of Art in the Age of Mechanical Reproduction*). His analysis of pictures obtained by the painter as "magician," over cameraman as "surgeon" is:

> …for contemporary man [sic] the representation of reality by the film is comparably more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment. And that is what one is entitled to ask from a work of art.[270]

His "magician-surgeon" is an allegory for the dancer as camera operator. The "surgeon" camera operator enters the experience with an objective. The objective is determined by the dancer as camera operator and therefore favours her needs over those of an absent or presupposed spectator. Benjamin points towards what the camera has to offer that the naked eye cannot, as the camera unconsciously penetrates a space in the manner in which it "intervenes with the resources of its lowerings and liftings, its interruptions and isolations, its extensions and accelerations, its enlargements and reductions."[271] The difference between the contemplative magician who retains a distance, whereas the surgeon in reverse, places his hands inside the body, is in the operation that he penetrates the patient. The camera operator cuts into the dancer's body, by manipulating the frame, deconstructing the dancer's body – as seen by the operator through the lens.

The impact that Maya Deren has towards the use of the camera in experimental filmmaking stimulates my research practice. Deren, in her aim "to emancipate the camera from the theatrical traditions," implies that the camera has characteristics that

269 I recognise the enormous range of works and approaches that fit under these 'categories' as I later engage with terms used to describe this range.

270 Benjamin, Walter. 1999. *Illuminations*. Translated by Harry Zorn. Great Britain: Pimlico., 227.

271 Benjamin (1999), 230.

add to spatial treatment, abstracting the form. In 1945 Deren began writing about film from the perspective of the amateur/artist, and continued to do so for about three years, to promote independent filmmaking. The camera in the hands of the filmmaker whose objective is to push the form not for commercial purposes, but to experiment, inspires my application of the camera with dancer, as experimental in its own form. Deren worked with minimal resources when she began filmmaking and she continued to ask questions of the camera that pushed her practice. She was working with low budget, small camera crews and subjects as well as subject matters that were deemed as experimental. For Deren:

> A camera not only records or reflects reality but creates and conveys new experiences of time/space relativity, such that the projected stream of images unveils a reality intuitively known but capable of being witnessed only through cinema.[272]

The essay *Amateur versus Professional* (1959) provides a point of reference for the role of the camera alongside the "mobile body" and "imaginative mind" of the dancer.

> Cameras do not make films; filmmakers make films. Improve your films not by adding more equipment and personnel but by using what you have to its fullest capacity. The most important part of your equipment is yourself: your mobile body, your imaginative mind, and your freedom to use both. Make sure that you do use them.[273]

*A Study in Choreography for Camera* (1945) was the first experimental filmdance to be written about in *Dance Magazine* and the *New York Times* and Deren herself hoped it would inspire more such films.[274] The impact this film had in the history of dance and moving image was in its experimental shooting and editing techniques, focussing on uninterrupted flow in motion through camera choices and post-production techniques. Deren wrote detailed notes on the specific techniques she used to make her filmdance. One analysis of her shooting process reads as:

> She had her cinematographer pan the camera from right to left, passing dancer, Talley Beatty as he slowly spiralled against a distant tree. Then she directed both Beatty and the cinematographer to stop. Beatty would reposition himself at another tree to the left and closer to the camera, and begin spiralling again as if no gap in time had transpired, twisting his torso in the opposite direction. The camera would again pan left, and again find and pass him.[275]

The technique she applied was one where she stopped the camera and then moved the subject so the subject would pop up

272 Deren (2005), 10-11.

273 McPherson, Katrina. 2006. *Making Video Dance; A step-by-step guide to creating dance for the screen*. London and New York: Routledge.,18.

274 Mitoma, Judy, Elizabeth Zimmer, and Dale Ann Stieber. 2002. *Envisaging Dance on Film and Video*. New York and London: Routledge., 25.

275 Greenfield, Amy. 2002. "The Kinesthetics of Avant-Garde Dance Film: Deren and Harris." In *Envisaging Dance on Film and Video*, edited by Judy Mitoma, 21-26. New York and London: Routledge., 23.

in another location. This was a technique initiated by George Méliès. She also used an innovation from Keaton where he cut on exact movement continuity so his character walks across time and space.[276]

Deren used dance to reveal principles of cinematic motion in this work that referenced influential filmmakers to her practice.[277] In turn her practice shaped those of future choreographers and filmmakers shooting dance film. Deren's *A Study in Choreography for Camera* has had an impact not only on the history of modern dance and moving image, but on experimental film and video dance since the 1970s.[278] Although I turn to her as a catalyst in experimental cinema, and her advocacy towards 'amateur' filmmaking and the use of the handheld camera, I do not apply any of her approaches towards post-production choices, as pertinent to my research.[279] In combining the dancer and the (handheld) camera in a shared space, she remains an inspiration.[280] Following Deren's film, outside of the traditional theatrical context, the question remains as to how the camera can enhance compositional considerations from the perspective of the dancer in developing cinematic perspective in both live dance and the screened medium.

An intimacy between the camera and the dancer is established and enhanced by placing the camera in the dancing operator's hands. "The camera catalyses a reverence for the dance and focuses the act of seeing in a way that is quite different than the perceptual act that one might practise as a matter of habit."[281] Douglas Rosenberg refers to "camera-looking" as "an active performance that frames an event and elevates it while "screening out" all other information."[282] It brings the viewer closer to the experience or activity that was framed, and that which remains outside of the frame is evaded. He is referring to the camera operator (as in screendance) moving with the dancer, as opposed to the camera operator being the dancer, and in the latter example this is where I agree that:

> …the camera becomes a prosthetic for seeing and transforms the ordinary into the extraordinary. Through this vision-prosthetic, a new kind of intimacy is created between the camera operator and the performer, one not unlike that of the surgeon and patient.[283]

Rosenberg's reference to Benjamin's "magician-surgeon" provides a transition to the tracings of the use of the camera inside the action of shooting moving subjects from their own perspectives. A range of camera-based disciplines has resulted from moving image experiments, to the present day use of digital recording devices.[284]

276 Ibid.

277 Her films that influenced dance by exploring the moving body include *Meshes of the Afternoon (1943), Ritual in Transfigured Time (1946), Meditation on Violence (1948) and The Very Eye of Night (1958).*

278 Mitoma, et al. (2002).

279 *A Study in Choreography for Camera* used an intricate post-production approach for which this film has been recognised as historically impacting future techniques (as cited in Mitoma, 2002). This element of the film is not within my scope of study.

280 I refer here to her film: *A Study in Choreography for Camera (1945) where Deren worked with dancer Talley Beatty. The emphasis on the post-production procedures in this film dominate over the choreography of the dancer as participant with the camera. With the focus on illusion through multiple cuts between locations, the dance movement created the continuity between locations.* She locates herself in film history through this piece. Mitoma (2002), 23.

281 Rosenberg, Douglas. 2012. *Screendance; Inscribing the Ephemeral Image*. New York: Oxford University Press., 69.

282 Rosenberg, Douglas. 2006. Proposing a Theory of Screendance Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 14.

283 Ibid.

284 I emphasise, regardless of the device used that the intention is to benefit those making the moving image, in a process that need not result in performance or screening or even the interaction between technology and the live event.

**Movement and time, tracing dance and the camera**

***Early discoveries***

For Bergson, movement in time is distinct from the space in which it occupies. Space covered is past while movement is present, the act of covering.[285] Bergson's thesis on movement instants or positions, which culminates in *Creative Evolution*, distinguishes between "ancient" and "modern" movement.[286] His thesis on movement identifies the dissolution of the pose (ancient), from that of movement-as-flux (modern).[287] Dance can be an activity of transformation and fluidity, from the pose, to the principle of uninterrupted flow as flux. Erin Brannigan synthesises the emergence of cinema, Bergson's theories on movement and the impact that modern dance has had on motion pictures.[288] Turn of the century technologies, including the development of film in 1895 and the practice of American modern dancers, occurred concurrently with Bergson's development of theories on movement.[289] The two most prominent modern dance pioneers in this regard are *Isadora* Duncan and Loïe Fuller. These modern dance pioneers in two different practices, were contributing to "popular entertainment technologies (producing) a 'moving image' that calls for a rechoreographing of the history of the moving image."[290]

Modern dance (as opposed to traditional styles such as ballet) introduced changes to dance and to the photographic reproduction of dance.[291] "Technologies of the moving image as developed in the early 1900s enabled artists to explore multiple frames of reference and take advantage of the fluidity of cinematic time."[292] Loïe Fuller specifically played a significant role in re-considering the relationship between dance and technological advances at the time. She utilised contemporary technology: motion picture and lighting implements, and her movement vocabulary and quality were one of "flow," of "flux" as opposed to poses and gestures.[293] Fuller's dance was composed of her moving arms, with a circle of silk panels from her neck to her arms, to create flow in her dance through the fabric. This material (silk panels) surrounded the dancer, creating fluid movement in constant transformation. The transformative, moving fabric was coupled with multiple coloured lighting effects to create a magical, theatrical dance spectacle captured by motion picture, distributed by Edison Manufacturing Company in 1895: "This dancing figure was a remarkable departure from both the ballerina and the showgirl in terms of her physical dimensions and kinetic range."[294] The kinetic range in these large, upper body movements exemplifies the abstract, continuous flow and enlarged gestures, in contrast, for example, to balletic gestures repeated as traditional in origin and recognisable to dance audiences.

285 Deleuze (1986), 1.

286 Ibid., 4.

287 A concept articulated through Deleuze in *Cinema 1*, chapter 1, and in Brannigan, Erin. 2011. *Dancefilm; Choreography and the Moving Image*. New York: Oxford University Press., 22.

288 Brannigan (2011).

289 The two most prominent modern dance pioneers in this regard are Isadora Duncan and Loïe Fuller.

290 Ibid.,22.

291 Brannigan (2011) refers to American dance historian Nancy Lee Chalfa Ruyter who identifies the shift in physical culture from a private and amateur activity, to movement as choreographic, outside of the institution of ballet (and the pose).

292 Rosenberg (2012), 58.

293 Brannigan (2011), 38.

294 Ibid., 23.

Fuller experimented when the "new technology" was accessible electricity. She combined wooden poles extended to her arms with fabric, and used the wide white robes, billowing from her arms as a "screen" to project multi-coloured lights, onto her projection surface. She continued to experiment until 1923 incorporating film projections and shadow effects.[295] The combination of Fuller's use of popular entertainment technologies and her continuous movement quality, produced a "moving image" that was more than just an anticipation of cinema. Felicia McCarren also states that Fuller's dancing anticipated cinema, in a way that did not simply imitate machinic functions (like motor mechanics), but actually responded to and interacted with a motion picture camera.[296] Fuller "conceiving her dance for camera, is aware that this eye is greater than dancer, audience, or cameraman [sic]: it is historic; it is enormous; it extends in space and time."[297] Fuller's influence calls for greater recognition within the history of the moving image and more generally:

> …for the importance of the dancer as a cultural influence that was translating the forces of technology – along with new notions of the moving body and movement itself in society, medicine, science, and philosophy – into an influential artistic force that would ultimately exceed the possibilities of early cinema.[298]

Ann Cooper Albright considers that Fuller's key contribution as a pre-cursor to film was her *Annabelle Dances*. Fuller (in Edison's studio) experimented with moving lights on screen with an awareness of the camera's presence to the work. It could be seen as a precursor to dance film, and it increased public interest in her particular form of dance. As Albright notes, her dance attended:

> …not to the poses at the end of a musical phrase, but rather to the motion between phrases, not to the decorative arrangement of arms and legs, but to the sequence of movement from centre to periphery and back again. I believe that this ability to stream back and forth from core to periphery and from figure to ground is a critical aspect of watching movement onstage not only at the beginning of the 20th century, but also onscreen at the beginning of the 21st century.[299]

Fuller danced for the cameraman, as if for an immediate audience, a global audience made possible by contemporary technology.[300] Her dance demanded a new kind of spectating.

> Fuller's serial movements raised the question of smooth transition between movements – motion rather than pose – that early cinema addressed, and they provoked a kind of looking that can be analogised to the persistence of vision that makes cinematic projection of the eventually standard

295 Dixon (2007), 41.

296 McCarren, Felicia. 2003. *Dancing machines: choreographies of the age of mechanical reproduction*. Stanford, California: Stanford University Press., refers to Fuller: in this summary she also footnotes that many dancers from the French stage appeared on camera in Méliès's films and Densishawn Company dancers appear on screen as early as D.W.Griffith's 1917 *Intolerance* (61).

297 Ibid., 63.

298 Brannigan (2011), 21.

299 Albright, Ann Cooper. 2006. Resurrecting the Future. Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 27.

300 McCarren (2003), 50.

twenty-four frames per second appear to present uninterrupted motion.[301]

Fuller was creating at a moment in history when movement and moving image technologies were shaping new ways to look at the body. The female form, body movement (beyond poses) and new technologies in motion, all of these were stimulated by a new fascination with moving image implements. Within his theatre texts, Stéphane Mallarmé critiques spectating – overtly visual consumption in performance for the cinematograph. He identifies Fuller's veiled dancing as different from that which attracts the gaze of the fans. He sees dance as a form of writing, but identifies the cinematograph as a replacement even for photography. The cinema represents the musicality or rhythm of things "not simply because of the verisimilitude of the image in movement but also the movement of the mind, the connecting of still images."[302] This applies directly to the role of the camera in the hands of the dancer – as an appendage, as a fellow dancer, not merely as a spectator. Spectatorship implies distance from the subject and a gaze in favour of the viewer, not necessarily with the intention to inform the dancer. This distinction exists in the use of dancers in motion studies at the turn of the twentieth century and still exists today in a parallel distance between a dancer and the technology used, separate from the act of dance composition, of herself, for herself. The distinction is in the role of the camera operator. When the camera enters the process, a decision about how to 'frame' the experience of the dancer moving for the apparatus as opposed to the dancer moving with the apparatus comes into play. This is the basis of the argument I develop, in favour of the dancer as camera operator. The camera operator as a central figure moving and analysing how and what to shoot, does so from the operator's perspective, the dancing operator.[303]

The history of the moving image and the recording of dancers' movements occurred simultaneously.[304] Deirdre Towers identifies "that there is a category of dance films in which dance largely serves inventors as they seek to impress with their newfound effects."[305] As Eadweard Muybridge and Étienne-Jules Marey were first experimenting with motion studies, the fascination for how still frames could become moving image shifted technologies in the field and led to the emergence of cinema and motion capture technologies. While motion on camera was being explored, the subjects of these experiments were movers. Likewise, from his early experiments Thomas Edison used dancers to test his equipment in the 1890s–1900s, as did Georges Méliès, who used dance pieces in his sequences.[306]

301 Ibid., 50.

302 Ibid., 51.

303 This determines that compositional choices are made towards the dancing subject as decision-maker in the improvisation process; not as secondary, but central to the stages of development of the improvisation iterations.

304 For artistic or experimental purposes.

305 Towers, Deirdre. 2006. Inventions and Conventions. Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 19.

306 As outlined in Towers' description of the gap in moving image technology and dancing subjects.

Claudia Kappenberg reminds us of how the camera/choreographer shaped the image in the development of sound in cinema. The historical gap occurred when experimental or modern dance was no longer represented on screen, replaced by commercial Hollywood pictures in the 1930s.[307] Dance fed the moving image with considerations in time, space and form as the apparatus pushed the boundaries of what was being recorded. It is not a coincidence that the history of the moving image and the history of modern dance collide, align and inform the other.[308] The moving dancer still dominates in dance and moving image developments as with the conception of moving image technology's fascination with the dancing subject. My proposition demands we further consider the use of the camera, now in the hands of the dancer, making compositional decisions towards their own decision-making process.

I note that the commercialisation of the Hollywood era in the context of sound cinema dominated the form right at the moment when modern dance could have pushed the moving image into more experimental directions, such as we find in the films of Maya Deren and her contemporaries:

> When I began making films, some years ago, my first concern was to emancipate the camera from the theatrical traditions in general, and especially in terms of spatial treatment. The central character of these films moved in a universe which was not governed by the material, geographical laws of here and there as distant places, mutually accessible only by considerable travel.[309]

Yet in the Hollywood context, practitioners were also concerned in the spatial treatment of the camera, in favour of emphasising dance, from a dancer's perspective. Fred Astaire made a pioneering impact on camera movements, transitions and cuts in the genre of Hollywood musicals; choreographing the camera with a rhythm parallel to his performances on screen. After his third film he took the role of recording his dances with an emphasis on long takes, full figure shots and editorial control of choreographed sequences.[310] Gene Kelly also applied what he learned from dance, to cinema, and contributed to the transformation of the film musical. Alongside Stanley Donen and Vincent Minnelli, he impacted how we see movies "with a dancer's eye and from a dancer's perspective."[311] Astaire had insisted on full framing of the dancer's movements with no cutting away from the dancer, initiating what Kelly would take even further in his insistence towards camera mobility.[312] On the other end of the continuum, is experimental dance film, initiated by Maya Deren, (against the cliché), towards a cinema that characterises the instrument, the camera.[313] The verticality of "what it feels like" in Deren's

307 The dancer/director Stanley Donen worked with Gene Kelly and Fred Astaire on the Hollywood formula for commercial success but managed to fund his exploration with the camera, to highlight dance to advantage the dancer's perspective, as discussed further in this chapter.

308 Modern dance practitioners or pioneers questioned traditional modes of moving and performing by moving against the forces of gravity, lower to the earth without the restriction of shoes (pointe shoes or heels specifically) or restricted costume (flowing or fitting fabric).

309 Video, Mystic Fire. 2002. *Maya Deren; Experimental Films*. New York. Maya Deren in Dance Magazine (on this DVD of her experimental films under the notes and quotes menu).

310 Brooks (2002), 57.

311 When Kelly worked on *For Me and My Gal* and *Pilot No.5* his interest in directing dance on film increased as he experienced dance for screen. The eye of the camera was entirely different than performing for viewing audiences on stage. Genné, (2002) . "Dancin' in the Rain: Gene Kelly's Musical Films." In *Envisaging Dance on Film and Video*, edited by Judy Mitoma, 71-77. New York and London: Routledge., 72.

312 The camera for Astaire was 'placed' a distance away from the dancer performing on screen so the wide perspective parallelled that of the wide proscenium experience for stage audiences. Whereas, the mobility in the camera that Kelly and Donen insisted upon, relied on cinematic dance devices. Examples include the slow motion dream sequence in *Carefree* (1933) and dancing shadows in *Swing Time* (1936) and the mobile camera following the dancer from multiple perspectives using a range of camera angles in long street sequences in *Singin' in the Rain* (1952). This camera shot the dancer from a range of angles, to enhance gestures and the drama that was played out. Genné, (2002), 73.

313 Brannigan (2011), 103.

films, refer to "a kinaesthetic empathy on the part of the viewer with the moving body scrutinised by the camera."[314] This attribute in Deren's work appears in elements, in Hilary Harris's *Nine Variations on a Dance Theme* (1966), inspired by Deren, but using different techniques. Harris wanted to structure his film for the viewer to "experience the camera and the cutting process and come to a deep experience of dance kinaesthetics in a new cinematic way."[315]

The dance phrase by Bettie de Jong (in *Nine Variations on a Dance Theme*) recalls Talley Beatty's movement but it is more in the role of the camera in the intimate space of the dancer where these films connected and are pertinent to my research. When the film begins we see De Jong dancing from an objective distance. As the film progresses, a shift occurs where the camera starts to move in opposition or in counterpoint to the dancer and the direction of her phrase.[316] De Jong executes a long, languid movement phrase commencing from the floor, spiralling in a controlled sequence to a standing extension. And then she returns to the floor to finish in the same position she began in. The phrase is not danced as a loop with nine variations but the camera shoots the phrase and never repeats its position, in all nine shooting variations.[317] Greenfield articulates what resonates towards my approach – that in the second variation, "Harris again circles the camera closer and at a lower angle, in a way that makes it impossible to tell which is turning, the camera or de Jong."[318] Regarding merely the shoot, the space she occupies, cuts across the frame, interjects between occupying negative and positive space in varying degrees, even before Harris's editorial choices.[319] In both of these films the experimental components rely heavily on the experimentation of the camera, in synchronicity with the moving body, for the purpose of shooting with kinaesthetic empathy and compositional considerations that the mobile camera has to offer. Deren's and Harris's works here sketch parallel concepts regarding the moving camera-dancer; I use in this 'tracing' to intersect lines of historical moments I wish to use as a point of reference. In *Nine Variations on a Dance Theme*, Harris "extends Deren's vision by achieving a composition in which the dance and the film are inextricable: both are part of a gestalt in which neither can be seen if not through the lens of the other."[320]

***Digital video technology***

The experimentation that occurred at the turn of the twentieth century mirrors, I believe, a similar curiosity that accessible digital capture technology has ignited over the past decade. Towers observes that the shift in the use of the camera that occurred with the development of accessible and affordable digital technologies, also meant that the camera is now a deeper

314 Ibid., 109-110.

315 Greenfield (2002), 25.

316 Rosenberg (2012), 66.

317 Greenfield (2002), 24.

318 Ibid.

319 Rosenberg (2012), 66.

320 Rosenberg (2012), 65.

part of the process of making, even if this is only for documentation purposes or, archiving live performances. The video camera has become a contemporary means of artistic creation in the digital era through cameras that a dancer is able to afford, and easily use (at its most basic level, the accessible video camera can be turned on, to record moving image and then be turned off). The video camera can provide instantaneous access to the footage at no or low cost. There is no reel of film, no processing, no waiting and no high cost of recording and viewing.

> This digital tool has purpose in the creative process. Since the mid-1980s video cameras and affordable editing software became accessible to dancers around the world. Out of this opportunity, evolved the obvious chemistry between dance and the camera.[321]

Sarah Rubidge uses a range of digital technologies in her choreographic works, and notes, that "some features of this digital medium raise interesting philosophical questions which have the potential to extend and enhance our understanding of what constitutes the choreographic art."[322]

> In the 1980s the medium of video allowed the development of a new genre of choreographic practice, which developed its own conventions and opened the door to new ways of thinking about choreography. So too might certain forms of digital technology provide a framework for choreography which opens up new modes of practice, and new ways of thinking in and through dance.[323]

Dance and its relationship to cinema is still in a renascent place of discovery due to the exponential development of, and access to, digital video. Movers and makers of moving image continue to push their forms as they experiment with their mediums and their collaborators (human or technological). Alla Kovgan discusses how aspects of filmmaking echo aspects of choreographic practice. The relationship dance has with cinema is just as much about the intrigue in motion studies, as it is about the dancing subject. Since pioneers such as Fuller and Deren shifted early studies in dance and moving subjects through choreographic principles in the use of the camera, "generations of filmmakers have been mastering and perfecting the same principles and applying them to create movement in their films throughout the whole of cinema history."[324] Since collaborations between the makers in the mediums of dance, film and video, these forms "are no different from any other films that use choreography as their language and, as a result, possess cine-dance qualities."[325]

321 Towers (2003), 1.

322 Rubidge, Sarah. 2002. Digital Technology in Choreography: Issues and Implications. In *17th Annual Symposium of the Dance Society of Korea.* Seoul, Korea., 2.

323 Ibid.

324 Kovgan, Alla. 2006. Choreography: At the Crossroads of Cinema and Dance. Paper read at Screendance: The State of the Art, at Duke University, Durham, NC., 47.

325 Ibid.

***Screendance***[326]

Multiple debates have arisen for over a decade, surrounding the terminology and related implications, in the forms that combine dancer and moving image for screening purposes. While terminology that references dance on screen is necessary in increasing dialogue, dissecting objectives, purposefulness and critique, I argue for dissolution of definitions and terms in order not to dominate an otherwise open form, as it continues to develop. Rosenberg provides a summary in response to dance on film or video as a distinct form:

> Screendance, though equal parts film or video and dance, (and I would argue, owing more to the media side of things) is largely seen as a production of the dance world as opposed to the world of moving image production. As such, it is sheltered from the discourse that surrounds the history and production of either film or video. As such, it is often seen as an extension of dance, one that moves dance into a new venue but still in the end a product of dance production.[327]

Here, he recognises the borders that limit screendance, placing them mainly in a category surrounded by dance production. I agree with his position on relaxing the boundaries and increasing dialogue between a range of art forms and practices, using moving picture and dance.

The malleability in the opening of definitions surrounding these forms is one I support in Harmony Bench's argument. She also recognises that the range of terms used to integrate dance made for film, video, and television under the label screendance, remain "an elastic concept, and that elasticity is appropriate insofar as screens mark themselves off as specific locations for dance."[328] Bench identifies that the techniques used to produce and transmit "mediated dance forms" differ. It is the term screendance that fits the rubric as assembling scholars and artists working with these forms. She further proposes that referring to screendance includes an even broader use of the term that encompasses dance with multiple "screen sites" as viewing platforms. As a wider term, what should remain in analyses are "real differences among media in creation and reception."[329] She does advocate for distinctions though, which in this exegesis, I attempt to diffuse through a consciousness of fixed structures of thought. The dissolution of definitions leans towards an open-ended philosophy regarding moving image and dance.

Bench adds that these distinctions in mediated dance forms (for example, when dance is seen on small screens made for mobile audiences such as: computers, iPods and cellular phones), this in turn alters the perception of screendance, made for stationary audiences. This 'alteration' is where I argue the potential lies, in dancers asking these questions of what they are

326 "Screendance, sometimes referred to as "dance for the camera," may be better described as *dance by the camera*. That is, while the intent of the dancer or choreographer may be to situate the movement within the frame of the camera, it is ultimately the frame that defines the boundaries and reproducibility of the movement." (Rosenberg, 2012, 26)

327 Rosenberg, Douglas. 2006. Proposing a Theory of Screendance Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 12

328 Bench, Harmony. 2006. Hyperdance: Dance Onscreen, Dance Online Or, What Difference Does the Medium Make? Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 89.

329 Ibid.

and how they are composing, in turn, opening options based on the small recording devices and small screens referred to above. "Multi-media installations, motion-capture visualisations, even video, live-feeds, and digital imagery in performance likewise push at the boundaries of screendance."[330] Bench coins the term "hyperdance" as that which "not only questions how dancing bodies appear onscreen, it brings the computer screen itself into focus as a distinct site for presenting and representing dance… [it]... capitalises on what computers make feasible in imagining dance onscreen."[331]

***Interactive performance and technology***

Capturing motion in a contemporary context also resides in literature that contextualises capture technology, with the dominant concerns addressing biomechanics, rehabilitation and capture for animation as well as motion tracing for dance production. Dance artists have been using motion capture for both live performances and screendance works. I will not elaborate further on the hyper-reality and cyber relationships between dance and video installation or interactive media or motion capture. This is an enormous field of contemporary investigation, not primary to my research and this argument.

By the end of the 1990s a performance genre: dance and technology (or dance tech) used "recently developed tools to reinvent the perpetual and ontological role of dance in the context of a digital zeitgeist."[332] Chris Salter goes on to list dance artists wearing sensory devices using 3D modelling software, software control environments with computer vision and motion data analysis techniques being used thereby "distributing control among human choreographers, performers and machine ensembles."[333] Steve Dixon writes on live performance in the digital era and qualifies that even the term "digital performance" is "somewhat problematic" considering that digital "has become a loose and generic term applied to any and all applications that incorporate a silicon chip."[334] With accessibility to technologies that aid performance in some manner, the "realisation of the speed and ease with which the ubiquitous digital airbrush can enhance, adjust, montage, and falsify representations" can tease us away from live making experiences.[335] This is relevant to my argument in the manner in which technology accompanies or informs the compositional process. The technology is not the central factor; it is secondary to the inquiring dancer, using approaches in improvisation that may shape her choices. Technology and composition have had an intricate relationship in the digital era; some of these relationships rely more heavily on technology taken to performance.

330 Ibid.

331 Ibid., 91 references the origins of the term in response to "hyperchoreography" (a term developed by Katrina McPherson and Simon Fildes: http://hyperchoreography.org) also called net.dance, cyber-dance, or web dance (dance for the computer screen).

332 Salter, Chris. 2010. *Entangled: technology and the transformation of performance*. Cambridge, London: The MIT Press., 262.

333 Ibid.

334 Dixon (2007), x.

335 Ibid., 24.

As Johannes Birringer summarises, dance and digital technologies have developed substantially over the past twenty years as practitioners, choreographers, performers and media artists, experiment between computer-assisted performance and the live event.[336] A range of software has been developed for dance including *Dance*, *Compudance*, *Dance Manager*, *in Motion*, *Dance Partner*, *Life Forms*, *Isadora*, *MidiDancer*, *Max/MSP*; all used for digital performance with the objective of responding to or interacting with movements of live (dancers) in real time.[337] I turn to examples from the New York-based dance-theatre company Troika Ranch, that use digital and software tools to construct visual and aural materials (in the process).[338] Although their work relies on computer-controlled devices, interactive software and graphic programming in final presentations, the technology encourages performers to design and direct input, to external interfaces. The performer determines the type of interaction occurring in the performance. When referring to the company's use of the graphic programming environment *Isadora*, which is accessible to individuals without a background in sophisticated programming platforms, its significance is that the technology influences the choreographic process, while the performer determines the type of interaction occurring in the performance.[339] Kathryn Farley, who worked with Mark Coniglio and Dawn Stoppiello in a workshop intensive in 2002, states that:

> Central to Troika Ranch's mission of integrating digital media into live performance is the conviction that technology must serve the dance's narrative structure and composition. In order to facilitate a story or unify a sequence of events, technology needs to be both useful (i.e. easily accessible) and purposeful (artistically).[340]

Terming such a relationship *interactive*, to them would imply that the technology possesses sentience qualities (having the ability to think and act autonomously).[341] Coniglio and Stoppiello characterise the unique techno/human interplay on stage as *reactive*, in that it allows for a mapping of gesture onto another media in their works. The question that underlines so many choreographic works using interactive media is if, in fact, the choreographers, and the dancers (either performing set material or in a structured improvisation), actually retain their authorship. Troika Ranch:

> …sought to establish jazz music-like connections between the organic body and electronic media, creating an improvisatory environment that would give performers playful and precise control over media, making them equal authors alongside the stage director or choreographer.[342]

336 Johannes Birringer, ed., "Dance and Media Technologies," *PAJ: A Journal of Performance and Art 24, no. 1 (2002), 84-89.*

337 Dixon (2007), writes of these software in his chapter: Digital Dancing and Software Developments, 183 – 208.

338 "Composer Mark Coniglio and choreographer Dawn Stoppiello founded Troika Ranch in 1994 to create works that fuse traditional elements of dance, music and theatre together with interactive digital media. Probing the relationship between organic and electronic stimulus is key to their artistic exploration, and is manifest on stage by the movements of the dancers to interactively controlled video, sound and light. It is the company's goal to unify the digital and corporeal elements of their works into a unified expressive whole that will leave their audiences both delighted and challenged." Explanation from: Farley, Kathryn. 2002. "Digital Dance Theatre: The Marriage of Computers, Choreography and Techno/Human Reactivity." *Body, Space and Technology* no. 3 (1):15., 1.

339 Broadhurst, Susan. 2007. *Digital Practices: Aesthetic and Neuroesthetic approaches to Performance and Technology*. Hampshire, England: Palgrave MacMillan., 111.

340 Farley, Kathryn. 2002. "Digital Dance Theatre: The Marriage of Computers, Choreography and Techno/Human Reactivity." *Body, Space and Technology* no. 3 (1):15., 7.

341 Ibid., 8.

Troika Ranch and other companies have also used non-wearable motion sensing and camera-tracking systems (*BigEye*, *LaserWeb*, *EyeCon*).[343] These systems register in live performance when the dancers cross the beam prompting the software to respond.[344] Although technological advances aiding live performance have occurred, and are critiqued, I favour technology that is learnable, accessible and functions as a choreographic aid, in the hands of the choreographer or dancers, using it to their compositional benefit. There remains a gap between the live event and the technology used to 'enhance' the live event or 'reproduce' more or better versions of the live performance.

The "Liveness" debate originating with the medium of photography and lens-based camera systems (as opposed to computer-generated systems as outlined above) sparked the "perennial theoretical problem" that has "divided critics and theatregoers almost a century ago following the incorporation of film footage into live theatre."[345] Philip Auslander's theories emphasise that technology does not replace human presence in live performance but it can expand the capabilities of human performers.[346]

> It is not enough, for instance, to suppose that because theatre and film can be seen as representing different parts of the psyche, they can work together as equal partners when that partnership takes place in which film is clearly privileged over theatre, a privileging that is bound to affect audience perception of the hybrid.[347]

In *Liveness; Performance in a Mediatized Culture*, Auslander admits that he has been mistaken for someone who does not value live performance. He declares that this is far from the case, as he positions his interest in the cultural status of live performance, within a culture that values less and less the importance of live performance.[348] "The resulting assessment of the situation of live performance in a culture dominated by mass media has not made me optimistic about its current and future cultural prestige, as understood in traditional terms."[349] He then states that those terms however, may no longer be useful.[350] In this document and in my practice, I resist, as does Salter, the "tired dichotomies of digital versus analog, real versus virtual."[351] As I move away from these and other structures that rely on dichotomies, I prefer to reference that the liveness debate has occupied discussions on performance, imitation, representation and the 'real' but I will not emphasise the nuances or historical lineage of the debate. Finally, in Salter's defence, I too prefer to turn to Deleuze and Guatarri and in this regard the concept of Guatarri's machine, in its constructing and ordering of social-cultural-political relations.[352] I

342 Salter (2010), 269-279.

343 The Australian Company Chunky Move is notable for its use of software interacting in performance, a favoured company that I have not highlighted in this document, see: http://www.chunkymove.com.au/ Frieder Weiss, engineer and co-director of the German intermedia performance group Palindrome used similar camera-based sensor systems (to Troika Ranch) as he also developed techniques in collaboration with Australian choreographer Gideon Obarzanek's company Chunky Move (as in the piece *Glow*, 2006). Salter (2010), 270.

344 Dixon (2007), 197.

345 Ibid., 115.

346 Philip Auslander, "An Afterword: Is There Life After Liveness?" in *Performance and Technology: Practices of Virtual Embodiment and Interactivity, ed. Susan Broadhurst and Josephine Machon (London: Palgrave Macmillan, 2006), 197.*

347 Auslander, Philip. 2008. *Liveness, Mediation, and Intermedial Performance* New York: Routledge., 3.

348 Ibid., 3-4.

349 Ibid., 4.

350 I am not going to enter any further into the 'liveness' debates. I outline only some historical and contemporary theories circling the topic, but do not see the debates as moving my arguments further.

351 Salter (2010), xxxiii – xxxiv.

wish to work towards my practical application of the machine – as an alternative to dissecting the liveness debate and its application to my practice.

**Camera perspective and structuring**

With the advent of digital video, inexpensive and compact recording devices, and digital post-production tools, dance for camera has entered a potentially advantageous era – where accessibility and immediacy could enhance the production of "choreography" process even further.

Hilary Preston identifies the history of dance on screen, dance film, dance and camera as a point of discussion around similarities between choreographic and cinematic structures, elements and devices. Preston outlines key parallel compositional principles in both choreography and film as pacing, rhythm, dynamics, space and relationship between actions and actors.[353] My methodological approach situates the dancer to become the camera operator. The body of the mover and the camera align in their compositional search for these and contingent principles. The choice to question point of view (POV), and push the potential for camera angles and camera moves to manipulate uses of space or relationships are only a few examples that inform problem-finding and decision-making for the composer of dance.

Although Billy Cowie writes about and creates screendance works, his principles of choreographic placement of bodies in space, consider the role of the frame as one of many options towards 'looking' at dance and camera composition.[354] I have adopted his understanding of these principles, and aspire to apply them one step beyond the product, the screened work, and search for ways the frame and spatial precision he refers to can inform dancers as operators in an improvisational setting.

> …the unique relationship that is created between the dancer and his or her environment by the single viewpoint of the film camera can enable this spatial precision to be substantially developed - either through the interpretation of existing choreography by careful camera positioning, aspect ratio and filming-site selection or, more excitingly, through the creation of choreography specifically designed to exploit the film medium in this way.[355]

With consideration of the camera position or framed motion, the role of the close-up can be to ask dancers whether this perspective offers a preferred option to the maker, or if it detracts from the increased field of view offered with a wide angle

352 Ibid., xxxv.

353 Preston, Hilary. 2006. "Choreographing the frame: a critical investigation into how dance for the camera extends the conceptual and artistic boundaries of dance." *Research in Dance Education* no. 7 (1):75 - 87., 83.

354 Over the past twenty- five years Billy Cowie has collaborated as choreographer, director and composer with Professor Liz Aggiss' live dance productions and dance-screen commissions.

355 Cowie, Billy. 2006. Framing the Body. Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 38.

lens. In her recent text *Dancefilm; Choreography and the Moving Image*, Brannigan situates the close-up as significant in the history of dancefilm, as it has provided a "new cine-choreographic terrain."[356] The opportunity for the dancing subject or the dancer as subject to choose to be shot in close-up, adds to a Deleuzian process of deterritorialisation, "a process that liberates shots of the body in close-up from specific corporeal sites, which is also found in dancefilm."[357] Brannigan situates dance as a process that is decentralised through antihierarchical models of the moving body characterised by Deleuze's ideas surrounding the close-up. She sees dancefilm potentially as a way of understanding faciality, and sees the close-up as part of her theory of the capacity of micro-choreographies in dancefilm.[358] "Characteristics specific to the close-up in dancefilm include the dehierarchisation of the performing body, and the dance-like quality of the micro-movements that create a *micro-choreography*."[359] The micro-choreography (in the close-up) supports the dancefilm as an alternative cinematic form that asks for filmic performance to be reconsidered. Rosenberg also refers to a gesture on stage as opposed to a gesture captured on camera: "A gesture that on stage may seem small and insignificant may become, when viewed through the lens, grand and poetic, while the dancer's breath and footfalls may become a focal point of the work."[360]

This concept of dancefilm, applied to dance making, might offer some insight into specificity or offer moments or qualities of movement that otherwise would not be considered, if the close-up is used in the improvisation process, surrounded by questions about deterritorialisation.[361] Deterritorialisation, the opening of boundaries, or elimination of dichotomies in defining the screened dance form, may instigate a demeanour towards practice that is fluid and responsive to dance makers, when the camera is in their hands.

My interest in tracing dance and camera is in how camera perspective, via the recording apparatus, impacts choices regarding the frame (including the close-up), composition within the frame including camera moves and angles, time and quality of movement in the camera operator. [362] The operator in many forms of screendance, is a professional operator with a professional camera who enters the studio space with 'technical dancers.'

I support the perspectives of artists such as Siebens and Doyle who entered a project where the professional operator was

356 Brannigan (2011), 39.

357 Ibid., 45.

358 Brannigan (2011), 45-46.

359 Ibid., 46.

360 Rosenberg (2000), 277.

361 I return in Chapter five to the close-up as a choice for the dancer to manipulate manually with her body, as opposed to the apparatus (zoom), as practised in the three workshop stages.

362 In Chapter two and Chapter three specifically.

asked to move like dancers, alongside professional dancers in an improvisational setting.[363] They began in the dance studio, with a lightweight 16mm (film) Aaton camera and they 'jammed' with dancers and the operators. Siebens and Doyle write:

> My dance-like movements with the camera were also shot on video by a colleague, Kevin Cregan, resulting in another layer of the 'improv.' Like a documentary, dance improvisational situations often happen once, and in real time, and it is this moment of being fully engaged, whether it is with your body or with a camera, that becomes interesting. Like a musical jam, the exchange came between the dancers' physicality but also between their bodies and the camera. A unique pas de deux was created as the camera and dancer met, while a second camera revealed their silent conversation. There were moments of magic, and acres of messiness, but the result was raw and true and improvisational.[364]

The camera and dancer meeting, creates a conversation that has been inevitable, considering shared characteristics between the two, and yet still untouched in the historical tracings between dance and camera. Siebens and Doyle bridge practice and literature referring to the use of a camera or multiple cameras, with dancers and as dancers, in their writing on the physicality of shooting as a camera operator. There are as many ways to shoot dance as there are dancers. The moving camera operator has parallel choices to those of dancers in the studio. They talk about the challenge in using the Aaton as opposed to shooting on mini DV, on 16mm or even HD.

> Overriding concerns are always focus, exposure, light, white balance (if shooting video), framing, often all happening at the same time. Sound is another issue, and although ideally recorded by another individual, is often also recorded by the cinematographer or videographer.[365]

The significance on the camera operators' technical and compositionally poetic decisions concerns what to shoot and how to shoot, then how to move with the dancers as fellow improvising dancer-with-camera. And, furthermore, they make the choice to shoot in-camera-edits. The in-camera-edit as a choice parallels the task choices made in our process.[366] Our choice was to improvise through the in-camera-edit as it offers the *mise-en-scène* of that task objective and artistic interpretation. Another parallel with the above process is that in our improvisations, we preferred to shoot handheld and in this choice, we too, decided not to manually zoom. If we did create improvisational conditions that allowed us to zoom, it was used sparingly. Their choice to leave the zoom parallels ours as it was a challenge to experiment with the simultaneous 'zoom and move.' The manual zoom became a physical and visual distraction both in the moment, and in re-view.

363 These authors contextualize the context of this process writing. "This presentation is a collaboration between dance media artist Evann Siebens and sculptor Keith Doyle. We will discuss the intersection of media installation with sculpture, as evident with IMPROV, our five-screen dance media installation made with dancer / choreographers Cora Bos-Kroese, Kevin Cregan, Ayman Harper, Amy Raymond, Natalie Thomas and Mario Zambrano, formerly of Ballett Frankfurt." In Doyle, Evann E. Siebens and Keith H. 2006. IMPROV Making Dance Media Installations. Paper read at Screendance: The State of the Art at Duke University, Durham, NC., 57.

364 Ibid., 58.

365 Ibid.

366 In the mechanics of editing, an in-camera-edit requires that the action is shot in the final running order. (Millerson, Gerald, and Jim Owens. 2012. *Television Production*. Waltham and Oxford: Elsevier Ltd., 302). The in-camera-edit in this case occurs in workshopping, as the dancers as operators are made aware that none of the footage shot will be edited in post-production.

> To constantly keep fast moving dancers in focus at all times is difficult, or to do slow focus racks or to create depth of field by intentionally letting the dancers move out of focus all are decisions to be made in the moment, and are part of the process. In this way, I feel that shooting technique becomes very like dancing. You train and learn your technique, only to forget it and let your body take over during a performance. For me, the camera becomes an extension of my body and my eye, my point of view.[367]

This degree of decision-making considered by the professional camera operator (shooting professional dancers) is one of the closest examples I have found that gives weight to the camera operator making decisions, as an extension of the decision-making dancer both in the moments of body practice and in the moments of planning or reflection, before and after movement occurs: "In this piece, the camera operator becomes part of the image, creating an intrinsic relationship between the operator and the viewer."[368] For me, the viewer is the dancer as mover in the space just as much as the dancer as camera operator is the mover in space, negotiating between what it is like to move with an apparatus in hand, documenting choices for compositional studies. "The camera person becomes the trigger on how to understand the event."[369]

The role of the frame in the handheld camera compositionally opens a dialogue that dancers are familiar with (compositionally), and potentially extends the process of dancers becoming comfortable movers alongside the camera. The frame of the handheld camera or the fragmentation of the frame "having multiple screens and imagery playing takes the dance media out of single channel work, with simultaneous, multiple points of view;" is "similar to performance, where multiple groupings or action could be taking place, and the viewer is forced to make the decision where to look, rather than having that dictated by the filmmaker or artist."[370] Their recognition of this capacity parallels my intrigue in how an improvisation with dancers as camera operators also "becomes an event – a series of different dances – that are experienced in a different manner than a frontal, single screen."[371]

The proscenium and conventional production processes have become inadequate. New dance, involving technologies and interactive designs from the conceptual starting point, requires a different environment for its evolution.[372] Rosenberg and Kappenberg in 2010, and 2012 edited and published a new screendance journal titled: *The International Journal of Screendance* where issues are still arising regarding the use of cameras, the use of accessible technology and the showing of dance-based works in multiple manners (installations, screenings, interactive). Brannigan (2011) and Rosenberg (2012) published texts on dance film and screendance respectively, in attempts to open the forms for academics and practitioners to

367 Doyle and Siebens (2006), 58-59.

368 Ibid., 59.

369 Ibid.

370 Ibid.

371 Ibid.

372 Birringer, Johannes. 2004. "Dance and Interactivity." *Dance Research Journal* no. 2 and 1 (35 and 36):88 - 111., .89.

engage with dance and camera in historical, contemporary and future contexts.[373] Between these texts and ongoing journal articles and conferences on the wider subject, along with multiple festivals and online screening platforms for mounting works, these all contribute to the meeting of film and video practitioners, theorists, dancers, choreographers, in critical dialogue between new media and live artists. The interdisciplinary screendance community expands as the form widens. This is significant to the larger purpose of the research project and more specifically to my continued interest in improvising, with the camera and dancer in tandem. There is room for expansion. The endless inquisitive and interactive characteristics of dramaturgy as a methodology favour opening dialogues between dancers and their cameras. Birringer also sees the camera as a dramaturgical partner, as a fellow maker as process apparatus, in tracing how it can be used more – to make the 'new.'

"There have been significant moments in the histories of dance and the optical mediums – such as cinema – when the two co-mingled their methodologies, resulting in profound effects in each field."[374] Maya Deren's objective in her camera to shift attention "from the mechanics of the action to something more like the "quality" of the movement and its relevance to one's own physicality," commenced a camera-dancer discussion regarding compositional points of departure posed by the dyadic combination.[375] I advocate that having cameras in dancers' hands during the process of improvisation or in the process of making material directly results from the compositional considerations and studio dynamics between negotiating dancers, as the camera-dancer makes decisions. This is where dialogues occurred – around binding cameras to dancers and other cameras and recording each other in improvisation and afterward, in looking at what we shot, finding compositional possibilities for further investigation. We return to historical resonances of early experiments. And in this, unravels the complexity of time. Perhaps it is how we reacted to moments before and discoveries in the moment, being alert to a 'camera consciousness' in the arc of *"where to next?"*

In the chapter to follow, the culmination of praxis for a 'camera-consciousness' in the *camera-dancer* is embedded within and intrinsic to the multiple iterations of *Bound Together*. Each iteration provided me with continuity between the three workshop stages and the theories offered by Bergson, Deleuze and Vertov. Practical inventions in *Bound Together* inspired the application and were informed by theory as lines of inspiration. Historical threads between moving image and movers,

373 The two texts are: Brannigan, Erin. 2011. *Dancefilm; Choreography and the Moving Image*. New York: Oxford University Press. and Rosenberg, Douglas. 2012. *Screendance; Inscribing the Ephemeral Image*. New York: Oxford University Press.

374 Rosenberg (2012), 33.

375 Brannigan (2011), 110.

within the context of theoretical considerations on duration, the crystal image and theories pertaining to montage, designed studio practice objectives.[376] Theoretical concepts from Bergson, Deleuze and Vertov informed the dialogical process between dancers and cameras, echoed throughout the practice, through intention and response.

376 Theories from Henri Bergson, Gilles Deleuze and Dziga Vertov respectively.

# CHAPTER 4

*Bound Together, Bergson, Deleuze and Vertov*

As dancers, as dancing operators and as audiences looking at screened projections, there are multiple ways to experience *Bound Together*.[377] Each version has its own operator and dancer pathway and perspective, shot and frame choice, in a montage dialogue with *camera-dancers*. These perspectives (simultaneously) are captured and then become a point of reference for live dancers to work from and with, as their process occurs through Bergsonian concepts of duration. There are equally multiple approaches for a 'camera-consciousness' to capture a task that leads or follows movers, to choose specifically what to shoot during an improvisation. There are multiple responses as a dancer, to lead cameras, to follow the lead, to attempt to see what the camera sees or to just dance through the camera's presence.

*Bound Together* as a performed/screened iteration also presents the videos projected as split screen, to inform and direct ways of looking at footage captured by multiple camera points-of-view simultaneously.[378] Vision and the response to images, remains the essence of the experience, in this case, of being behind or in front.

I situate Deleuze's writings on cinema after World War II, as another way of reading Bergson's duration. It feeds into Deleuze's concept of the crystal-image and in turn contributes to a reading of Vertov's mechanical eye, the kino-eye, that Deleuze deals with in his earlier cinema text. The characteristics of his montage through the interval, the in-between that cycles amidst Bergson's duration in relationship to time and the image are all dealt with in Deleuze's interpretation of Vertov. Bergson's duration also contextualises time as persisting through and between the studio stages and iterations of *Bound Together*. Applying live and digital dance within the same moment of improvisation, duration implies the approach to shooting and doing, and viewing for studio, and then for a split screened live and virtual response. Bergson's duration suggests how studio stages take moments from anywhere, without a projected or predicted sequence.[379] Not only do improvisations rely on a return to images or moment-to-moment experiences, each stage of improvisation relies on what was discovered, and what is yet to be discovered.

Deleuze's crystal-image can be contextualised through his response to Bergson's thoughts on cinema. Deleuze's crystal-image is the coalescence between the actual and the virtual image. According to Deleuze, Bergson's 'actual' image is present. But as the present passes, it is necessary for the new present to arrive; thus the image has to be present and past, already past

377 I use the term 'experience' referring to: dancers not operating cameras, dancer operators, viewing audiences (general public) watching the live dance response to the two cameras' – all as experiences based on their relationship to the live and virtual dance.

378 Looking at the images split screen here refers to projecting both camera images in a screening/production space for dancers to respond to or for the general public to experience.

379 Bergson's time is a non-chronological time as previously referenced in Deleuze (1989), 82.

but still present. The past coexists with the present. The 'actual' image is the present, and the 'virtual' image is the image in a mirror. "The present is the actual image, and its contemporaneous past is the virtual image."[380] The virtual contains recollection of the present so the actual duplicates itself along with virtual existence. Virtual images or 'pure recollection' according to Bergson are necessarily actualised in relation to a new present, different from the present that they have been. This characterises – "the new present which is defined as later than the former one, and which defines the former one as earlier according to a law of chronological succession (the recollection-image will thus be dated)."[381]

> The virtual image in the pure state is defined, not in accordance with a new present in relation to which it would be (relatively) past, but in accordance with the actual present of which it is the past, absolutely and simultaneously. The virtual image instead of being actualised as separate, corresponds to an actual image, it is not actualized; it is an actual-virtual – it is a crystal-image, and not an organic image.[382]

Deleuze writes that the crystal lives between the immediate past "and the immediate future which is not yet… mobile mirror which endlessly reflects perception in recollection."[383] The crystal-image is the point of indiscernibility of the two images (actual and virtual). We see time itself in the crystal "a bit of time in the pure state, the very distinction between the two images which keeps on reconstituting itself."[384] Donato Totaro naming the crystal-image as the cornerstone of Deleuze's time-image, "fuses the pastness of the recorded event with the presentness of its viewing," the unity between the virtual and actual image. He states that the crystal-image accounts for a "present/pastness" of the film image.[385] Totaro describes Deleuze's *movement-image* as that which explains the archetype in the Hollywood genre, where characters are placed in narrative positions, routinely reacting and taking action from the events around them. It is time determined and measured by movement.[386] The *time-image* sits within (post-WWII) European modernist, or art film. Characters find themselves in a situation to which they are unable to act or react in an immediate way, and temporal links between shots (as in the *movement-image*) give way to non-rational links.[387]

For Deleuze the *time-image* constructs duration while it simultaneously expresses it, "and this is the creative and artistic "essence" of the vision of the seer."[388] What is created in modern cinema, is pure optical and sound situations, unmediated images, and these are what Deleuze will identify as "crystal images," images of time in its pure state, images of duration appearing through a crack in the sensory-motor, by which the cine-brain will think time itself."[389] The *movement-image* and

380 Ibid., 79.

381 Ibid.

382 Ibid., 80.

383 Ibid., 81.

384 Ibid., 82.

385 Totaro (1999).

386 Ibid., 1.

387 Ibid., 1-2.

388 Zepke, Stephen. 2005. *Art as Abstract Machine; Ontology and Aesthetics in Deleuze and Guattari*. New York and London: Routledge. Zepke, Stephen. 2005. *Art as Abstract Machine; Ontology and Aesthetics in Deleuze and Guattari*. New York and London: Routledge., 99.

389 Ibid.

the *time-image* construct a vision of all time, and as cinema constructs a new eye, an inhuman eye (that is in duration), I link this eye to Vertov's kino-eye. This eye is 'able' to 'see' time in this simultaneous emergence as the whole of the past being created in the passing present of an individuation."[390]

**Montage and the mobile camera**

Deleuze on the history of cinema writes: "The essence of the thing never appears at the outset, but in the middle, in the course of its development, when its strength is assured."[391] At the outset of cinema the camera had a fixed point of view so the shot was immobile, and the apparatus for shooting was combined with the apparatus for projecting. This leads him to the role of montage:

> The evolution of the cinema, the conquest of its own essence or novelty was to take place through montage, the mobile camera and the emancipation of the view point, which became separate from projection. The shot would then stop being a spatial category[392] and become a temporal one, and the section would no longer be immobile, but mobile.[393]

Deleuze suggests that cinematic movement not be considered through the projector but through or for the spectator who sees *not* a succession of photograms, but "positions in space or instants in time." What he referred to as immobile sections.[394] For the spectator, cinema gives us a mobile section, a *movement-image*.[395] Bergson attributes the position or the pose to space and the "whole that changes" to time.[396] Positions are in space – which for Bergson also refers to poses, as in the photogramme.

Deleuze's summary of the evolution of cinema takes place through montage and the mobile camera. Cinema's emancipation of point of view and the role of the camera as separate from the projector, pose that "the cinema would rediscover that very *movement-image* of the first chapter of *Matter and Memory*."[397] Montage is a machine construction of images, so from the human eye's perspective, it is a construction.

> The kino-eye lives and moves in time and space; it gathers and records impressions in a manner wholly different from that of the human eye. The position of our bodies while observing or our perception of a certain number of features of a visual phenomena in a given instant are by no means obligatory limitations for the camera which, since it is perfected, perceives more and better.[398]

390 Ibid.

391 Deleuze (1986), 3.

392 This is my addition, in summary of Bergson's first thesis on movement, from Deleuze, *Cinema 1*, (1986), 1.

393 Ibid., 3.

394 Ibid.,1.

395 Ibid., 2.

396 The whole that changes in Deleuze's *time-image* is developed and contextualised alongside Deleuze's *movement-image*, within his *Cinema 2* (1989) text.

397 Deleuze (1986), 3. This to me concludes his challenge towards Bergson's disregard towards the cinema as immobile, as a way of wrapping up Doane's account of the challenge Deleuze faced in this debate.

398 Michelson (1984), 15.

Vertov's kino-eye is not a human eye, not even an improved one, as "although the human eye can surmount some of its limitations with the help of contraptions and instruments, there is one which it cannot surmount, since it is its own condition of possibility."[399]

**The gap in a montage sequence**

The gap or interval for Bergson is sufficient to define living images or matters [*matières*]. Delueze in *Cinema 1* discusses Vertov's relationship to matter, time and more specifically, the interval in time in an engagement with Bergson on these considerations: "All Bergson asks for are movements and intervals between movements which serve as units – it is exactly what Dziga Vertov asked for, in his materialist conception of the cinema."[400]

In human perception of matter, the interval is a delay between an action and a reaction that measures the unforseeability of the reaction.[401] In Vertov's montage theory, the interval no longer simply marks the distance between two consecutive images. The kino-eye is an objective perception, that which "couples together any point whatsoever of the universe in any temporal order whatsoever."[402] On the one hand it correlates two or more images whose distances are incommensurable from the standpoint of human perception. On the other, it figures variation as the power of the whole, matter reacting on all its facets and in all of its parts, regardless of distance.[403] The theory of intervals finds in a given point in the universe, an appropriate reaction in some other point, however distant.

Deleuze poses that before Vertov "the previous conception went no further than the *movement-image*" as he states that for Vertov "the frame is not simply a return to the photo."[404] For Vertov the frame belongs to the cinema (moving image, not just the photo), as it is the genetic element of the image, or the differential element of the movement. It allows movement to terminate, accelerate, decelerate and vary.[405] The originality in Vertov's theory of intervals is that it marks an intersection between two distant images, making all parts converge.

> It is the eye of and in matter (not subject to time) – which carries the whole of the material universe and its extension (beyond time); a machine-assemblage of movement-images, restoring intervals to matter: this is the meaning of montage and the theory of intervals.[406]

399 Deleuze (1986), 83.

400 In Deleuze (1986), 63. Deleuze references Vertov's articles, journals and projects, 233.

401 Rodowick (2003), 60.

402 Deleuze (1986), 83. This quote is from Vertov, Dziga. 1972. *Articles, journaux, projets de Dziga Vertov*. Paris: Union générale d'éditions. 126-127.

403 Rodowick (2003), 60.

404 These two quotes are part of the acceleration to Deleuze's conclusion of this chapter in *Cinema I*, (1986), 85.

405 Ibid. Deleuze references Annette Michelson "L'homme a la camera, de la magie a l'épistémologie" in her text Cinema, theorie, lectures referenced. 237

406 Ibid., 84

Jean-Clet Martin translates that moment when *movement-image* becomes *time-image*" in a brief rest at the limit, an interminable passage from one ensemble to another, the experience of suspense."[407] In Deleuze's response to Vertov, he considered Vertov's montage as passing from the *movement-image* into *time-image*. When Deleuze infers that Vertov's interval theory and use of montage takes the *movement-image* montage into the *time-image* montage, it is as "an ever-extending organic totality, the *time-image* derives from an intuition of the Whole, of universal becoming, change or creative evolution."[408]

Possibly, Deleuze sees Vertov as a filmmaker who contributes to universal variation in taking the *movement-image* (sensory-motor) to the *time-image* (perception), and beyond montage to a place where movement equals matter. Deleuze also supports Annette Michelson in her statement that *Man with a Movie-Camera* represents an evolution on Vertov's part, as though he discovered a more complete conception of the assemblage."[409]

When Deleuze implies that Vertov's montage resembles characteristics of the *time-image*, I read that Vertov bridges a new form of montage that emerges from the *time-image*, one based on irrational intervals that 'de-link' or disconnect images and sounds, not limited by the image of the whole (so they become 'any-space-whatevers').[410] Variation provides this opportunity. Rodowick writes that in Deleuze's reading of Vertov:

> Vertov's theory of montage intervals constructs cinematic movement-images on the system of universal variation. The condition of possibility of the kino-eye is a beyond of human perception that, because of the grounding of the eye in the body, always presents the interval as a privileged image in respect to which all other images vary.[411]

The camera is subject to the same limiting conditions if it is considered an apparatus for shooting film (as it is in this instance). "But the cinema is not simply the camera: it is montage."[412] When I use the concept of montage to support approaches to making and showing *Bound Together*, I emphasise that montage in my practice combines images and approaches towards compositional considerations and overlaps tempo with qualities of movement, use of space and relationships between dancers and *camera-dancers*. Alternately, it combines the live and the digital in the making process. I

407 Martin, Jean-Clet. 1996. "The Eye of the Outside." In *Deleuze: A Critical Reader*, edited by Paul Patton. Oxford, UK & Cambridge, Massachusetts: Blackwell Publishers., 21.

408 Rodowick (2003), 80.

409 Deleuze (1986), 85.

410 Rodowick (2003), 80.

411 Ibid., 60.

412 Deleuze, (1986), 83.

refer to process, the in-studio making moments, not editorial, post-production considerations once material has been shot. I refer to montage not as the act of editing images, but as the laying of images alongside each other (as in the in-camera-edit). The process images may not all be from the camera, the images contributing to the montage may be a combination of live and digital, some about to occur as a response to what is currently being shot, some live and some already digital. These are moments where live and digital images are possibilities about to occur and those already digitised become a montage of sorts.

I interpret how this applies to the moments we 'record,' or almost 'record' that act as moments between intervals.[413] The interval as the gap, the in-between, the transition about to occur for and with the camera and mover, is the combination of the live and the digital in that moment, the combination of what these two have to offer, regardless of how seemingly distant or contrasting they may seem.

Vertov's camera and montage occur as a 'battle of intervals,' an illusion of severance resulting in a physiological impact of two images existing simultaneously. This is the kinaesthetic power of the "Film-Eye" method.[414] The phi effect is a cinematic device when two alternate forms are projected on the same screen. The viewer has the perception that one image transforms into another or that both images exist simultaneously.

> Due to the fact that our eyes retain a perceived image on the retina for one one-hundredth of a second *after* an actual perception is completed (i.e. persistence of vision), the viewer experiences an illusion of double exposure (through a coalescence of two or more images on the same screen). As a result the impression of a previous image merges with the perception of the succeeding image, and if the sequence contains a series of different images (shots) following one another in rapid succession, the film viewer will experience the stroboscopic illusion of these images being superimposed.[415]

"The variety of movements and their repetitive patterns generate a kinaesthetic power that has a great psychological impact with emotional overtones."[416] The image has a kinaesthetic power as two opposing images are screened simultaneously. Intervals collide through different shot types with variations.[417] *Bound Together* relies on the in-camera-edit, as well as the projection of a montage sequence that dancers work from if projected, where the projected and live intersect.

413 'Record' refers to the act of pressing the red button on the handheld camera, in order to record a sequence.

414 Petric (1987), 148.

415 Ibid., 139.

416 Ibid., 147.

417 Ibid.

In *Bound Together*, I propose that the two images both in the viewfinder (in mid-improvisation) and projected side-by side (projected as split screen) align with Vertov's theories on camera and montage. This subjective camera is "magnetised to the technique of the author and the artistry of the lens."[418]

> We fall, we rise… together with the rhythm of movements –
> slowed and accelerated,
> running from us, past us, toward us,
> in a circle, or straight line, or ellipse,
> to the right and left, with plus and minus signs;
> movements bend, straighten, divide, break apart,
> multiply, shooting noiselessly through space.[419]

For Deleuze, movement lives in montage. There is montage within the frame, across the shot, and in the linking of shots as the expression of unity in multiplicity throughout the system of the film. To "cross the universe, beating in time to its intervals" is an achievement filled by the eye of the camera that "extends" as it "fills" the interval:

> In Vertov the interval of movement is perception, the glance, the eye. But the eye is not the too-immobile human eye; it is the eye of the camera, that is the eye in matter, a perception such as it is in matter, as it extends from a point where an action begins to the limit of the reaction, as it fills the interval between the two, crossing the universe and beating in time to its intervals.[420]

In *We: Variant of a Manifesto* (1922) Vertov writes that "the material and the elements of the art of cinematic movement are the *intervals* (transitions from one movement to the next), and by no means the movements themselves" but it is intervals that create a kinetic resolution to movement."[421] The "we" of *We: Variant of a Manifesto* refers to kinoks.[422] Vertov's "theory of intervals" (1919) was presented as the way of producing a kinaesthetic impact in viewers. The kineasthetic response of the viewer was the objective achieved by juxtaposing graphic forms dominating the static composition of the shot, the interaction of diverse movements occurring in two or more related shots or a combination of both of these elements. "Vertov emphasised the tension created by the movements continuing or conflicting from one shot to another, combined with the camera movements."[423] When two images collide as in an optical clash, as movement touches another movement, this is the interval.

418 Frampton, Daniel. 2006. *Filmosophy*. London & New York: Wallflower Press., p. 50 states this authorial preference, and in the next sentence suggests that "the mechanical nature of the camera might contrast with rather than mirror the subjectivity of the human experience." My thoughts on this are that in recording dance, this is not necessarily applicable and varies depending on the camera operator and the improvisation task.

419 Michelson (1984), 9.

420 Deleuze (1986), 41.

421 Michelson (1984), 8.

422 The name "Kinok," designates not only the members of Vertov's group, but also all of the cinematographers who proclaim their belief in his principle of photographing life directly. "Our Cinema" SERGEI TRET'IAKOV. Accessed September 20, 2013. http://isites.harvard.edu/fs/docs/icb.topic235120.files/4TretiakovOurCinema.pdf.

423 Petric, Vlada. 1978. "Dziga Vertov as Theorist." *Cinema Journal* no. 18 (1):29-44., 36.

Vertov believed that more than anything else, the kinaesthetic value for the viewer could be best achieved by the handheld camera inter-related on the principle of "intervals," stimulating the sensory-motor experience with the most strength.[424] Montage addresses the interval. Deleuze refers to montage stages as: (1) presenting images far apart or near to each other, to interact (for my process, this is constructing an improvisation task); (2) entering into filming in the intervals occupied in the camera or by the camera-eye (how dancers see and do while holding a camera and running, turning, falling – the camera and the dancer). Montage adapts the transformation of movements to the interval of movement in the eye of the camera (or rhythm) during filming; (3) it enters into post-production where different material elements are evaluated against each another in the editing suite and by the audience "who compare life in the film and life as it is."[425]

> The camera "carries" the film viewer's eyes from arms to legs, from legs to eyes and so on, in the most advantageous sequence, and organises the details into an orderly montage study.[426]

Before the dancer meets the camera there is the anticipation of *"what now, what next?"* When dancer meets camera a task is set based on assumptions on how the two will meet. During the improvisation a connection occurs that otherwise may not have occurred as the dancer operator looks through the viewfinder, or holds the apparatus, or records moments otherwise not documented, or passes her camera on to another dancer in no order or in an unpredictable manner. And then, in the process of returning to the footage or discussing what occurred while shooting and dancing, another montage occurs.

The concept of montage in studio improvisations references the eye/body and the camera as well as the experience of viewing footage with movers, in compositional investigation while experiencing post-movement responses. The perception of the *camera-dancer* is one that also relies on the camera to "pick up on" what the dancers do. The interval of movement is part of the *camera-dancer* and its great capacity to cross the studio, through improvised time. Further, the linking of seemingly unrelated moments alongside one another reveals limitations or exposes compositional potential. The digital and the live, both existing on their own, create a new identity when placed beside one another, a linking and a separation of the two forms and their content simultaneously.[427]

"What the crystal reveals or makes visible is the hidden ground of time, that is, its differentiation into two flows, that of

424 Ibid.

425 Deleuze (1986), 41. Deleuze identifies that these three stages of montage co-exist in *Man with a Movie-Camera* as well as in previous works.

426 Michelson (1984), 16.

427 The consideration of what might be recorded, while a dancer is in an improvisation acts as montage, as the gap is anticipated, and the viewing of the recorded sequence is also therefore anticipated.

presents which pass and that of pasts which are preserved."[428] I identify, that the crystal that relies on duration in turn, carries characteristics within a creative process and implicit experimentation.

> At their outer limit all crystal-images merge into the single refrain of a cosmic inorganic life, but they retain a simultaneous particularity that is their present actuality. It is here and now that crystals express themselves, but unlike the movement-image's pre-existing conditions of appearance, the 'here and now' of crystal-images is entirely unpredictable and spontaneous, and depends on a process of experimentation.[429]

Bergson's duration is integral to the contextualisation of time and the capture of the live and digital within the same moment of improvisation, and for the moment that dancers 'record' what they are freely 'making,' after that moment, what they do with the improvisation and the ability for them to re-view a mere selection of what occurred.

The theory of intervals is not the movements themselves, but the elements that make up the movements as iterations in the studio footage. This asks of a camera to be dramaturgical, in that it uses moving image based on *camera-dancer* interpretations (of moment-to-moment decisions), to inform improvisational decision-making. The cameras alongside operators, in *Bound Together* provide numerous variations towards decision-making, relying on duration, that resemble my reading of montage. Some are predictable, others are unpredictable. These are possible considerations within this dramaturgical decision-making process:

1. In an improvisation, the dancer can make a decision to align an action experienced live with an action captured on camera (seen through the viewfinder), to deliberately frame a moment or movement. With the combination of dancer and camera, live and recorded, dancers may connect intervals that occur between two live moments.

2. In the immediacy of an improvised task, the camera operator may respond to the surrounding environment, in response to what the handheld camera is capturing. Her awareness of this capture and the decision-making process as she moves is a montage-in-process, that layers digital and live in the immediate improvisation.

3. When retrospectively reviewing shot footage of a live improvisation we may find connections or contrasts

428 Deleuze (1989), 98.

429 Zepke (2005), 104.

between two seemingly distant moments. This can act as a source for performer-based decision-making. Following a recorded improvisation task, dancers have the option to return immediately to the footage to see how the camera recorded the improvisation and what discoveries may inform the next improvisation. Improvisers can parallel or juxtapose movement quality or spacing or timing or align what they think the operators might shoot, as compositional considerations. In looking at the footage, two seemingly distanced or proximal images can therefore inform a specific choice on how or whether moments are juxtaposed or aligned and how they inform the next movement's investigations.

4. The combination of dancers shooting for immediacy and for retrospective reflection may carry characteristics of an interval (as discussed in this chapter). As *dancer-cameras* are passed between operators, movers can't anticipate where or what will be shot until an improvisation begins.

5. Decisions on where to go next may be made either through the improvisation experienced or without looking back at the footage. We may choose not to look at what we had shot, knowing that it has been recorded, if needed later. This is a moment where the operators may decide on what would retrospectively be seen, and the rest of the improvisation experience would remain invisible.

6. When placing the two images side by side in split screen projections, the varied material too may be considered an interval in montage theory. The live movement, as a connecting factor between these two screened variations may also connect or contrast but it is still from a wide, proscenium perspective. So the close-up or tracking shot could still present 'a surprise' waiting to happen.

*Bound Together* is an emergent process of "do, view, re-view, re-do" in multiple iterations that rely on the crystal-image as a conceptual model. If shown, audiences see the live dance in response to projected camera histories, in one iteration of one experience of dancers and camera operators bound to one another. Digital images reveal only a small perspective of what happened in the moment of improvisation, from the point of view of the dancers and camera operators and their decisions.

But a projected version never replicates the perspective of the mobile camera in the live version. What the live dancers see is through their viewfinder or from the perspective of the studio space.

In studio the live and recorded simultaneously link seemingly distant moments. This is where filling intervals of movement may occur. Collectively, through investigating 'shot' and 'experienced' moments, decisions are made on how to connect intervals of live and recorded moments with each other in a montage dialogue. In the moment of improvisation a shot sequence can reveal an interaction that a body did not necessarily see or feel. Montage fills gaps otherwise indiscernible to the non-camera eye.

My intention with *Bound Together* is to reiterate the ongoing dissection of the concept of intervals in montage pertaining to: (1) the practice of shooting while moving with camera and dancer; (2) the moments each informed the other of potential variations; and (3) the resemblance to montage, created between the combination of live and digital moving bodies in space at the same time.

The montage as seen through Bergson's duration, allows the *camera-dancer* to engage in a process, like the conditions of the crystal-image, where "the 'here and now' of crystal-images is entirely unpredictable and spontaneous, and depends on a process of experimentation."[430] I see this unpredictable factor that exists not only in improvisation, but also in the camera and its capacities, to take on a life of its own (a variation on Vertov's kino-eye). This not only allows for the unpredictable to arise, but is nourished (as the seeds of the crystal are) in order to layer virtual and actual images that occur as natural moments within the characteristics of time.

430 Zepke (2005), 104. This section of the quote positioned earlier in the text is used to accentuate parallels between duration and the crystal-image as I summarise this chapter.

# CHAPTER 5

*Three Workshop Stages*

Where earlier chapters emphasised the project's theoretical and critical frameworks in relation to practice, this chapter focuses more directly on the practice itself, as it developed between 2010 and 2012, through the three workshop stages in concert with theoretical concerns. There will be a contextualisation of the practice, within the realm of dancers working in studio with technology, and I address the technical and practical implications that arose in working with handheld cameras in dance improvisations. More specifically, I will describe and critically reflect upon the studio inquiry that emerged from the multiple iterations of *Bound Together,* both as a studio task and as a staged work. While I will be highlighting a few challenges that 'happened' along the way, primarily I will be outlining our discoveries.

In previous chapters, I have introduced *Bound Together* as iterative. The multiple iterations, more specifically, were slowly developed over three years, in dialogue and creative experimentation with almost twenty dancers and a handful of artists including filmmakers, editors, visual artists and technical crew. In the first workshop stage, the studio task was developed during a process in which ten other standalone tasks emerged. When I refer in the second stage to the fact that we produced *Bound Together* for reflection, we staged the piece once, we reflected and re-worked in order to stage it again seven months later, we dissected and re-worked it to stage it once more five months later. In stage three *Bound Together* was workshopped even further. In this instance, over five iterations were created in one Auckland-based rehearsal alone, with over fifty hours of studio footage of that stage. At the time, it was re-viewed again in order for us to ask further questions of the task capacity. In this regard, calling *Bound Together* an emergent, dramaturgical process frames it as a longitudinal case study, engaging numerous collaborators dissecting the larger life of this task. This task that is longstanding, still leaves questions unanswered. In the final stage preparing for the practical examination, we became more critical of the limitations of the fabric, and spent more time investigating how camera-dancers and dancers could remain a metaphorical tie without physically being bound to each other.

**Summary of workshop outcomes**

*Bound Together* was created in *Workshop Stage One* as an in-studio improvisation task. In studio, the idea was mooted that by binding two cameras with a Thera-Band, with each dancer holding their own camera, the objective being to pass it to other dancers, we could then capture the same movement from slightly different perspectives, multiplying the viewpoints and

opportunities for critical feedback.[431]

431 'One person in one moment' both reflects the collaborative nature of all of us contributing through overlapping proposals, and to the immediate positive response to this proposed task that became 'ours.'

In *Workshop Stage Two* the task was further developed. It became clear at this stage that an opportunity for more intensive reflection upon studio work would open up if we took *Bound Together* to production, thereby following a single iteration along a much longer trajectory. So in one component of this stage of the workshop process, we developed *Bound Together*. It was crafted through months of analysis and critique, leading to the development of a piece where two cameras bound to each other, were passed between a combination of six dancers, while a solo camera operating dancer held her lightweight camera in the palm of her hand and shot variations on the passing between operators and dancers not operating. The studio footage appeared in a split screen projection while the downstage sequence and live version of the studio segment, was danced, in real-time. The combination of the projected images (of three camera and dancer perspectives) with the live dance introduced a tension that I am interested in as one element within the dyad between *camera-dancer* and screened images. Furthermore, it was at this stage that the effect of the camera-in-process became apparent, reverberating through the making, performance and interaction of the dancers with the video projections.

In *Workshop Stage Three, Bound Together* was used to generate question/answer cycles repeatedly, as an iterative, emergent improvisation with bound dancers and bound cameras. We explored variations on cameras bound to other cameras, or just to dancers, or dancers to dancers, or bound through an 'imagined' band, as dancers retained awareness, partnering another camera operator. The cycles I refer to in this stage, occurred in separate workshops. One segment in Auckland and the other in Edmonton, revealed distinct themes and approaches that contrasted and aligned with the other workshop, in the opposite hemisphere. I was the only common collaborator, so I was the only individual making connections between themes and approaches within two separate but connected segments of this workshop stage.

Challenges identified through each stage of the practical project are as follows:
An immediate concern was that I did not want the dancers to be afraid of, or distracted by, dropping the camera(s). With that clear purpose in mind I decided to test and play with a series of low-cost, reliable (sometimes), durable and affordable cameras. I confess we did break a few cameras in our process. The early handicams we had access to were not tough

enough for our needs. They recorded to tape and could not take even the smallest hit without cutting out or impacting on the image. In the nascent stages of the project GoPro cameras were just entering the mainstream market. They were also limited in their capabilities and functions.[432] As the process evolved I gained access to Sony style handicams (with hard disks) and I purchased two Panasonic HM-TA1s that recorded to SD cards. The Sonys recorded really great images and had fantastic playback functions, with decent screens. This meant we could review our work immediately after recording it. The Panasonics are tiny (cellphone sized) and durable. They can be attached easily to a dancer, if necessary, and they have playback screens as well. They fitted in the palm of the dancers' hands. We did test the GoPro late in the process as an option but the lack of a viewfinder or playback screen was limiting for our needs.

In *Workshop Stage Two*, the benefits of staging work as a reflective process also challenged the essence of the process. The decision to stage the piece became the greatest challenge. My focus on retaining immediacy, in emergent improvisational suggestions from collaborators, without wanting to moderate or decision-make for them, conflicted with the role of the choreographer as a "democratic" facilitator.[433] At a certain point, I had to make final decisions to 'set,' repeat and rehearse for production precision and performance safety. Rehearsing a structured improvisation can, safely be staged, and immediacy is encouraged. Yet given that we 'set' and rehearsed *Bound Together* with dancers, holding cameras, exchanging cameras, manipulating partnered operators with a Thera-Band attached to their camera, made our need to repeat and rehearse, necessary. It was not a structured improvisation. It was a dialogue that occurred between dancers bound to cameras and to each other reverberating between live and previously determined studio choices. Therefore, the advantageous element of reflecting on live performance in response to projected, previously shot images, also meant that we had to rehearse in a highly technical engagement, the timing and precision of instigating dual projections with live, 'camera-passing' – in projected sequences that referenced to the workshopped choices.

A stumbling block, particularly in *Workshop Stage Three,* was when none of our experiments with *Bound Together* exposed ideas we had not already considered or experienced before. In the New Zealand workshops, collaborators had already been part of another iteration of *Bound Together*, so expectations or assumptions shadowed the third stage, an entirely separate stage in its structure, approach and re-view component. The deliberate attempt to employ a cycle of "pose the task, play,

432 A GoPro camera is a small, lightweight camera that can be transported to multiple locations due to its size and weight. Not only is the camera compact but camera mounts and harnesses for the GoPro encourage the user to practice physical activity (bike riding, skiing) while simultaneously recording. Yet the GoPro is difficult as it does not have a viewfinder and in playback it is hard to take the chip out and then view retrospectively. These are essential stages in the "do, view, re-view" process. See http://gopro.com/

433 This role I outline here, as being challenged, is framed within Chapter one, as the approach or philosophy I attempted to engage in within the "choreographic process."

re-view and reflect on the task" took a little more time to warm into. In contrast, in Edmonton I worked with dancers who had a fresh perspective on the workshop approach, as they had not worked in this manner previously. This induction into a similar "pose, play, review and reflect" process was refreshing for the dancers and provided me with insights I too, had not previously considered. Overall, the process of developing and dissecting *Bound Together* over three years of cycles that unfolded and revealed 'new' approaches and allowed us to repeatedly dissect an iterative task - was overwhelmingly positive.

*Bound Together* brought the camera into a very personal space – the dancers' space. *What do dancers actually see within the performance environment when they, too, are in the performance and are thus seen, reacted to, and experienced by other performers?* They see things that are quick and subtle, nuances and accidents as well as moments of unpredictability. Walter Benjamin comments on different effects of filmed space, which we also witnessed in the footage shot by the camera-dancers:

> With the close-up, space expands; with slow motion, movement is extended. And just as enlargement not merely clarifies what we see indistinctly "in any case," but brings to light entirely new structures of matter, slow motion not only reveals familiar aspects of movements, but discloses quite unknown aspects.[434]

We decided not to technically manipulate the 'expansion of space' or the 'extension of movement' but to only adjust ourselves as *camera-dancers* and movers. The apparatus adjustment (zoom lens, for instance) was not applied. Instead it was replaced by manual adjustment; that of the dancer mimicking the movement (of a track, pan, dolly…). This provided us with opportunities for pathways and relationships in the space as well as manipulation of time based on cinematic perspectives and structuring. The nature of the camera, with its capacity to zoom in and out and to focus tightly on a small area, invited investigations into movement permutations at a very intimate level.[435] Instead of manipulating the manual camera zoom, we zoomed in (to close-up) and out (to wide) through our physicality.[436] This is a prime example, repeated in all stages, where we discovered compositional approaches (depth of field, point of view, positive/negative space) that were revealed through the camera as an instrument in the hands of the improvising dancer.[437]

The camera allowed for a very personal perspective of the dancer, to be experienced by viewing the footage. The small,

434 Michael W. Jennings, Brigid Doherty, Thomas Y. Levin. 2008. *The Work of Art in the Age of Its Technical Reproducibility, and Other Writings on Media*. Cambridge Massachusetts London England: The Belknap Press of Harvard University Press., 37)

435 Rosenberg, 2000, 277.

436 The only moment whereby the manual zoom happened in the *Bound Together* piece iteration (*Workshop Stage Two*), was when we put the camera on the studio floor, mid-shot and then let it stay there to document the reminder of a movement sequence, as if on a tripod. A camera on a tripod with a wide lens allows for the greatest amount of space to document, with the most stability.

437 Refer to Chapter one whereby I situate the use of the term composition in regards to the camera relationship that provokes improvisational potential, towards compositional considerations. These are examples of compositional considerations made possible by the *camera-dancer* dyad.

lightweight camera was 'supported' by the dancer's hand as part of her moving body, to film vantage points.[438] Her camera may have led or followed her mobile body recording the space and live dancers. This space is revealed in the viewfinder as a digital representation of real-time recorded action in that space. In this instance, the *camera-dancer* is in search of camera dramaturgy, with decisions made in-the-moment. This camera dramaturgy relies on three things: live decisions; digital representations of these decisions; and the movers in that space. Between the live decision-making and digital response, images placed beside each other sometimes oppose and align, juxtapose and parallel the events of the moving dancer.[439] The dancer may be shot in a sequence that in another part of the studio is being juxtaposed by the improvising dancer. The second camera may not be recording this juxtaposition, but in fact, is recording a parallel dynamic, mirrored by a different dancer, looking through the operator's viewfinder, in order to respond to the live through its digital representation. This 'type' of experience exists in duration, as dancers remember earlier choices; they co-exist in the present choices. They also have the opportunity to shape retrospective reflection based on choosing to respond to a camera, a dancer, or a viewfinder response, within durational cycles. The dramaturgical component of this offers that 'all of this' can be considered, just as much as it can be avoided. The dramaturgical process occurring in the moment of the improvisation can regard or disregard this layering approach as informative in some moments and distracting in others. In the instance that these digital and live interactions may be distracting, the dancer can turn to reflect upon what occurred previously, or what she saw in re-viewing a previous improvisation of which she was part. Reflection can be triggered by the footage and the kinaesthetic memory of re-experiencing the improvisation. In re-viewing the footage, dancers have the opportunity to see and do and in choosing that 'seeing,' remembering (or not) how it felt.

Both in re-viewing the footage and in experiencing the improvisation, one of the most repeated observations, made over the three iterations of *Bound Together,* was the consideration of composition within the frame. That which was observed by the *camera-dancer* as well as the dancers as they moved through space was shot from the perspective of the dancers – in the space with other dancers.[440] The act of looking through the viewfinder while dancing/operating and then choosing to retrospectively view the footage, provided the anticipation of shooting an image or the anticipation of looking – or not – at the documentation. Regardless of the choices based on these considerations, the mere presence of the camera affected the dynamic between dancers, towards each other in the space. This was a characteristic present in all workshop stages.

438 The moving body may have experienced stillness and therefore shot movement surrounding her stillness. Alternately the dancer may have directed the camera to shoot small spaces that a body may not be able to enter (like the space between a knee and a floor, or a neck of one dancer and the arm of another), as dancers touch each other or support each other's weight.

439 I would like to think that dancers experienced a dramaturgical relationship to the object, fellow subjects and the improvisation experience.

440 Non-operating dancers can see an over-the-shoulder shot or avoid the viewfinder and camera altogether.

In all stages the framing provided limitations in what we saw, or what we imagined would be filmed (selectively, how much or how little). It offered dancers the choice to be in the shot or not. How they wanted to manipulate this would be a further choice in the improvisation. The camera operating dancers made choices about what to pursue or ignore for inclusion within the frame in what might only be a small part of a larger whole. The other dancers had some choices, even if less control, towards whether or not and to what degree they were to be seen, within the frame. Being in the shot or not, gave dancers a point of departure from which to manipulate how they might play off the camera, which was advantageous as an improvisational limitation. The frame as compositional limitation simultaneously opened possibilities within the improvisation. The notion of the limitation in improvisation allows for responses to unfold, from the act of being 'limited/ restricted.' I see proposing improvisational limitations as another open door to a response that may lead to yet another unanticipated response. An unanticipated response becomes a possibility by narrowing the options, to squeeze out a surprise.

An emergent studio process also creates lines of difference or divergence that lead to unknown variables. Lines of difference or divergence have a source behind them, they have no finite result, they are in making, and they are unpredictable. Emergent processes allow for these lines to diverge, as iterations, often responding to, or repelling, or resisting past lines. The divergent lines that are not relational provide a context for the 'new' in an unpredictable manner. This is the 'new' that is reached through a dramaturgical investigation conducted by the *camera-dancer*. The *camera-dancer* encourages the 'new' through meeting the unfamiliar with already familiar, with iterations through duration – which in turn allows for change, for the unexpected or for pathways, even divergent paths that may never enter into relations.[441]

Bergson's duration in all its forms carries three principle features: "continual change, the automatic conservation of the past in memory, and creativity."[442] Possibilities cannot be predicted within the 'new.' "His conception of time as duration is in complete agreement with this notion: duration is the continual creation of unpredictable novelty."[443] This is what I conceptualise has occurred in the duration of *Bound Together* as an iterative, emergent research approach. It is not just a task or a piece. *Bound Together* activates principles of duration to be explored in a playful manner, with repeated and familiar moments, existing alongside unpredictable surprises.

441 If they do enter into relations as Deleuze writes, the vital differences are experienced through internal difference and therefore are not accidental, but based on an internal cause (*Bergsonism*, 99).

442 Bouton, Christopher. 2013. "The Emergence of Time: Kant, Bergson, and Modern Physics." *Kronoscpope* no. 13 (1):96-111, 102.

443 Bouton (2013), 102.

***Workshop Stage One*: 9-16 June 2010 Auckland, New Zealand**

**Workshop objectives**

- To explore the development of approaches towards camera/dancer tasks within a studio environment.

- To question whether or not the camera can impact compositional choices not otherwise offered without the presence of the camera in improvisation.

**Research questions**

*How can the camera direct/inform/impact studio tasks aimed at finding movement material as a response to the camera/dancer dialogue?*

*Can these parties have a relationship between 'live' and 'virtual' that invites improvisational approaches?*

*How does the use of the camera and reflections on its use lead to the invention of "what is next "to try in rehearsal?*[444]

**The studio process**

The overriding inquiry into *"what next?"* drove the cyclical development of tasks, sourced by collaborative improvisation, in this stage. As a result, I shaped the central research question: *How does the use of the camera and reflections on its use lead to the invention of "what next" to try in rehearsal?* We began *Workshop Stage One* with camera concepts of the frame, camera moves and camera angles. The first workshop began with camera compositional exercises that highlight technical/compositional capabilities of the camera.[445] Collaborative responses and reflections initiated ideas for elaboration on each task or on the creation of new ones based on moment-to-moment decisions made by the respective collaborators.[446] By the end of the first day, we had developed cumulative tasks that led to other tasks proposed by individuals or small groups of dancers, inspired by moment-to-moment curiosities. This commenced the emergent approach taken for the remainder of the seven day workshop.[447] In a facilitation role, I only commenced the workshop with 'my' pre-determined tasks, and the remainder of this stage, took a life of its own, in response to how collaborators carried it, for themselves.[448]

444 This question was the initial question I still identify as the central research question (as outlined in the Introduction).

445 For example we began with: a pinhole camera exercise, camera and camera operator relationship exercise and exercises on cameras angles and camera moves (Appendix 1:1).

446 The "group" of collaborators changed over the workshop stage, as different dancers took part at different times.

447 We developed an improvisation task. Then we discussed the task immediately after completing the improvisation. We wrote notes or (videoed) documented discussions and then returned to reflections retrospectively. Collaborators viewed the footage either in viewfinder playback or through a TV monitor, but not after every task and sometimes not at the end of that day. Sometimes we went a few days without re-view. This was a deliberate choice.

448 In this role, I was facilitator and participant collaborator, simultaneously.

The presence of the camera directly determined the nature of the tasks. It also clearly impacted studio dynamics as well as the approaches dancers and cameras took in dialoguing before and after dancing as well as in mid-improvisation. Yet the footage was more frequently never looked at. This choice to not look, but know that 'it was there,' is central to my argument on the impact that the camera presence has not only as another dancer and perspective maker, but in the awareness that what was shot may be viewed. The camera contributed and often determined the dynamics of a group in studio, not just to re-view camera perspectives on subtleties in relationships, use of space, point of view, the frame or depth of field.[449] *Do we really need to see what we just did in that improvisation?* I turned to one of the dancers' journal responses after experiencing a few days of workshopping in this manner. "When I choreographed my camera I looked through the lens, not really thinking about myself and what I looked like, but what the frame looked like. Therefore, I think my camera movements were very clear and had very clear pathways, which could possibly be learnt by watching [through the lens in midst-improvisation]."[450] This interest to shoot as we viewed did not concern our movement as operators, as much as we were intrigued by framing choices, which then became central to many of our improvisations over all workshop stages. The presence of the camera, with its numerous associations for each individual, separate from the studio dynamics, meant that each collaborator had their own relationship with cameras and their own concepts of how the camera could play with us in our improvisations.[451]

Near the last day of *Workshop Stage One*, Larry Lavender wrote a summary of the approach to this workshop stage:[452]

> *Jennifer has set up conditions under which the group of dancers can create in a moment-to-moment manner with each other, using the camera as a central and/or peripheral focal point from one exercise to the next. The exercises using the camera are created by the members of the group individually or collaboratively, and then tried out and discussed.*
>
> *Initial explorations and basic instruction in the capabilities of the camera and in the nature of conventional kinds of camera shots led to the development by the group of a dozen or so 'games' to play with the camera in and with movement.*[453]

***1. Choreograph the camera**: reverses the usual dancer-to-camera power dynamic by locking the camera into a set/fixed pattern and freeing the dancer to be captured or to evade capture on video.

449 I refer here to dominant compositional offerings we discovered by using the camera: informing us of point of view, depth of field and framing potential. The frame exercises began with the concept of the pinhole camera as a point of departure.

450 Quote from the dancer (Appendix 1:2). My brackets.

451 I won't single out individuals or for that matter, individual associations or relationships with or to the camera, but I mention it to acknowledge the range of individual expectations, dislikes or amicabilities, dancers had with cameras. Their associations were often from personal/historical positions as opposed to assumptions or expectations based on using or not using cameras in a professional context.

452 My Secondary Supervisor Larry Lavender and I were dancers in the process, also advantageous when we debriefed with other collaborators in studio, as well as in end-of-day debrief sessions between the two of us. Larry often wrote reflections and shared them with me as in this example.

453 The "games" Larry refers to, I have termed "tasks" as I use this term in my methodology to develop tasks based on objectives as in a theatrical/improvisational context. This is a list of the most conceptually effective tasks, with names and explanations we made at the time. Dancer responses to these tasks from their written journals appear in the Appendix 1:2.

Some of the key themes identified in their responses, re-appear in other moments of the workshop stages. One reflection on this task drove us to the exercise *Bound Together*. The opportunity for the dancer to have an immediate vision of the shoot, meant that there was an option to make compositional choices in the moment. This task relies on the **camera as a capturing, creating and constructing** instrument. See appendix 1 a) for written response from collaborators.

454 From appendix 1:3

*__2. Negative space__: frees the dancer from considerations of the camera's presence and asks the camera operator to privilege the de-materialised (or non-materialised) empty space between and around dancers rather than the space filled by their bodies.

This became a compositional consideration for dancers in how they or their audiences might look at works made for the proscenium space. At the time, we discussed how this was clearly an example of the camera as a tool for reminding the composer of compositional placement of objects in space. One dancer began to reflect on her choreographic process and how she 'looks' at dancers as she is composing. Other dancers agreed as the process progressed, that they would regard their process material in a way they hadn't previously: "I think I will 'look' at different things when I view my work. Look for different angles, different shapes, and spaces. For example – I do not look at the negative space when I am choreographing. Somehow using the camera and hunting the negative space gave the space more energy."[454] In this way, the camera is a compositional tool, not an initiator. This exercise exemplifies the **camera creating**, based on the performer and camera working through the task together. See appendix 1:3.

*__3. *Bound Together*__: forces two cameras to be attached by fabric, with two operators manipulating what they want to shoot, while attached to another camera.

Collaborators commented on the two resulting versions as 'a choreography' in itself. I was interested in what one of the dancers referred to as a sense of relief, in that she trusted, while she was dancing, that the camera operators were capturing movements that she would like as a viewer. In the same reflection she also commented that: "As a dancer I liked the semi-strictness of the movement but being able to adapt it. Having two cameras bound by operators attached to each other,

limited our pathway possibilities and also gave us more limited parameters in which to move, if we wanted to retain a relationship to that bound camera partnership."[455] This played a large role in my decision to work from the camera's footage and the viewfinder, the laptop or the TV monitor in playback, and when to look at two simultaneous versions of the same improvisation, or not. In showing two screened images, coupled by live performance, the 'three' images – respond to each other as the studio 'recorded' improvisation and the live choreography return, for performance. *Bound Together* is another example of the **camera capturing, creating and constructing**. See appendix 1:4.

455 From appendix 1:4

***4. Vertically Challenged**: places the camera in a fixed position pointing upwards at the dancers, so the subject can see themselves if they choose.

This shaped the task and the movement vocabulary of the dancers more than it shaped any emergent responses for the camera to try. Concepts relating to the frame and capturing detail in the frame as well as foreground and background were introduced. These would re-appear in variations based on *Bound Together* tasks in stage three. In this task, the **camera was capturing and creating**. See appendix 1:5.

***5. Pass the Camera**: frees the camera to be passed from one dancer to the next in a large group improvisation, without the dancer's prior knowledge of when they would receive the camera or dance without it.

Responses on these indicated compositional considerations in the authorship of the camera, the shooting of a subject (mainly the moving dancer), and their relationship to space. Not only was there a reflection on the image created by 'chasing' dancers with the gesture of 'the pass' but there was dominant consideration of camera composition, which later played a role in how and what we chose to shoot in *Bound Together* versions that would eventually be shot and screened. The concept of passing the camera was transferred as an additional element to *Bound Together* in stage two where a pair of operators passed their cameras to a new pair of operators. Once again, the **camera played the role of capturing, creating and constructing**. See appendix 1:6.

**Capture, create and construct with the camera**

Early on in this stage, we identified three distinctions between what we 'found' in dancer camera tasks. The objective to capture, create or construct with the camera was often a result of the characteristics of the improvisation. This is what we collectively discovered.

To **capture** is documentation: what you see around you, in a manner you choose to capture (moving or still camera, taking into account camera moves and camera angles), the operator having a more peripheral relationship to the dancers in the space. This is still creative for the camera operator, but it is less interactive and does not encourage problem-finding in the act of improvising with dancers and recording cameras.

**To create** is about making tasks with an objective. Creating implies giving the camera and the performer a task and having them fulfill that exercise until movers are satisfied with the task creation, as opposed to the task result. *Is the task effective in interrogating the camera and dancer capacity to the fullest?* The use of a dialogical, emergent approach where discoveries from one task led to questions for another task is productive. We found that to create in this manner, led dancers to 'new' or unpredictable approaches. The challenge in posing a task is to really consider: *what needs to push camera creation capacity to the fullest?*

**To construct** develops these two even further. The act of recording (a range of camera moves and angles) along with creating (the improvisation task) encourages intention behind what we want to develop compositionally, conceptually or thematically. We may be specifically curious about an element of the movement phrase or the way the camera captures that phrase or how two camera operators interpret the task simultaneously, differently, when working with a theme or in response to our question(s). For example in *Choreograph the Camera*: *what if the camera was choreographed and the performer chose either to be in the frame or not; how would this inform the dynamics of a theme or movement characteristics, vocabulary or relationships?* The construction phase asks for the above exercises in making, to identify or lead to 'gems' or 'surprises,' that can be taken to rehearsal or towards production as in a dramaturgical process.

***Workshop Stage One:* reflection and critique**

The dominant question remained: *"What is next to try?" Out of generating improvisations with and from the camera, do more concepts evolve through a continuum of workshopping and writing?* My initial project proposal anticipated that the dancer/camera dialogue was about do and re-view cycles. But when we reflected after improvisation, we discussed: (1) how it felt to be shot by the camera; (2) how it felt to be holding a camera while dancing; (3) how the task evolved between camera dancer dynamics; and (4) how the task 'looked.'[456] This observation retrospectively provided a major turning point in my thinking around the subject of dancers and cameras together. It shaped my *camera-dancer* philosophy. Upon reflection, whenever we did view footage, the focus of our conversations and deliberations turned to how we 'looked' in the footage or how an audience would 'look' at this, if staged. Audience perception as well as presentation format dominated these conversations. This surprised me as I had anticipated that the footage re-view would be about composition or relationships between digital and live parties.[457] So, this stage was most useful in identifying that: (1) dancer/camera dynamics were a result of working in tandem; and (2) that audience considerations were accentuated if choreography was to be taken to viewers for showing. These results/responses/reflections led me to the desire to continue interrogations of the tasks, to see if we could move away from a critique on aesthetics and dance technique. I realised that we could become completely dominated by 'looking at ourselves' in re-viewing the footage and that this might lead us predominantly to making proscenium decisions based on audience perception and presenting 'strong' dance technique.[458]

At the time, I often evaded immediate feedback (through re-viewing footage). At the time, I often felt as if we were missing out on a proposed component of the process, and yet, it often 'felt' unnecessary to look back. There were enough dancers in this group of individuals that were not comfortable with 'looking back' at themselves, that we may have evaded this process to protect levels of comfort. As well, it was laborious to stop, hook up cameras to monitors, sit, cool-down and have to warm-up again to start another improvisation.[459] I was also cognisant that we were 'slipping' into values on what looked good or what didn't – that I wanted to divert from. We avoided looking at our footage as a tool for critiquing our 'performances' as 'looking at ourselves' often dominated the re-view of footage. This was mainly the case for *Workshop Stage One* and *Two*. I wanted to interrogate the do, re-view cycle variations further by stage three, and so I changed my objective regarding re-view towards further investigation of use of space, of relationships, the concept of framing and point of view.[460]

456 The "how we looked" discussions clearly occurred more dominantly when we looked at cumulative footage, and then the discussions were about audience perspectives of camera dancer material, as discussed in a later reflection on this stage.

457 Personal issues around looking at oneself in playback often dominated conversations regarding composition of space and nuances between the dancers that were highlighted by the footage of our improvisations that was captured.

458 This led me to the gradual awareness that this project was not going to result in a form of evaluating dance technique or movement vocabulary with the objective of altering or even questioning our vocabulary tendencies in order to attempt to make an original dance vocabulary. This would have placed us in a process of evaluation of our footage, and of our movement tendencies and would have diverted us from the proposed research in search of dancer/camera dialogue.

459 In 'the moment,' it felt imposed to stop, pull out the TV or peek through the viewfinder, as at the time we were using video cameras without USBs. Later in stages two and three, we used cameras with built in USBs, that made it easy to re-view on a laptop, within a few moments of completing an improvisation.

460 By 2011-2012, the cameras we were using had USBs so the viewing process was almost as immediate as the doing process; where we would pull out the USB, place it into my laptop and review only seconds after an improvisation.

*Workshop Stage Three* compensated by initiating the convention of "do, re-view, discuss, re-view," focussing on what the moment-to-moment responses within the improvisations had to offer our next question, posing our next improvisational challenges.[461] The "re-view" in the third stage was intended as a reflection on the task. We generated responses on what to attempt in our next improvisation, through re-viewing previous sequences. "What to attempt next" was for the purpose of playing with cameras and dancers, experimenting with a range of compositional possibilities made possible by attaching dancers to cameras and cameras to each other. The camera playback and viewfinder functions in the second and third stage were easy to manage within the momentum of dancing and talking and looking (in cycles).

In *Workshop Stage One*, our camera was mobilised and this set a precedent for further investigations. The camera alternated between having a will of its own (i.e. scanning, panning, going with its dancer and being fixed/trapped on a path not able to make new decisions) in the hands of the dancer but from a distance, which is the usual predicament of a dancer rehearsing a set repertoire. The camera became our confidant and creative partner. We found relationships with the camera that challenged the manner in which we might habitually create, by it being a consideration within each improvisation, and then recording that improvisation and often times, never looking at it again. We gave into a partnership that gave us something we could not do on our own. We faced individual challenges with our relationships to the cameras but collectively we slowly trusted the camera operators and the overall presence of the camera in our very intimate space. See appendix 1:7.

The dancers' written and verbal responses and my experience as a dancer in the process made me reflect on how much the camera can be used as a provocateur of compositional considerations from a camera perspective (negative space, point of view, the frame, as examples). One of the dancers wrote in her journal "I need to be more like a camera when I am looking."[462] I interpreted this as being a reflection on an eye in the instrument but also within the politics of the recording device. This coupled by the 'new' approach to inquiry with cameras in the hands of the dancer, indicated to me, a dramaturgical aspiration. The aspiration was to gain 'wider' sensory awareness for the purpose of looking 'more closely.' This journal response remained in my reflections as a reminder: on how seeing from the camera's perspective reminds the maker of compositional possibilities that provide alternate perspectives on subjects being seen.[463] In this way, the project gained momentum in its practical and theoretical frameworks, that pushed my investigations to the next stage.

461 The review process played the major part when we decided to respond within the compositional stages; to shot and edited footage being screened while we were dancing simultaneously, for production.

462 Participant's journal, June 2010.

463 Two years later, in *Workshop Stage Three*, this led me to how I worked with the Edmonton dancers.

I conclude that the dominant, repeated finding, was that of the placement or perspective of the audience. *What do you want your audience to see, how much or little, from where? Do you privilege the seeing or do you manipulate what is seen to give the makers the privilege of knowing the whole, when the audience can only see part? Can you consider other collaborators as the audience in the making stage therefore privileging some makers over others?*

I have reflected on the fact that much of the feedback the dancers gave concerned how the footage would interest an audience.[464] I did not lead them in this direction through my facilitation of studio investigations. They could see that this footage would make a good movie or an interesting piece. I think this was mainly due to the temporal break between a do/ re-view/discuss cycle. In studio, the break between experiencing a task, then viewing the footage blocked us in many ways. I heard their disappointment when they actually looked at what we did. They were not always satisfied with what they saw. To me, this was such a huge variable in how we created, closer to the latter days of the workshop. So deliberately, often in *Workshop Stage Two* and consistently (as a convention) in *Workshop Stage Three*, we looked at the footage immediately following the exercise, not at the end of rehearsal or the end of the week. In this way, in *Workshop Stage Two*, I would challenge the role of dancers and cameras further, to interrogate some of the resulting questions.

The process of dancers journaling their responses was most rigorous in this workshop stage. These written reflections provided a point of departure from which to direct the next stages. Dancer responses in all other stages were verbalized and documented through video conversations or informal interviews to questions I either posed to individuals or groups of dancers, immediately following a studio session.

Upon reflection, I see that a cycle occurred in the way dancers responded to this initial stage. Characteristics reappeared to which they had responded in *Workshop Stage Four*, as we prepared for the examination. In reviewing dancers writings in appendix 1:7, reflections from different dancers completely mirrored these initial feelings of aligning with the camera as a refreshing approach to making. One dancer wrote in 2010, what other dancers were saying again in 2014. She wrote: "The camera became us… enabling us to become the camera. It really was another dancer – we made it so. So we influenced it – choreographed it, manipulated it as we would a dancer."

464 The dominant responses to seeing their footage and seeing themselves was that this process would help them to develop material aimed at responding to what the camera wanted to show only (as in *Choreograph the Camera*) and at showing audiences alternate perspectives or shooting one subject (as in *Bound Together*) but screening alternate perspectives.

***Workshop Stage Two*: December 2010-March 2012 Auckland, New Zealand**

**Workshop objectives**

- To further investigate studio approaches for camera/dancer dialogues.

- To focus on *Bound Together*, as a reflective approach between the making process and responding to virtual images in live production.

**Research questions**

*How does the studio process aimed at dramaturgical devising with camera(s) contribute to studio praxis?*[465]

*Does reflection following a performance of a version of Bound Together for the general public and dance industry, inform "where to next?" in the studio process?*[466]

**The studio process**

*Workshop Stage Two* includes iterations of *Bound Together* re-considered as we interrogated, made, reflected, and made again, in order to dramaturgically develop praxis. In this stage, my objective was to integrate a collaborative dramaturgical approach to investigating theory and practice capacity. My objective to focus on *Bound Together*, practically and theoretically, responded to Vertov's interval theory. I wanted to challenge my notions of how the camera could work alongside the dancer in the making process, this time with a thematic point of reference, through dramaturgical investigations.[467] The resulting iteration of *Bound Together* was produced, as a stage of the reflective process asking "*where to next?*" when dancing between the live and virtual.

Stock writes of the tension between creating work for the arts industry and the academy setting of practice-led research.[468] We experienced the contradictory approaches (timelines or deadlines), as well as the "aesthetic tension" she refers to between making works for the academy in a practice-based research environment and making work for the arts industry. Sometimes collaborators would become more consumed by our 'piece' as an arts industry piece for the general public and dance audiences. I needed to retain a dramaturgical, theoretical, developmental approach towards the improvisational

465 The praxis emphasis within my practice was placed on theoretical interpretations between Bergson, Deleuze and Vertov.

466 The two "audiences" identified here reference Stock, Cheryl F. 2010. "Aesthetic tensions: evaluating outcomes for practice-led research and industry." *TEXT Journal* no. 8 (Special Issue).

467 The themes I refer to are those resulting from Vertov's theory on the kino-eye within *The Man with a Movie Camera*, particularly investigating interval theory, through screening and dancing simultaneously (as discussed in more detail in Chapter four).

468 Stock, Cheryl F. 2010. "Aesthetic tensions: evaluating outcomes for practice-led research and industry." *TEXT Journal* no. 8 (Special Issue).

investigations, overarching the essential purpose in the exercise of bridging these two environments for the purpose of 'producing-for-reflection.'[469]

Initially I returned to tasks from *Workshop Stage One* as a point of departure including *Choreograph the Camera, Bound Together, Vertically Challenged* and *Pass the Camera*. Each of these tasks contributed to variations on questions within the original task *Bound Together*. Coupled by the dramaturgical process, we collaborated in shaping an iteration of *Bound Together* (in cycles, over 18 months). In this process, the video camera became a dancer and provocateur/investigator. The camera, moving with dancers, opened up approaches that resulted from our research and practice in response to the kino-eye, montage and interval theory concepts. It became apparent early in *Bound Together* iterations that the camera was a seventh dancer.[470] The camera as a dancer, widened perspectives on point of view, informed the dancer dynamics and relationships (being captured or as a capturer), and initiated the development of movement vocabulary as an ongoing dialogue between studio making and digital viewing moments of the making.

In *Bound Together* iterations, some choices relied on the camera capturing, creating and/or constructing. The camera was also used to create and construct pure digital responses or digital and live performance combined. The piece *Bound Together* was one of these examples. After the first iteration taken to production, we reflected on the process of staging split screen images and dancing with the studio footage, simultaneously, for an audience. We recognised that both the task and the piece needed to be pushed further as we were not using the live and virtual dialogue to inform our making process, to the fullest. Essentially this dialogue didn't push us much further, and not as far as our process investigations had pushed us.

After reflecting on the first iteration, I began to break down the task *Bound Together* – using the camera as documenter, leading further to it as provocateur/instigator. As documenter (of a cycle of re-view) it captures and creates, leading to construction. The camera was used in the choreographer's act of questioning: how to work most efficiently when re-viewing material captured and then creating again for re-view (as an ongoing cycle). As initiator (fellow collaborator) it made us question: *how to use the camera to our advantage. "Where to next?" as a question has very much been determined by the presence of the camera.* In its multiple roles, the presence of the camera altered how we asked questions and the ways in which we analysed what we were doing, as we were doing it. As instigator, it captured alternative perspectives that conceptually ignited new

469 I emphasise taking a dramaturgical process to production, for the purpose of using this as a reflective tool in the arc of the research project.

470 There were seven dancers collaborating in this process.

ideas towards thematic response and construction. See appendix 2:1.

The significant additions to *Bound Together* in the second iteration were: (1) for dancers to pass the camera; (2) having two cameras bound at all times; and (3) to delegate the role of the dancer as camera operator (a third, wandering camera) as a solo dancing camera operator. The dancing camera operator (*camera-dancer*) entered the process, not bound to anyone.[471] I asked this solo *camera-dancer* to hold the camera or keep it near her body and to navigate her way through the structured piece activating the adjectives: *scurrying, fleeting, rolling or dodging*. After improvising around spatial relationships that were new to her, I asked her to set key pillars.[472] The task was for her camera to instigate her pathways. We considered how she would 'frame' dancers entering and exiting her shot.[473] Conceptually, the camera operator navigated through the space either by pushing or pulling the action. These decisions were dictated by the operator as instigator not only navigating through the space and framing moving objects, but in the projected outcome, navigating a spectator's pathway to mirror or juxtapose the accompanying live action downstage of the projected images.[474] See appendix 2:2. Fig7.

In performance, this iteration of *Bound Together* had its projection surface divided in two. Seemingly, two mirror images gradually revealed that a variation on the 'other' image was in fact an alternate image from another camera (the solo operator). The handheld single point of view of the solo camera, gradually became multiple points of view, not only by the moving, bound cameras, but also in the live movement that accompanies the two screens. The 'secret' of how these images were so close to one another, and yet offer different perspectives, was revealed when in live performance the cameras exhibit that they were in fact bound during the documentation. We engaged with the freedom and restrictions implicit in the relationship of cameras bound, dancers independent and bound and then metaphorically bound as well to the footage, as another source of performance.[475] The live dance occurred as variations on the theme, but the virtual component, revealed intervals between bound cameras with alternate perspectives and a solo camera with its own perspective on the wide and close-up relationships between dancers bound and 'free.' The essence of this iteration was the extent to which I reflected on the task, taking the task to a screened and live dance setting that catalysed a further reflective process. The critical engagement with producing *Bound Together* as a split screened experience for dancers to dialogue between live and virtual, was an attempt to experiment with the interval between the live and the virtual, and the gaps and nuances between

471 She had her own camera, which was the size of the palm of her hand and more transportable than the cameras the other five would share, as bound.

472 I used the term 'pillars' in this rehearsal to indicate, like markers, key moments where she should stop, and once in suspension, observe what was happening around her and react.

473 There were moments where she anticipated the dancer moving into the frame. She either accelerated to get to a space and contextualise the frame with a dancer that was already there, waiting for another to push through the frame; or she accelerated to an empty frame for the dancer to fill. Then she often followed them once captured, then dropped them as a subject, to pick up on another dancer.

474 Here I make reference to the final outcome with two screens representing footage shot by three cameras, while live action downstage of the projected images is complementing or juxtaposing the projected images. This layout will be described in great detail and a segment of this will be included in interactive form later in this section.

475 At the time I wrote: "This is a satisfying dramaturgical investigation based on the nature of the shooting process with one camera operator as a constant and two operators interchangeably passing their bound cameras back and forth to capture movement from a stationary perspective. *"Where to next?"* must be determined by what we want the camera to try as opposed to how we want the 'dance' to look."



*Fig. 7.*

the screens in conversation with the live performance. The gaps and nuances as are revealed through the interval, were experienced by the live performers dancing to their own virtual representation of one moment, referred to in the projected footage. The gaps and nuances are also experienced by the viewing audience who need not 'understand' the order of events shot, or the placement that each camera had in relationship to the dancers, in the making process. The gaps were filled by virtual and live moments, in duration, reflecting previous, reflecting sections of, reflecting perspectives on what happened in one place and time, as a continuum, as ongoing. Fig 8.

***Workshop Stage Two* reflection and critique**

The identification of the camera as a "capture, create or construct" tool, was replaced by a notion of the camera as provocateur or instigator of improvisational approaches. In response, I wanted the camera to document (for re-view) and to instigate emergent responses and to take relationships in space much further than we had experimented with previously. This also shaped the *camera-dancer* entity as a dramaturgical catalyst asking us about and informing us on how the *camera-dancer* reveals compositional opportunities. These compositional opportunities were not only in the two perspectives of the bound cameras (framing, point of view, depth of field) but in the push and pull between the camera operators who had their own power struggles with each other, aside from the dancers around them, who were being shot by their dueling or paired partner dance. The power struggles were only instigated when the cameras were bound to each other and forced one camera operator to move in a direction, that the second operator did not want to move to. The ensuing struggle occurred between the two dancing operators who experienced a battle, that otherwise would not have been initiated in an improvisation.

We used the dramaturgical *camera-dancer* primarily in two ways, each with multiple variations. As a documenter with wide or close-up perspectives on our choices, intermittently re-viewing the footage with dancers (to revise facings, technique, relationships), is a cyclical approach to composition and revision. As an instigator to provoke, a camera becomes a seventh dancer. This changed or determined dynamics and relationships the dancers had to each other and their movement styles or tendencies as well as cinematic perspectives, again informing composition.[476] The nature of having two cameras bound as well as one camera roaming, placed a further limitation on improvisational tasks, as we knew ultimately, that the three cameras were recording material that would be screened, alongside the live material, as a dialogue. See appendix 2:3.

476 At the time I wrote this reflection before entering the third stage: *"Bound Together" truly does question perspective, accessibility of the camera in the making process and the act of holding, dancing and looking while dancing and making. The camera as a fellow dancer or scene partner is present in creating this task and shaping and rehearsing the piece for performance. This was one of my original objectives, still central, with more potential for development.*

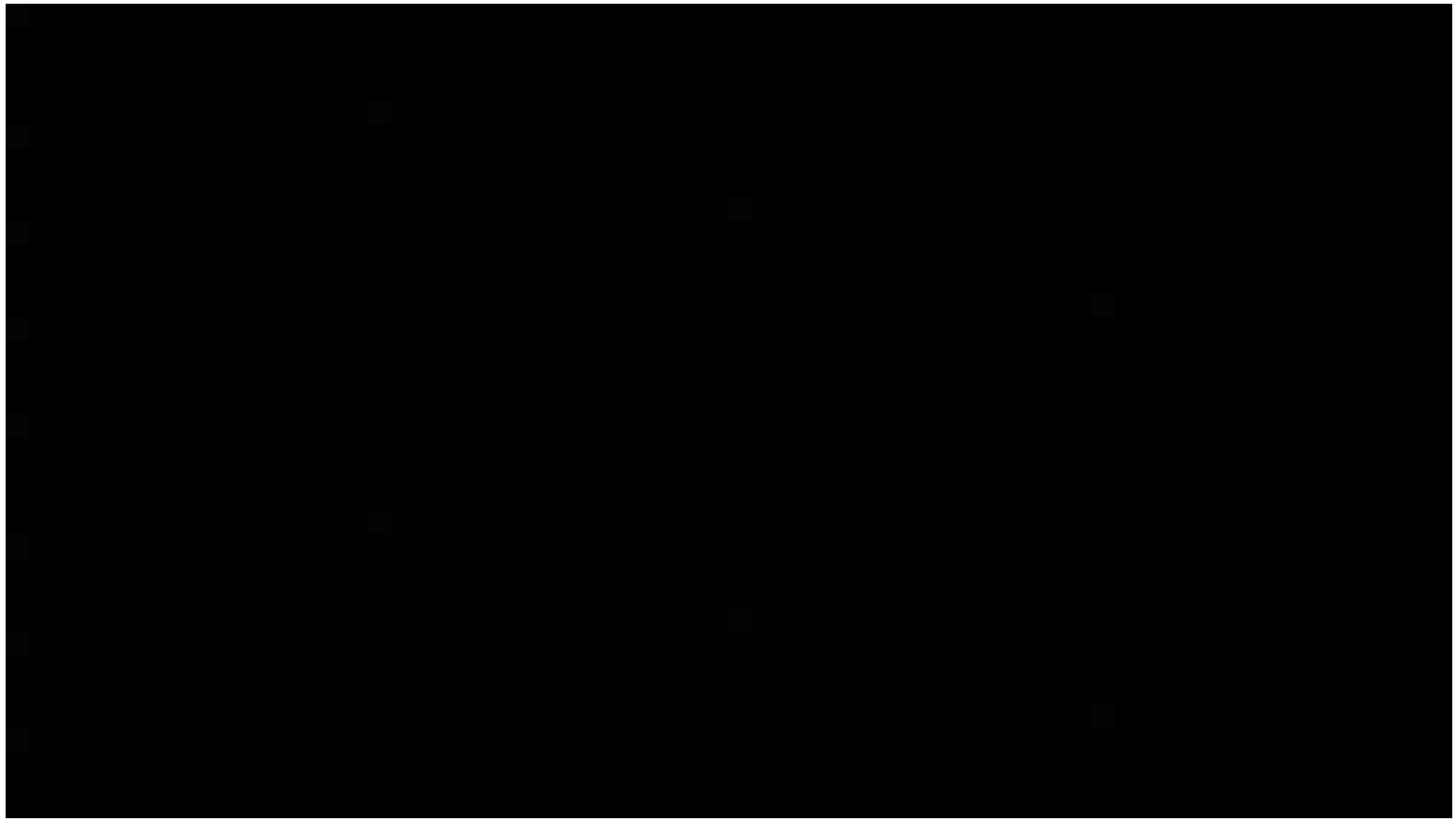

*Fig. 8.*

*"Where to next" for stage three? What if there was only one camera being bound to one or more dancer(s)? Or what if each dancer had their own camera attached to them at different lengths from different parts of the body? What if there were more than two cameras bound together so a forced trio occurred? Or what if one camera captured three or more dancers bound together, negotiating the same space, simultaneously?*

*The pull between what to dance and what to see or what to shoot and what to leave unseen still intrigues me. Is our eye connected to 'recording' what we're doing or what is being done around us? As maker or as spectator – or is there a distinction? Are the memories of what dancers saw while recording an improvisation enough for them to work from? Workshop Stage Three* was my opportunity to continue interrogations of *Bound Together* even further, from a methodological perspective.[477]

***Workshop Stage Three*: 1) May-October 2012 Auckland, New Zealand**

**Workshop objectives**

- To further investigate methodological approaches towards camera composition possibilities within the task *Bound Together.*

- To conduct in-studio methods of emergent improvisation tasks that aim to inform 'new' approaches to improvisation, revealed by using the camera.

**Resulting concepts**

Compositional approaches based on dissecting generations of *Bound Together* resulted in a focus on the *camera-as-dancer* 'capturing the space' and 'dancing in the shared space' within the concept of 'the frame.'

***Workshop Stage Three*: 2) 18-22 June 2012 Edmonton, Canada[478]**

**Workshop objectives**

- To introduce camera/dancer studio tasks previously explored, with new participants.

477 Methodologically, I refer to emergent movement improvisation for the sake of process investigation (as outlined in the Introduction and Chapter one).

478 Although I was born in Edmonton and my family lives there, I left Edmonton to live in Vancouver in 1997 so these dancers did not know my current choreographic interests or research incentives.

· To reflect on emergent movement methods of do and re-view, increasing specificity through camera compositional approaches in the improvisational process.

**Resulting concepts**

Compositional approaches emphasised the open capacities of the *camera-dancer.* Kinaesthetic parallels between camera and dancer; as well as the concept of 'the frame' resulted in identifying the *camera-as-dancer*. An overall return to, and reflection on, the concept "I should be more like a camera," resulted.[479] The role of the camera as a fellow dancer was discussed and experimented with repeatedly. This occurred through us recognizing the distinct role of the dancing operator, as a dancer making decisions from a perspective otherwise not available without the camera's presence, as stated by a dancer in Edmonton: "The camera operator is the editor because you are making decisions in the moment – so your eye is the editorial eye."[480]

**The complementary studio process**

I began working with three Auckland dancers in May 2012.[481] We started workshopping after asking ourselves *"where to next?"* from previous iterations. In studio, we constructed a cycle that proposed a task, reflected on the task with a re-view of the footage or in discussion, as a replacement of a re-view process. We were in studio for a few weeks, before I then travelled to Canada to run a five-day intensive with seven Edmonton dancers in June. In Canada, I worked with dancers who had not previously been a part of any dance and camera processes previously, so our workshop and discussion concepts were fresh to all of us. In a five-day intensive, we discovered 'new' approaches to improvisation that would be applicable to all of us in contexts exterior to this research. I returned back to Auckland and amalgamated common concepts between the Canadian and New Zealand workshops from August-October 2012. I had a cumulative question: *How might the "Bound Together" task be investigated further, in terms of evaluating possibilities between dancers and cameras (bound to one another), improvising in a manner that is 'new?'* I knew that I would have two groups of dancers, two cities, each process would independently inform the other.

With both groups I set a model of asking dancers questions regarding the dancer/camera capabilities. They responded to

479 This reference from a participant's reflective journal appeared in this chapter in the discussion on *Workshop Stage One.*

480 From appendix 3:3

481 These three dancers had been part of *Workshop Stage Two.*

questions (both verbal and physical), and then we returned back to the footage (of their task and their responses) to further question: *How does the presence of the camera determine "where to more?"* This occurred in a cycle of "do, re-view, discuss, re-view," more so than in any previous reflexive cycle. See appendix 3:1.

I began with reflections on the previous two stages: *Am I now able to assess the potential qualities of the camera in a manner that I can critique? Is what I am asking of the dancer and camera, dramaturgical? Are the camera tasks specific enough to respond to camera capabilities? Am I allowing enough exploration of a given task (within the cycle of creation and discussion) or can we keep breaking down "Bound Together?"*[482]

The process began with an open-ended question for the three Auckland dancers*: How can we make the task more specific, and can it be more challenging for the dancer based on the camera capture tasks alongside the moving dancer?* We questioned if the bound cameras (bound to our bodies and our bodies bound to each other) determined where and how we moved. This led us through compositional considerations (facings, dynamics, spatial relationships) based on camera perspectives (the frame, perspective and depth of field) as well as locating the camera in places our eyes could not see. *If we constantly think about or look at what the camera sees while dancing, does the camera direct our movement choices?* We determined that it was essential in this process to re-view and then re-do immediately after each improvisation. These three dancers also articulated that the camera often 'got in the way' or that what the camera shot did not necessarily give us 'new' information between three live dancers, as an interrupting force.

I mention these potentially negative contributing factors as I agreed with their insights at the time. I saw what they saw, and how they responded, and yes, the camera often 'got in the way.' Whenever we recognised these drawbacks, we compensated and, in that way, the camera helped us determine 'new' decision-making approaches. See appendix 3:1.

I then started the five-day workshop intensive in Edmonton with a full day of approaching the *camera-as-dancer*, working with dancers who had never been exposed to my approach to camera/dancer improvisations. I kept the question: *How does the camera determine the way we make material in ways that otherwise wouldn't occur without the presence of the camera?* In this

482 I determined through stages one and two that this was the one task with enough variables to investigate as ongoing within the life of the project; therefore becoming central to dramaturgical inquiry between all three stages.

process, these were dominant responses and are discussed below.[483]

The movement qualities that were exhibited in the dancers' vocabulary were sourced from the kinaesthetic parallels between dancer and camera as well as the role of the camera operator who was dancing. We drew parallels between the camera body and the dancer body. What they responded to almost immediately was the pelvis as the base of the tripod as well as the pelvis as the central camera apparatus, with the torso (back and front) – parallel to the lens of the camera. The camera operator being so close to the camera (as a duet), and the camera sitting still on its tripod metaphorically, the pelvis that supports the lower limbs; shaped their vocabulary, pathways and relationships between the movers. Fluid, dynamic, movement quality was determined by the presence of the camera as a dance partner. Their transitions were considered and languid, as they were working on a partnership within their own bodies and with the camera operator(s). They responded to the concept of the camera seeing in front and behind, an eye where humans don't have eyes, on their torso, backs and fronts.[484] Technical control was an outcome of their heightened awareness of this metaphor.

Secondly, camera mechanics and compositional considerations informed the other key response. Tasks based on the concept of the pinhole camera and the limitations within the frame determined how we composed in dancer/camera improvisations. We kept referring to the frame and composing within the frame as a discussion point. This was initiated by one of the tasks but the dancers were attracted to what they found in our do and re-view cycle. As soon as we got into the cyclical process to dance, look at footage, discuss what we saw/felt and wanted to consider for the next task, the frame became more prevalent. The dancers began to return to the compositional zones in the frame and out of this, considered depth of field.[485] This determined many of our choices regarding what to shoot, what to frame and how to direct the camera operators.

With this group of dancers I was inspired by how much they responded to the possibilities of the camera as a collaborative partner – and the capture of the camera being as fascinating as the movement vocabulary that resulted from holding a camera. The simultaneous Auckland process bound cameras and dancers to each other whereas the Edmonton process freed the dancers and bound the camera operators with two cameras.[486] See appendix 3:2 Fig 9.

483 My responses are a reflection of what I facilitated based on their responses and how this determined the stages in the process. This is also a reflection based on their ongoing comments in the process and the final comments in the focus group.

484 This is a common metaphor used in dance technique, but it significantly informed their movement quality and transitions as we worked as dancers parallel to camera operators.

485 Depth of field has been a concept that appears throughout each workshop stage and yet these dancers really focused on it and found it a strong compositional consideration in making their vocabulary and where they were placed in the space based on the depth of field they viewed in the shot footage.

486 This distinction may have been highlighted by the fact that in Auckland we had been working with *Bound Together* possibilities for many months with these dancers.



*Fig. 9.*

While this research was never about the relation of camera and dancer to dance film, an inevitable side effect of the review process meant that at every stage we found ourselves evaluating the aesthetic affect of the footage. In other words, this trap of aesthetics saw us being drawn again and again to the formal qualities of everything that fell within the frame—light, space, colour, movement, dancers, architectural details—in terms of their total impact. It is this attraction that led to the production of *Bound Together,* which became a work of screendance, as much as it contained live performance. We needed to keep a check on this tendency, this seduction into cinematic considerations, since it fell outside the central concerns of the research, but also to acknowledge that the overall aesthetic of the footage was seductive, intriguing and could lead to potential material for *screendance*. Fig. 10

From rehearsal three: key concepts included camera-dancer perspective and dancing operators as an extension of self. This included compositional considerations of quality of movement within the frame, and levels as part of perspective. Based on our critique of the fast moving camera that shoots only the ceiling and the studio floor, we created tasks that emphasized an intimate space between all dancers and dancing operators, and found that we preferred the mid to close-up shots that captured abstractions of ourselves, nuances or spatial invasions with each other, more than the wide, more documentary style of the fast but far away image. Again, we identified that the camera allowed for us to make more limitations for ourselves in our improvisational conditions. Fig. 11

From rehearsal four: we returned back to basic camera exercises as operators based on camera angles and camera moves: moves informing choices between two dancing operators and then adding a dancer without a camera into the task. We gave ourselves that task of allowing for more stillness, based on our critique of ourselves with frenetic, fast cameras, whipping through the space but not showing us anything we could identify to further work with.

In task four, we entered a more in-depth post-re-view process to ask ourselves where we would go next in an improvisation. We spent much more time re-viewing our footage after each improvisation, to directly inform variations on the next improv, emergent from our reflections and that in this workshop four weeks into our process, we were most satisfied by returning to the basics. These were task iterations based on camera angles and camera moves and slowing our temporal relationships

*Fig. 10.*



*Fig. 11.*



As a summary to the task-cycle "discuss, shoot re-view and re-try," I asked dancers to make deliberate choices as dancers and camera operators based on their emergent responses. The dancers made fewer adjustments to their movement vocabulary or pathways, whereas the operators made more. It was the camera composition that developed through their compositional astuteness and inquisitiveness. The camera operators repeatedly found it hard to capture and dance simultaneously. They found that they needed to focus on either what they were capturing, or on how they were dancing. This was a repeat response to dancers in *Workshop Stage Two* and *Three*. They chose to move directionally through the space with improvised movement, while setting pathways.[487] So in this way the movement vocabulary was not challenged as much as the approach to compositional problem-solving was. Interestingly, this had been what I was most interested in achieving—a 'new' approach to making.

As a summary of the Edmonton workshop I conducted an informal focus group with open-ended questions with responses diverting into debriefing topics. See appendix 3:3. In Edmonton, because they were fresh to the process, the dancers had very little previous relationship to framing material and were immediately engaged with the frame and the zones in the frame.[488] With a lens 'in' their face, or 'on' their foot, they repeatedly returned to how much, or how explicitly dancing with a camera was informing them in terms of what was to be framed, depth of field, and the choices they were making in movement vocabulary. The Canadian dancers coined a phrase 'cutting the frame' to describe how they would intercept or break the full frame. The intention was to cut the frame for compositional variation or deliberate movement intention.[489] The culmination of emergent themes between Canada and New Zealand encouraged me to focus on dancer/camera concepts, central to both, regardless of the divergent processes.

In this stage, my collaborators and I spent the most time in evaluation of specific tasks, based on questions I had posed even before *Workshop Stage One*. The notes, the discussions and the physical responses were detailed, thorough dissections of camera/dancer relationships. The two concepts that re-appeared were those of 'the frame' and the *camera-dancer* as instigator. The camera as instigator dominated, in that the dancers were in constant negotiation with what it meant to be the camera operator. Their intent was to retain high-impact, physical vocabulary while holding/shooting as camera operators or as dancers without cameras. A consistent concern for the dancers was not to compromise the quality of the movement

487 They changed directions, levels and timing, but didn't make their movement too complex to distract them.

488 'The nine composition zones as an exercise and a participant focus in Canada led me to take their responses back to New Zealand, discussing thoughts on the frame with the New Zealand dancers.

489 'Cutting the frame' was a focus in Canada that led me to also use it with dancers in New Zealand. They would dance across a zone in the frame, a deliberate movement choice made, after re-viewing improvisation footage.

vocabulary in order to serve or protect the camera.The camera-body as a source of inquiry to the dancing body became a theme within the two complementary workshops, regardless of their location or distance.

***Workshop Stage Four:*** **March – April 2014 Auckland, New Zealand**

This stage of the practice-based research was a two-month rehearsal process, whereby weekly workshops both reviewed and critiqued previous approaches in stages one, two and three. As a researcher I was also a collaborator, simultaneously writing, dancing, reflecting upon and considering how to facilitate a process initiated by our dialogical environment. This stage represented a cumulative return to the concepts that emerged from the PhD research, for the sole purpose of responding to the findings of the written exegesis in a practical context. The outcome was a lecture demonstration between the live and digital in discussion within structured improvisations and proposals towards further possibilities based on what might unfold from examiners prompts from the studio-based practical exam. This included screened footage from previous stages, screening and dancing with footage from workshop stage four and spoken reflections on the emergent methodology.[490] The lecture demonstration itself would be an emergent process, as opportunities would open up from further questions and responses at this examination stage. The dance collaborators and I finished the lecture demonstration with the attitude that this practical examination was another stage leading to future workshops, in an ongoing process.

Over all workshop stages, dance collaborators discovered what our dialogical interactions had to offer was not only to compositional opportunities, but also to the dynamics created between collaborators and the camera. In an emergent manner, we created *Bound Together* task limitations that in this presentation, revealed repeated, critical findings and points of impetus for further improvisational tasks, as we critiqued or omitted elements that did not offer any further possibilities. Our tasks were a summary of all our previous findings, refined.

The central question in this stage was: *What do dancers actually see within the improv environment when they too are in the action*

490 The lecture demonstration was attended by conveners, examiners and my three supervisors.

*and are seen by dancing camera operators, by other dancers, through a viewfinder after the live experience?*

Dancers see things that are quick and subtle, nuances and accidents as well as moments of unpredictability. We re-discovered compositional approaches including composition within the frame, depth of field, point of view, and considerations of positive/negative space. Again, the presence of the camera has affected the dynamic between dancers and towards each other in the space, effecting our pathways and relationships. Then in recording our task proposals, we critiqued ourselves in this camera dialogue in order to pose what we wanted to explore further in the next improvisation.

From rehearsal one, task one: We used the band from *Workshop Stage Three* as an obstruction of the frame as well as the moving dancer as subject in the frame. The *camera-dancer* chose how much or how little the dancers would enter the frame, the impetus being for the task of cutting the frame and the resulting depth of field, since the frame and depth of field were concurrent interests.

In mid-improvisation and in re-view afterwards, the dancers spoke to the experience of seeing two screens, similar action from slightly different angles as motivational in making the viewer want to move with the camera movements to turn our heads and our bodies, to follow the qualities captured by the improvisation through the camera.

Out of this first task, we were very critical about how fast objects in the frame really had very little impact on our decisions, and when they were too fast, the images were distracting and didn't lead us to the next consideration. But amidst the chaos, we found that there were moments we found that ignited what we wanted to enter into with the next task, what our task proposal would be, and that there were moments of satisfaction. We also lost interest in the band as something that bound dancers together, as it became an unnecessary prop that interrupted our framing choices, as opposed to enhancing choices – and the band became an 'object' that added no new compositional information to the tasks.

From rehearsal two, considering how critical we were of the cameras being bound to each other and to other dancers, we discarded the literal connection that bound us, and set tasks that forced a spatial intimacy implied by a force between

camera operators and dancers without cameras.  A few of the dancers commented on how satisfying it was in mid and in post-improvisational review to see one dancer captured by two dancing operators in slight variation. We critiqued why this was important or what this even offered us.  Dancers responded that in the act of capturing on camera, the documentation then exists for us to return to later.  It is there as a reminder as an instigation of how we respond to watching the document of our improvisation, in order to shape our next improvisation. We also recognize that the camera allows us an opportunity to move towards our next improvisation.

Between tasks two and three, we were critical of how cumbersome the cameras often were and that it took us awhile to get as physically comfortable holding and dancing as we felt without a camera in our hands.  We set a task whereby we would not look into the viewfinder while dancing. However, we found that in doing this we lost the satisfaction of composing and playing with the image in the improvisational process.

We were also frustrated by how stilted our post-review footage looked to us, as we compromised our movement vocabulary to hold the camera while dancing. We saw ourselves in the post-review as being awkward, as losing a physical responsiveness and losing mobility when the camera was in our hands.  So in our critique we proposed to emphasize, in task iterations, a *camera-dancer* mobility where the camera was asked to be a limb, a part of us, and that it would not detract from our sweeps and falls and arcs.

We also continued to respect and reference the making, to refer to the dancing camera operator, so that we would consider ourselves as dancers and dancing operators.  Within this, it became hard to distinguish between when it looked like the shot was moving the camera or the camera was moving the shot.  Our critique of these task two attempts were that we as operators were asked to follow the lines of the dancers or to take a quality of movement from a dancer without a camera, and use that as a guide for those of us with cameras in our hands.  When we looked at this footage, we often saw that it looked imposed, it looked representational, to follow dancers' lines or to place ourselves in the frame as a reminder of depth of field or the operator's perspective.

being much more aware of the space, the frame and our relationships to each other, as both dancers were also dancing operators. Fig. 12

We considered more stillness. By slowing down the time we took to move – we found that in re-view, we saw things that were not in the frame before the camera movement, or that it follows a subject with a compositional purpose, a pathway and considered timing. Fig. 13

**Reflections**

The characteristics of this research concerned contexts where cameras were connected to each other or to camera operators or dancers exclusively, or free, to be passed around. What did these choices determine? The role of the dancer distinct from 'operator' was broken down even further so that it was not the machine that was capturing but the camera operator. We considered that they 'partner' dance or merely track the dancers. We wondered what perspective was shot when the operator jumps at full height and lands and turns so rapidly that they lose the dancer. We questioned if it was considered dancing if the operator merely glided like a dolly, remaining peripheral, sometimes interjecting the space. We were inventing ways of thinking about making in a way that is 'new' to us.

This approach towards the 'new' is an endless 'becoming' in a process that can continue, ongoing. The focus on the 'new' posed a shedding of comfortable or familiar, previous approaches myself and my collaborators may have had. Unpredictability was a dynamic element that attracted us to the 'new.'

"Becoming is a (perpetual) change in substance, but it cannot be identified with a substance—or subject—that changes." It is "to say that becoming, changing, is the force that duration, the inherence of the past in the present, brings to matter, to objects."[491] The constellation of events, actions, ideas and reflections led to the 'new.' *Can I argue for a "becoming-Bound Together?"*

> Becoming works on the particle or fragment rather than the actor's whole self. It does not demand the presence of the politicised performer, nor an integrated, whole or centred subject. Becoming allows for fragmented, split and multiple subjectivities to "enter into composition" with an image

491 Grosz, Elizabeth. 2011. *Becoming Undone; Darwinian Reflections on Life, Politics, and Art*. Durham & London: Duke university Press. 51.

> and then to disperse and move on. It provides a model of performance that sits well with the movement of the performance across time and space, where there is no such thing as a fixed point.[492]

The "entering into a composition" is pivotal as becoming carries the interest in touching down, composing, or considering composition, and then moving on, to a place to "go next." The desire is to experience the 'new' in moments where we "enter into composition." The interest in the 'new' is not for the sake of critiquing previous approaches but as a quest for a longitudinal approach to making, with a camera-eye, a camera-hand, a *camera-dancer* that indicates a camera dramaturgy as a mode of inquiry towards praxis.[493] The camera dramaturgy experimented with, was based on problem-finding as a source for inquiry, amidst collaborating dancers, in the space of an improvisation.

All workshop stages took on lives of their own. Duration within each studio session, each studio stage, and then over the three stages, responded to a non-linear swaying between thought, approaches, actions and reflections that vibrated between iterations of "cameras being bound to dancers." The *Bound Together* iterations are a response to praxis, weaving in and out of duration, leading to the 'new' returning to, and responding to becoming.

492 Varney, Denise. 2004. "Rhizomic Dramaturgy: Alternative Performance Practices." In *Debating Theatre Culture in the Age of Con-Fusion*, edited by Peter Eckersall, Tadashi Uchino and Naoto Moriyama. Brussels: P.I.E.-Peter Lang, 123.

493 In this conclusion, I play with Vertov's kino-eye as transferring its qualities to that of the *camera-dancer* whose body, or body parts (particularly the hand holding, guiding or carrying of a video camera) have 'powers' that the kino-eye possesses according to Vertov.

*Fig. 12.*



*Fig. 13.*



# Reflections ‘becoming’

To be faithful to the project's evolution, I have called this summation a 'reflection,' rather than a 'conclusion.' Since the process is one of emergence within each workshop and across the project overall, similar to a state of continual becoming, the reflection is a cut into the process, a pause:

> Becomings are the open-ended elaboration of tendencies, virtualities, that are not fully or equally actualised, and the movement of these tendencies in directions that are to some extent delimited but are fundamentally unpredictable.[494]

The trajectory of the project began with the proposal that lightweight cameras in the hands of moving dancers could provoke improvisational approaches. This was based on the *camera-dancer* dyad, a moving camera anywhere, any time, a *camera-dancer*. As I consider what happened in the dance studio, the object and subject (*camera-dancer*) did not change. The way we turned and fell to the floor did not change. But, the manner in which we asked how we might turn and fall to the floor with a camera in our hands, in response to what we saw in the viewfinder or how we were motivated or manipulated by a *camera-dancer,* did change.[495] And how we asked the questions of motion within the frame, or considered movement outside of the viewfinder, led to new problems that invited change.

Before starting this project, I had thought that dance vocabulary would need to be dissected, but this was not the case. I could not have predicted the extent to which the emphasis would be on problem-finding. And the relationship I now have with Bergsonian and Deleuzian concepts of time, aligned with dance and compositional considerations, has altered my approach as a reflective practitioner, artist and writer. What this means for my art practice based on dramaturgical cycles is that we are not searching for possibilities in any way that approaches a transcendental field, but are confronted with virtual conditions that are conditions of time itself open to actualisation. One choice to use the camera might take the dancer to another choice that otherwise would not have occurred without the camera. Dramaturgy augments and initiates reflection and decision-making, as it is a method for unpacking approaches to making and re-establishing those approaches simultaneously. It offers diversions and yet requires specificity and limitations.

In my practice, I invite an open-ended process, furthering a becoming that supports a reflective art practice. Yet, I also create

494 Grosz, Elizabeth. 2011. *Becoming Undone; Darwinian Reflections on Life, Politics, and Art*. Durham & London: Duke university Press., 51.

495 I recognise that our dance vocabulary did not change. I do not propose that vocabulary might change. That may be part of an alternate process.

limitations, so that creative decision-making has an implied force, that shapes decisions made in-the-moment as much as it encourages retrospective reflection. This is where the dyad dancer/camera can be looked upon as a devising partnership that dancers can rely on, to provide compositional possibilities and relationships with decision-making, based on camera offerings. The other identifiable benefit in using video cameras in a making process is that events are recorded, regardless of their scope, and this documentation is able to act as a trigger, a reminder, an instigator for a "ReMembering" that can lead to a new construction.[496]

496 "ReMembering" as discussed in Chapter one from: Volckers, Gabriele Brandsletter and Hortensia. 2000. *ReMembering the Body: Body and Movement in the 20th*. New York: Hatje Cantz Publishers.

**Further reflection on the workshop stages**

In the ongoing cycles of making, writing and reflecting, I situate my process as 'becoming.' It is in the recognition that all is in a state of becoming, that has changed me. I have referred to *my* process frequently in writings on this project. In the same breath, I write about an emergent process shared in a collaborative studio environment whereby movers as contributors are a constantly shifting and changing dynamic between who is contributing when and in which combination. The only common individual in all processes is myself—hence "my." How does my way of working in multiple variations transfer to my art practice, my teaching practice, my research, and my life?

Early in the process, I fell in love with *Bound Together* and its endless possibilities towards investigation – in all that was presented by binding cameras to dancers. The iteration of *Bound Together* that was chosen to be screened and danced live was the one in which the tension of the live performance and the articulation of the process within the captured footage had been most extensively explored. The play between the two in the live/screened version referenced the process, and yet, it also created another component of the process that demanded further reflection. I now recognise that the most unfamiliar element of the creative process was when I took studio practice and imposed it on a screening or showing context. In asking if this footage or if the accompanying movement vocabulary pushed me as a maker, this is where I was least impacted. The movement vocabulary did not change; it was the ways in which we asked questions and proposed improvisations that was most impacted. The heightened awareness that arrived with the camera to which I have previously referred was the most unfamiliar, to the extent that my critique was levelled at the fact of this more intensive awareness and not to the movement vocabulary *per se*. However, retrospective reflection led me to critique how movement vocabulary was not pushed to the same level of risk.

Bergson poses that we perceive only that which interests us, or is of use to us between our past, our present, our life. This is *our* past, it is *our* memory, and it is a memory that "endows life with creativity, the capacity to elaborate an innovative and unpredictable response to stimuli, to react or, simply to act, to enfold material into itself, to transform matter and life in unpredictable ways."[497] I think that I will continue to take considered decision-making on my part, to shift even further from "innovative and unpredictable response to stimuli" as a variation on repetition.

> But life can progress only by means of the living, which are its depositaries. Innumerable living beings, almost alike, have to repeat each other in space and in time for the novelty they are working out to grow and mature.[498]

Invention for me is not the result of creative input, in the form of a creative product but the response to 'new' ways of finding and solving problems. Using the handheld camera with a dancing subject shooting and looking in a moment of improvisation is only one possible selection of multiple options open to the improviser who has taken on this opportunity. The *camera-dancer* methods of invention are relevant as substantiated processes 'new' to its users within "the movement of the present that brings with it invention, newness, it allows a future not within the present."[499] The project trajectory has opened considerations towards practising, as 'new.'

> But if our action be one that involves the whole of our person and is truly ours, it could not have been foreseen, even though its antecedents explain it when once it has been accomplished. And though it be the realising of an intention, it differs, as a present and *new* reality, from the intention, which can never aim at anything but recommencing or re-arranging the past.[500]

This in turn impacts on me as a dance practitioner and researcher. Ideally, it somehow impacts on collaborators in this project and the concepts that germinated from it.

**Returning to the initial proposal**

The project as a whole was conducted through cyclical, reflexive practice-based research as praxis. The critical, practical dialogue that was proposed in this process, speaks to methods that the virtual and the live can engage in, through transferring characteristics implicit in the experience of improvising with both. The aim of this research was to interrogate how improvising dancers might turn to the process of using lightweight cameras, for compositional possibilities, towards

497 Grosz, Elizabeth. 2008. *Chaos, territory, art: Deleuze and the framing of the earth.* New York, Chichester, West Sussex: Columbia University Press., 6.

498 Bergson (1944), 252.

499 Grosz (2011), 31.

500 Bergson (1944), 47.

'new' methods of dance making.

Dance studio workshops alongside written reflections and theoretical framings, provided me with the context to facilitate, dance, write and reflect as I questioned not only my 'new' approaches towards improvisation, but approaches that my collaborators and a larger community might also use. A camera dramaturgy in search of the 'new' is practice inspired, not only by studio experiments but also through reflections on Bergson and Deleuze. Their notions of time, as I see now, are applicable to camera dramaturgy. The joy I see in the historically embedded works and writings of Maya Deren and Dziga Vertov, and their theories on the mobile camera, informed the context of our practices.

**Original contribution possibilities**

The research question locating "where to next?" as a landing point throughout the exegesis turns to duration and my application of duration in my writing, reflections and in my practice. What is next marks my sense of hopefulness for newness to arrive, as opposed to it being a practical model. This is all situated in what I locate as camera dramaturgy.

In this project, I have been most drawn to Bergson's duration as it progressively or retrospectively became an active theory on time that resonated in how I was processing studio collaborations and how I was making sense of the dyadic relationship that emerged. This referred to what felt both foreign and clumsy, as well as to that which felt integral to how we moved and why.

I understand my contribution as being situated within the 'new,' as according to Bergson and Deleuze. The new is not that which is ground-breaking as much as it is something that carries with it permeability in time, not based on a linear understanding of time but as a response to what has been and what will come. This also for me connects to the crystal-image as carrying both the actual and the virtual, the virtual is always part of the actual, it is an awaiting, it is about to pass, it is about to bring with it the actual and its mirror image of itself, the virtual.

This is where I propose that this research prompts an original contribution to the field for practice-based approaches between

dancers and cameras. The benefit of the research findings are best left 'unidentified,' or rather, unclassified, treated instead as methods for sourcing further trajectories towards 'new' frames of reference between *camera-dancer* options, rather than becoming a new set of pre-formed options. "*Where to next?*" invites the broad terrain of possibilities between cameras and dancers in the process of making or developing material as a dramaturgical inquest.

The project contributions may respond to the dance academic environment, or have further impact on areas I cannot yet identify. When I reflect on my research interests, I consider that they may continue to apply cameras to decision-making. They need not apply only to dance. I recognise that throughout, I was most interested in approach, in methods of dramaturgical discoveries. I did not aim to make an industry-supported piece or to inspire dancers to consider 'new' ways of moving, away from their tendencies or physical habits. My interests are diverse. I have intentions, they shift, they manoeuvre, they resemble where I began, they are looking for the 'new.'

"*Where to next?*" in this regard, opens my auto-narrative, one in which the candidate in her final stages reflects. In asking myself what I will do in studio with these 'findings,' I will return to initial experiments that I conducted in performance capture. However, instead of the studio, I will take the *camera-dancer* and all that this implies into a motion capture suite. I am interested in how these initial experiments might translate with dancers in the suite determining their own capture-choices or options. However, I am aware that testing the dancer decision-making process alongside performance capture technology is expensive. The challenge here is in combining performance capture technologies with less expensive handheld, lightweight cameras. With cameras in hand, dancers can make compositional considerations while wearing motion capture suits that limit their movement possibilities.[501] The limitations of capture capability in wearing suits and sensors remain to a large extent. However, accessible recording devices can assist dancers in approaches to finding movement vocabularies, or developing sequences of movement, in processes of development.[502] One proposition would be to apply an augmented variation of the *camera-dancer* approach. It is rich in durational options and can find the 'new' from within the present (the actual from the virtual).

501 Not only does the actual suit worn, restrict range of movement, but the markers on the suit need to remain untouched or manipulated in the act of performance capture.

502 The video camera, monitor and projection screen are referred to as "immaterial" technologies by Salter (2010), 247.

The *camera-dancer* proposes ways in which performance capture can turn to accessible technology as an instrument to foster interaction with the making process.

I propose to continue to apply my findings and my reflections to further research, as a contribution to the research environment in a few areas of research: one is that of pedagogical approaches not only to teaching dance, to facilitating improvisation in dance studies but also in the making of works or in the making of screendance. The camera as a reflective tool is also one I see as applicable to my teaching practice outside of dance subjects, where the camera in the hand of the student from their perspective has potential as a reflective tool and as a catalyst for their learning. I have also begun a collaborative research project on the role that the camera can play in improvisation with a live feed to and from a performance capture studio and a studio with dancers improvising with a camera. The live feed responds to the performance capture footage in a feedback cycle between two studios and four dancers, simultaneously. I want to respond to the inevitable intrigue towards filmic choices that was apparent particularly in *Bound Together* process iterations. I wish, to make a screendance piece through similar task prompts would be yet another task iteration with the outcome, we repeatedly avoided.

I wrote about and summarized my PhD research as being dramaturgical and emergent and between March and April 2014, I experienced a new emergent response, not only my own, but also that of the research collaborators regarding the capacity of the camera-in-hand to ask questions stimulated by a Bergsonian concept of the 'new.' The new is not in search of a different or better way of making material but it asks that we allow for any possibility to take us on a trajectory, as in a dramaturgical process, where one question provides an alternate insight as opposed to a new discovery.

As an 'outcome,' the written exegesis may be more direct than the presentation, regarding the rigorous stages of studio research. I cannot replicate a processes integrity in a presentational manner – staying true to the process between 2010 and 2014. In the lecture demonstration format there are characteristics that come into play that are not at all issues that are integral to our improvisational process and are variables that were presented, but within a research project that professed not to give weight to variables such as costume or music. I still struggle to support myself and other practitioner researchers

in how to 'present' a creative process. There is no format that compliments the process emphasis, as much as the written process, but in exhibiting experiential moments that we experienced. If nothing else, my preparation for the practical component reiterated to me that this process is emergent and that in its duration, it has a trajectory from March and April 2014 workshops that again would not have happened without my opportunity to prepare the practical examination.

**A Final Word**

The result of this creative process was that my thinking altered conclusively. I'd go so far as to say that through the life of the project I was changed as a researcher, facilitator, dancer and choreographer. My relationship to my praxis was strengthened cumulatively. I was charged by reflections on practice that led to further theoretical inquisitiveness in a manner that shaped my studio approach as if 'dancing in studio' were new to me. The practice of collaborating on dramaturgical inquiry, with dancers who sometimes were part of a stage for ten days, and dancers who at other times were committed to workshopping for 18 months, will be repeated. Listening to their contributions and recollections on what they saw with cameras in their hands led me to being invested not only in the camera as an instrument, but in the presence of an instrument in a process, as a potential catalyst for the 'new.' To me my studio approaches feel as if they have changed enormously, but in the words and thoughts and suggestions I pose now, the difference may seem subtle. I am changed, but not different. I want to listen and watch much more, and respond, not on my own, but with a range of collaborators, weaving in and out of my practice along with me.

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# Appendices

*Workshop Stage One:*

**Appendix 1:1**

Camera exercises 9 June 2010
We began with for example: a pinhole camera exercise, camera and camera operator relationship exercise and exercises on cameras angles (long, medium, clos-up and high angle, low angle) and camera moves (boom, pan, roll, truck, dolly tilt).

In the **pinhole exercise** we were guided by a cameraperson behind us, so we had the support. This released us and let us feel like we could move safely in the space as dancers, with a range of motion possibilities. The pinhole forced us to see through our own frame. We talked about the act that we felt privileged to see only a small section or a moment as opposed to the whole stage, with dance everywhere, catching our eye and begging for our attention. **The privileged position** we referred to was that of detail, of the unexpected, of a close-up in that moment. (Consider frame composition, positive and negative space).

How the camera movement for example a pan or a dolly can be aligned with qualities of movement such as flow, time, and even pathways, body parts etc…. I still also feel that there's a lot of scope for concepts like the tripod, counterbalance or counter pull and focal point, within camera angles and camera moves exercises.

**Appendix 1:2**

I experienced this as a dancer only allowing what I determined, or when I determined to be shot in the frame. The other collaborators wrote these responses.

> *L: I thought more about how I would look to an audience member when choreographing with the camera instead of choreographing the camera to incorporate the best possible shots and pathways. It needed to be simpler so that 'gems' could be seen.*

*B: I didn't like (the) set paths. I like structure to film, but not a total set piece. The camera should sometimes be able to choose what to film.*

*A: The dancers are chasing the camera – (there is a) power shift.*

*M: When I choreographed my camera I looked through the lens; not really thinking about me and what I looked like, but what the frame looked like. Therefore I think my camera movements were very clear and had very clear pathways, which could possibly be learnt by watching.*

As a group, we preferred the opportunity to be free with the camera and to choose what to shoot in the moment, not determined by a set pathway. This therefore freed the camera but made the dancer more vulnerable to being shot at any time, eliminating A's observation of the dancer chasing the camera; the dancer may as a response, evade the camera.

In summary our discussions as a group surrounded the 'power of the camera' and passing the 'power of the camera' on to the 'power of the mover.'

Issues of power and control from one discussion (initiated by a dancer) surrounded the need for the image to be perfect. The dancer was self-conscious of being technically inadequate. This dominated the dancers' decisions. She felt a freedom when she could choreograph the camera and then the dancers were the ones who had to work hard at moving in or out of the frame. This is when the power shifted and the dancers were the ones who had control and could manipulate what the camera documented. In this way, the improvisation became playful and manipulative.

**Appendix 1:3**

*A: I see the dancers sometimes facilitating the capturing of negative space, while other times they made it challenging for the camera people.*

*N: The camera is all about 'looking at' whether it is fixed, moving, participating, being passed, shaken, slid, and choreographed. No matter what the camera does or where it is, it is looking. I think I will 'look' at different things when I view my work. Look for different angles, different shapes, and spaces. For example – I do not look at the negative space when I am choreographing. Somehow using the camera and hunting the negative space gave the space more energy.*

**Appendix 1:4**

*B: The Bound Together videos felt like a choreography more for the camera and camera people. The dancers looked like people who manipulated/interpreted or played. Having a clear path for the cameras worked well as it was very predictable in a good way.*

*L: As a watcher I like trusting the camera people to catch things on the camera that they like, then watching it. As a dancer I liked the semi-strictness of the movement but being able to adapt it.*

*M: Watching the two cameras' footage was so interesting and stimulating. Seeing two angles or two sides or two different parts of a body at the same time was interesting and stimulating to watch. Slightly out of sync but the echo was interesting and added to the viewing of the footage.*

**Appendix 1:5**

*A: Now the energy is being directed towards the camera's attention. Some interesting movement vocabulary and relationships (between dancers) are being created because of the fixed vertical presence of the camera.*

*L: The camera was limited, therefore our movement was limited. There was a lot of pressure to keep movement interesting because the camera was always watching.*

*M: Seeing bird's eye gave us a chance to see what we wouldn't usually see and a perspective which we were not familiar with. (It was) so fun to dance and equally interesting to watch. (Our) body parts (were) framing.*

**Appendix 1:6**

*A: In viewing the documentation (of this task) I see parts of people in frames. I see the camera trying to find people – trying to find interesting things to capture. I see depth and dimensions in movements. I see consistency in the way the camera moves – cohesiveness. There's a sense of exploration (which) mirrors our experience as dancers. (In viewing the live) I see the camera participating in the dance rather than watching it. The camera makes the bodies seem more 'body-like' – you have a heightened awareness of the body.*

*M: High angles distort shapes in a good way, close-ups and foreground/background – very effective. I think more abstract and interesting angles were captured when dancers were dancing with the camera – maybe because they weren't thinking and manipulating what they were capturing as much. The camera manipulates what we focus on.*

**Appendix 1:7**

Debrief prompts 15 June 2010

1. How would you use our experiments in a future process? When or where would you use some of these approaches, in any format imaginable?

2. What relationship did you have with the camera on day one, and how did this differ from your relationship after the past few days?

3. What was the most curious discovery you made while moving with the camera, as well as watching the footage? Are these experiences connected or not?

4. What happens when you see your footage on the screen?

5. What issues that we have experienced, discussed or that you have written about, have the most impact on you at this stage?

Final written responses from collaborators initiated in prompts and written in the journal they kept throughout the process, June 2010:

*N: The camera became us in the last few days – enabling us to become the camera. It really was another dancer – we made it so. So we influenced it – choreographed it, manipulated it as we would a dancer.*

*L: It sparked many thoughts about how to work with cameras to improve my choreographic process – as a 'tool.' I was never 'scared' of using the camera; however, I didn't know to what extent a camera could help or be interesting to watch – I have always thought of it as a documenter – that's all.*

*A: My first impressions… I loved finding new ways to connect and interact with people; it was so refreshing to 'be' with people in different ways. I didn't really notice the presence of the camera until I held it in my own hands and had to move with it because I had to find a way to negotiate my relationship with the camera so that I could maintain the essence of the movements while making sure the camera was capturing 'something.'*

*M: I am most definitely going to use the techniques in improvisation and camera use in my outside work.*

*N: The camera pans – so does the audience.*

Following our *Workshop Stage One* process we noted that in the future this could be a possible approach:
The idea arose today to separate members of the group into two sub-groups following the playing of games (new ones or re-trials of several of the already-invented games). One sub-group will reflect on the real-time experience of having just danced the dance (or having just played the game) -- what did it feel like, what did you notice, what did you discover about yourself being with and for others, and what is next?

The other group will watch the taped footage of the just-played game and consider on the basis of what the camera(s) have

recorded what may come next. In this case, because the camera cannot feel things, and because the camera can see what everyone is doing and not just focus in on what it alone is doing, the input that will lead to suggestions for what is next is very different from the input to be used by the group members who draw only upon personal memory.

***Workshop Stage Two:***

**Appendix 2:1**

Journal reflections 22 December 2010. After two weeks of workshopping with A as dramaturg and dancers I wrote:

> *I am allowing my interests in contemporary, accessible technology as a form of capturing movement, to ignite my curiosities around moving dancers, manipulating the frame, manipulating perspectives and time based on themes within Vertov's film and writings.*
>
> *I frame this project under dance dramaturgy as a research method we can return to as a through line. Our practice is not separated from the research process, one of inquiry, and finding solutions to answers, which ignite new questions. Dance dramaturgy is part of what makes us holistic as dancers, choreographers, researchers, makers, none of which are isolated titles.*
>
> *The camera has played a big role in our process so far, but the movie (The Man with the Movie Camera) has not.*
>
> *In regards to the camera, we returned to some basic exercises I see as coming from queries of dancer as camera – dancers moving in rigorous manner with the camera, as part of the action, not isolated from the moving dancers. The dancers play as dancers, camera operators, camera assistants and one or two cameras rotate in the space merely shooting according to the camera operator's improvisations with camera on hand or on body.*
>
> *Conceptually, I still want to experiment: with breaking the frame, interacting with live and digital moments in a combination of live, digital and the two combined – working against or with each other, as discovered in the previous stage.*

**Studio workshops:** First we began by making movement vocabulary through improvisations with the camera using the camera as a documenter in showing or revealing what occurred in the live improvisation, for re-consideration.
They wanted to see what each card order had determined to get an overall feel for the quality of the piece. Then they wanted to conceptually place pieces in an order that worked with the experience of the order within the larger 'feel' of the piece.

First: I gave them an improvisation task as a group. Out of this they created a repeatable solo phrase that later could be picked up and integrated by others into their own solo phrases. We shot these wide and handheld.

Second: I got them to all look at all the documentation of what they created. I directed them to go back and forth into the space (moving between looking at the footage on my laptop and going back and dancing). They were asked to integrate material from other dancers' phrases whenever they saw something from the improvisation that interested them. The result was that intermittently they would look at the documentation, then go and experiment, then come back and look to keep developing material. No one saw all of the footage, as they would stay to view and then go try, and come back after moving to view, once again; moving, doing, revising and re-constructing.

Third: They worked on developing their solo material by doing the initial improvisation as well as seeing sections of the documented improvisation. Then I shot each of these variations individually, medium shot handheld following them through the space. This documentation captured their repeatable phrases that they had developed from chosen material both experienced and viewed.

Fourth: We all looked at this footage, then they went back in the space and we collectively identified the strongest moments in each of the phrases that they would repeat. Meanwhile the other dancers learned their own augmented version (taking material and making it theirs) from each of these phrases. This was achieved through repetition – emphasising that they make the material their own.

Fifth: I shot all of their phrases in a group formation experimenting with principles of spacing that I requested while

watching them develop it for themselves. I looked for pathways and relationships through the viewfinder and captured this stage on camera. Each solo phrase, with all dancers repeating it, was shot again by moving the camera around them from the back, front and side, alternating levels.

Sixth: I had them watch this final capture-creation, make notes on what they saw (compositionally), and consider where we would go next in our rehearsal.

**Rehearsal 2: 27 May**

First: Applying camera as documenter using playback function: I showed them the footage that was shot back-to-back one piece to the next, from the previous rehearsal. They were asked while watching, to identify what they thought worked compositionally or structurally and what the camera told them. Their most dominant response was: *when watching the footage – the camera direction that it was shot in (profile) – helped the dancers and choreographers see, retrospectively when the facing and spacing of that section had more impact*. So we shaped the facing and spacing of the live choreography to suit what the camera revealed as compositionally dynamic.

Second: We wanted to begin determining an order so we took cue cards with headings for their solo phrases on them, laid them out and created five order variations. They decided the order of the phrases between seeing this process live and shooting and viewing. We shot this order and agreed to view and critique it in the next rehearsal.

This process worked for some, not for others. One response from a dancer stated that she wanted to feel an organic order in her body – what worked from the experience, not from seeing the larger picture (documented variations). Others responded more from a choreographic perspective.

A's criticism on using the camera this way was that to look at the footage one was criticising the camera, what was shot, how it was shot experiencing the material and making decisions based on the physical act of doing, repeating and shaping from a 'felt' perspective. She suggested that this documentation and doing loop may be something that really doesn't work for

dancers. In the same critique she recognised that if the choreographer wanted to create the piece more conceptually, looking at spatial relationships or timing, they would need to take a step back, that viewing first was more useful.

X thought that while ordering the sections we already had, it was possible to augment and see possible transitions by viewing the footage, without actually trying them. She came up with the card order, or the piece order based on viewing all variations and trying each solo phrase repeatedly. She sees that there isn't a distinction between choreographers and dancers and what they need or what the camera can give them. The conceptual can be better achieved by watching the footage and seeing what is there, as documented.

K said she would construct from what she identified as a choreographer's perspective by watching it first then after doing that – go back and get it into the body – try that – then if it doesn't feel right in the body – go back to viewing. She wanted to see what looks good, and getting the dancers to work around what looks good and then what feels right.

G suggested that we danced too many variations back to back. By doing them quickly like that, you do have to know what feels more natural. But then, she felt that it is the viewer's perspective that counts, so a method of going back and forth between doing and then viewing would be most effective. See what works first, then go back and feel if it works in our bodies.

**Rehearsal 3-5: 15-17 June**

I introduced the camera as instigator.

First: All dancers viewed the first order, and then danced to see how it felt. We did this for all five variations, one for each dancer. They decided what felt best on their bodies as opposed to looking at what was compositionally favourable. This determined the order of the phrases. After we created an order, we decided on transitions that would link the orders, without too much intervention. My objective now was to integrate the role of J as camera-operator.

**Appendix 2:2**

J didn't like this approach. She didn't want to dance this through the space, she preferred to watch it from a proscenium perspective and draw or sketch frames she wanted to capture (a rough non-narrative storyboard). So I allowed her to take her footage home (what she had shot in the improvisations). She viewed the footage finding moments of interest, giving herself reflective time to make decisions, as opposed to making immediate decisions in studio. Her considered response was beautiful, playful, dynamic; and as a cast, we took her lead based on the 'choreography of her camera.'

Third: In the next rehearsal (16 June) she slowly moved her way through the space having identified pillar moments we called 'framed' moments that she named according to their gestural or shape-based outcome. She slowly made her way from one pillar to the next as we collectively decided what she would do to get from one to the next, how quickly she needed to move thereby determining her pathway and her tempo. For rapid transitions, she often ran or travelled mirroring a motif of the dancers. For slower transitions she often rolled or hovered on the ground.

From there we set how she would 'frame' dancers entering and exiting her shot.[503] Conceptually we wanted to work with the camera guiding or leading the eye of the viewer. The camera-operator navigated through the space either by pushing or pulling the action.

**Appendix 2:3**

**Rehearsals 6-8: 22-24 June**

Dancers had been responding that shooting and dancing their vocabulary was one of the most challenging aspects of working with this concept. I intentionally asked that dancers 'shoot' as camera-operators, as a priority over 'dancing' their phrases in the space. Eventually they were much more conscious of what they were shooting, more conscious of how and what to shoot. This made them feel more isolated from the dance vocabulary, outside of what was happening and as if they weren't 'dancing' but moving through the space as camera-operators (only).

Below are some paraphrased thoughts from the dancers, immediately following an improvisation where we played with duets of bound together cameras with two camera-operators shooting four dancers.

503 There were moments where she anticipated the dancer moving into the frame. She either accelerated to get to a space and contextualise the frame with a dancer that was already there, waiting for another to push through the frame; or she accelerated to an empty frame for the dancer to fill. Then she often followed them once captured, then dropped them as a subject, to pick up on another.

K stated that it was satisfying as a dancer to be working off these bound cameras, where you were really interacting. It changed your movement and where you were in the space. K stated that it added a really cool dimension to it – you formed new relationships, out of necessity or play. It was highlighted by the Thera-Band as an object in the space that you must work with. Her movement changed as a result. She went under or over the Thera-Band as an obstruction, more than she evaded the frame or intentionally placed herself in the frame.

So I asked the dancers to interact more with the Thera-Band and duet cameras, so that the task consciously developed a more enhanced relationship with this object in the space: c*hange your pathways, your movement, your relationship to be enhanced BECAUSE there are Thera-Bands and cameras in the space.*

I noticed the dancers being more responsive to this object, pushing some of their vocabulary. I noticed more prominently that G and E, as duet operators were much more conscious of each other, shot each other, pushed and pulled each other in the space so that they had a mini camera battle. This wasn't determined by one camera in the space but the relationship that both cameras had with each other. They were shooting each other (documenting the documenter). They were competing with each other. It highlighted or increased the nature of their aggressive duet dynamic, less compromising, more of a battle. They really pushed through the space a lot more, playing with my direction for them to challenge the two in opposition. This informed our rhythm, timing, spacing and pathways in this moment.

G lost track of what her pathway was, she got caught up in the battle component of the task. G really liked this version of *Bound Together* because she was inside the movement that she already knew. They had been creating this vocabulary for the past three weeks of rehearsals. We set their pathways and relationships so that documenting it from the inside was satisfying, enjoyable, to be able to anticipate what they wanted to capture and that being fun and battle-like, pushed the challenge. She was pushed, challenged.

E found this quite challenging because she couldn't keep track of where she was 'normally' in the sequence, and where she was in the improvisation. What she loved about that was that it felt like she was that much more engaged, more present. It

kept the experience fresh and in the moment because they had to make split decisions the whole time. They responded with questions that drove them:

*Where am I going to be?*

*What's the other person doing?*

*What am I usually doing?*

*Who do I want to get (capture)?*

*What do I want to get (capture)?*

*What angle am I at?... on the floor?... so many considerations… am I going to bang into someone?*

For G not dancing (as camera-operator), made the capture improvisation a lot easier. When she was trying to capture and keep as much of her vocabulary (based on the original) it was harder – but it was interesting, in a different way. It was a new way of working.

**20 September**

We decided that this iteration of *Bound Together* was a piece to play with regarding multiple cameras shooting from the perspective of the dancer as mover and camera-operator. The editing of this piece was essential in that I wanted projections of all of the dancers doing the final piece all together – that in the live work was only ever seen once, right at the very end. But this section where all of the dancers finally do the entire sequence at the end was going to be the only section that had no projections simultaneously. I wanted the viewer to recognise that we've been shooting the accumulation of all of the phrases over the duration of the piece and by the time we finally saw the full accumulation – the live took over.

I also wanted to highlight the concept of the camera-operator played by J. She repeated her solo over seven minutes – over and over. The first time we saw her solo live, the full piece with all dancers was being projected. This referenced the live and digital bodies having a direct impact on each other and the occupation of space by invisible 'live' dancers represented only through projections. She was shooing the invisible dancers, but they were visible as one-dimensional screened performers.

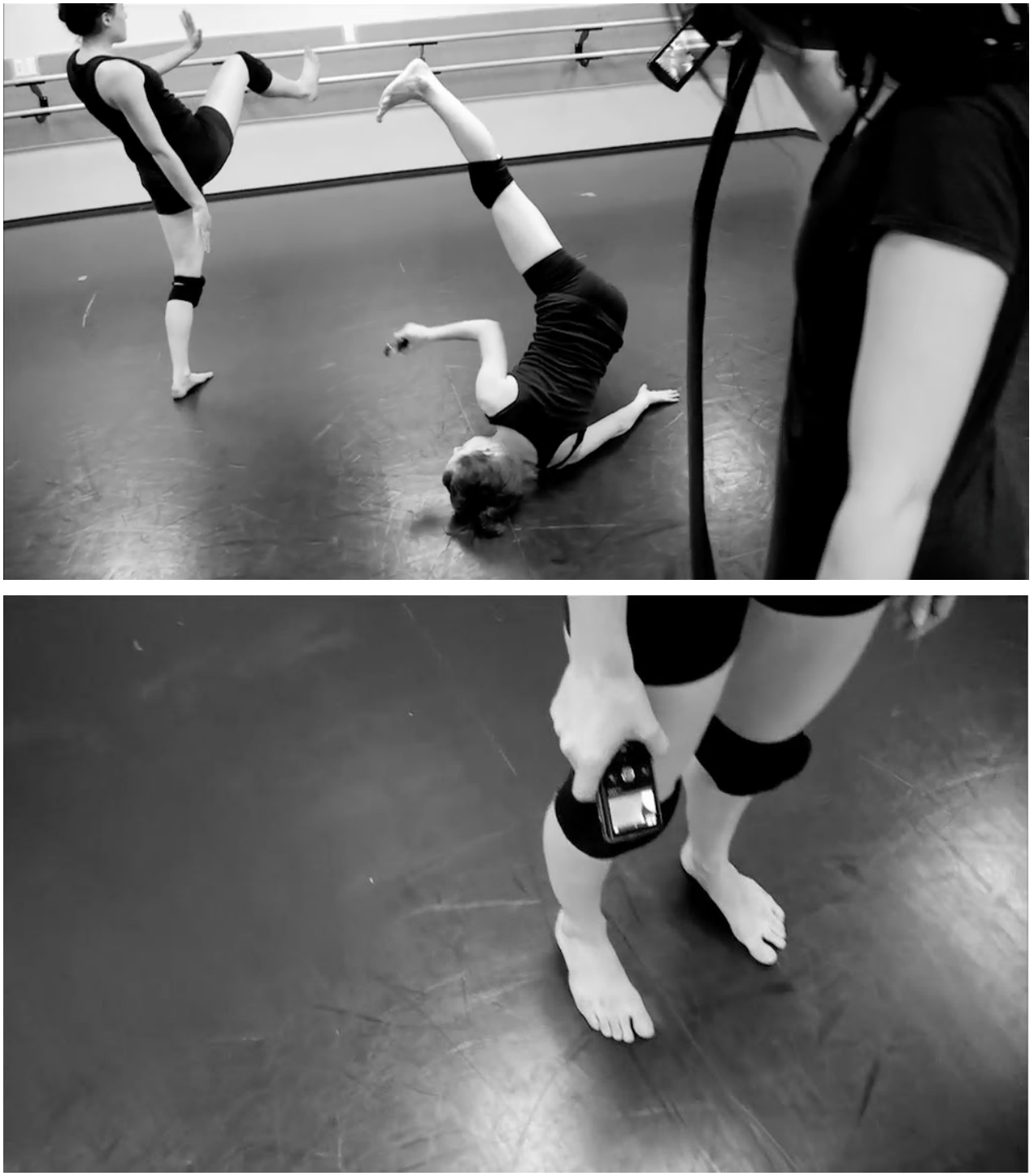


*Fig. 14.*

*Workshop Stage Three*

**Appendix 3:1**

We began round table, discussing Potential exercises, Summaries of previous workshops, Opinions that determine what to experiment with next and Cumulative responses. The section below outlines how the discussion unraveled and how we "thematically"(highlights) planned how to structure our improvisations based on this discussion as a point of departure. We all contributed to this dialogue as presented below.

D , K, E, and J's cumulative responses to the question *"where to next with Bound Together*?"

17 May – 30 July 2012

Potential Exercises / Approaches

Summaries

Opinions

Cumulative responses

Tasks

_____

Try with 3 ops and 12 dancers

D: one camera attached (waist) to you – and at the same time you are holding a hand held camera, so that you can see what you are shooting so you are making decisions in the moment so you are determining what you do in movement because you are holding and dancer must look through the viewfinder. Both hands busy, eyes on viewfinder

E: six dancers and each one has two cameras, so you have two versions each.
Or you just have in pairs – one person filming the dancer who is moving and that dancer is also holding a camera shooting themselves – both leaders and both followers and it is an action reaction format. Camera wars.

B:  Four cameras and two cameras and two of those cameras are bound, but two are free – Thera-Bands, four cameras so it is double bound.

K: You can have all four bound, like a prism – this alludes to the motion capture way of recording.  One dancer is stuck inside prism.

D: THE motion capture way (infrared cameras peripherally capturing central action).  A dancer has to be in contact with the Thera-Bands –

J: idea to have 3 camera ops and 12 dancers improvising, or dancers with set movement pathways and camera ops allowed to improvise – rehearse them separately then they come together (as a possibility), then retrospectively view footage and make new choices…
E: Attach the Thera-Band to a part of the body – then you have a camera bound and the dancer has to stay closer to the Thera-Band, this would limit your movement.

In summary:
1.  Where we have the camera and what we see in the moment determining what we dance based on immediate feedback
2.  The presence of the bound cameras determines where and how we move which dictates what the camera sees.

D: Seeing the whole *Bound Together* as a bird's eye view – so we see them all carved in the space, even putting the camera on the tripod and shooting wide – or worm's eye and bird's eye view would be very satisfying.
This could be a floor sequence – it could be shot from both worm's eye and bird's eye. If we shot birds eye – the three operators could have movement vocab that you only see in the live, that they do while they are shooting the "invisible dancers" (12 dancers in a shoot).

E: To go back to something traditional (still frame) that shows you what we are doing….

K: One fixed source, a camera on a tripod and then one camera attached that moves around, so there is one stationery camera and one moving. The dancer is without a camera, the "dancer as tripod" shoots. We tried this in multiple variations that cumulatively altered based on immediate viewing of footage between each variation.

D: The dancers are very mobile, and then the operator is mobile

E: This would be interesting to dance – and the stationery dancer could either emphasize the framing of the material or the emphasis be on the movement – you could have a person holding the tripod or sitting under the tripod – and then the moving camera would pull away from it. THERE WOULD BE MORE COMPOSITION AROUND DEPTH OF FIELD.

K: You could have one person with a camera, then the other person would just be attached – so there's still only one camera documenting the movement – this goes back to action reaction or lead follow. For me as a dancer this would be easier: in the audition we had to roam the space in partners and we worked from an image to think of – whereas if I am just a film person I could just focus on that alone –

D: Having the camera on you makes you more aware of presence in the space, you perform less for yourself, and more for an audience so to speak, and what others are going to see of what you did.

K: In an experimental setting – having a camera as more of a subtle role first – it is easier – if you bring the camera in later in the process, it is more liberating. On 24/05 K disagrees with her initial remark, based on exercises with three camera ops bound on 17 May. If it's an improvisation task, the camera is fine and doesn't restrict.

E: If you have the camera right away and later you bring the camera in – it then changes the mood and tone.

D: The gems come in when you don't have someone watching you.

K: It depends on where the camera is seeing you from – it makes the movement look so different.

K: can we create movement and then see how we can change the movement, so we see perspective, and then the framing, then zoom in and out.. this is a luxury.

E: What works on video doesn't necessarily work live –

K: We would have to have retrospective viewing. Then return back to the material to see how we would change it. We started this immediate viewing of footage to determine where to go next in our investigations today 24 May.

D: We would have a BT version that we knew for shooting – to be screened – then separate live version that would change our facings or timing or quality… so then what you see on film isn't quite what you see live – it's slightly different – it is deliberate – goes back to interval theory -

Summary ideas:

D: Mover manipulating the camera person -so the dancer actually moves you because you have a camera in your hand. Then it's movement that wouldn't happen without the camera.

K: do you want the video to accentuate the dance and the other way around – you could go both ways.

17 May

1. THREE CAMERAS – ROTATE THE PERSON IN THE MIDDLE CHANGES: WE USE ONE PHRASE – 16 COUNTS – WE CAN AUGMENT IT

24 May

2. THE FIXED CAMERA AND ONE CAMERA – ONE FOCUS A) CINEMATOGRAPHERS PERSPECTIVE B) DANCERS' PERSPECTIVE

7 June

Continue with one camera operator bound by being a stationary camera and two dancers tied to her – dancing in and out of the frame.

Start playing with 3 camera operators with multiple dancers in the space. The dancers would have a set pathway and the camera ops would be the ones to weave in and out of their space with specific requirements.

30 July

Take 1 "Cutting the frame"

D must keep E in the frame

K is cutting the frame, through either camera

E role is to shoot the documenter

D has to be a fixed point

Take 2 "Cutting the frame"

E camera determines her vocabulary: what she sees in the frame should determine what she shoots, what she shot was determined by dynamics, if E was shooting that she followed that dynamic, and the second one was the band determined her vocab. E in this one is manipulating camera as dancer, so she moves it, it can be a partner nearby and it can be far away, it is its own person.

D is still shooting E, but mid-level so D we are choreographing your camera: tilt, pan, revolve.

K same task to cut the frame

Take 3
K keep the same task – to cut the frame: develop your vocabulary (more deliberate to cut the frame), more range in your movement quality.
E given the parameters of: camera as dancer is going to zoom, camera pan and camera is going to hold on a close up
D camera tilt, pan, freeze and revolve slowly.
Next task is to choreograph the camera pathway.

**Appendix 3:2**
The following are notes that I took when working with Edmonton, Alberta Canada dancers in the first few days of setting our camera as dancer relationship, as dancers were becoming more familiar with the camera in the space:

After our first improvisation with four dancers moving in the space and two dancers holding cameras bound together, these were some of the responses:

- Smaller shots, closer to the subject work, highlights detail that we knew was there but could not see was accentuated by the camera capture.
- Shooting with the mirror in the studio as a second generation of image play, created another layer of what is real and what is an illusion, something they felt the camera was playing with.
- Referencing the camera operator and the shooting process worked. This also altered the camera as dancer with the two being shown as connected.
- We coined the phrase 'cut through the frame' where dancers would enter as an abstraction and their actions would be segmented, cutting foreground and background with the entrance of their bodies slicing the frame.
- We agreed that we didn't like manually manipulating shot types but rather playing with the spacing of a dancer in relationship to the camera being physically closer to the camera or further away in the case of the close-up and wide-shot capture.

- The two bound together cameras worked when they were moving in different directions, bound but apart.
- We liked a camera shooting a moment and then the other camera coming in to shoot that same moment so there's an illusion of delay.
- One camera close-up and the other camera wide.

By day two of the intensive we were shooting and watching repeatedly, one after the other, multiple times. This was when we found that we became very critical of what worked compositionally, not from a vocabulary perspective but from a framing perspective. It's as if we realised that the small frame being filled had so many more rules for compositional considerations than the larger stage does, with its dancers lost in the large space.
I had the dancers repeatedly, verbally call out what worked while they were watching their recorded improvisations, two cameras bound together – this was what they said:

- Fill the frame right away, don't have the camera search around for what it wants to shoot, find it and stay with it.
- Tilts and upside down shots work.
- Reference the maker (camera operator).
- Cutting the frame.
- Two cameras on different levels works.
- Less in the frame is stronger.
- Like having one frame, one camera occupied and the other camera vacant, or more vacant; the contrast in use of space works.
- Negative space is satisfying.
- With larger numbers of dancers, nice having at least four dancers moving in the space so there are more subjects to shoot.
- Shoot less of the studio space and more of the dancers, capturing their heads down as opposed to their feet up.

As a summary to this larger discussion, shooting, re-doing process I asked dancers to make deliberate choices as movers and camera-operators based on these responses.
The dancers had to make fewer adjustments whereas the operators made more; the vocabulary didn't change much, it was

the compositional considerations that developed.
The dancers also commented repeatedly on how hard they found it to both capture and dance at once. It was hard for them to be behind the camera and dance, they found they needed to focus on just how and what they were capturing.

What I have reflected on since this process occurred is as follows:

1. I needed to do a greater historical and contextual scope on silent cinema and how this form and dance have so many parallels, and the capturing of dance in this manner as a reflection of considerations on what works in silent cinema: movement as subject.
2. I needed to have a faster turnaround with my footage being accessible for dancers to use so we were not only responding to footage as it is in the viewfinder immediately following the shoot, but we needed to play with the footage edited, as a way of informing the movement vocabulary to the next stage.
3. I wanted the dancers to have a lot more input than they had in previous works, on what is shot, how it is shot and screened; as they did in this process.

**Appendix 3:3**

**22 June 2012:**

**Focus group conducted in Edmonton, Alberta Canada**

These are summary responses, amalgamating multiple participant voices, sometimes represented as individual voices - not verbatim.

**Do you think there is a difference in the making process when the camera is present?**

*Yes it makes you more aware of your surroundings – aware of the space and how you're using space behind and in front of the camera. It's like it happens in 3D. The camera can go places your eyes can't go.*

*You are aware that someone is watching you – you are more aware of how you are perceived, as if you always have an audience or a viewer.*

*If you use it to show footage in a show – it's a way of increasing the amount of material in the show. It gives you more material because there are different focuses.*

*You can play a lot more with depth of field – from a photographic perspective.*

*The camera operator is the editor because you are making decisions in the moment – so your eye is the editorial eye.*

**When you have the camera in your hand, does it change the way you move or dance?**

A: *I open up my back space a lot. I radiate energy in my back space just for negotiation – logistics. I'd normally not occupy behind me as much. It's like the having eyes everywhere image – you need that sensory awareness – you are trying to capture everywhere.*

Do: *I am trying to watch where I want to go to and how I move because I move toward or away from that. I am consciously trying to frame it while I am going – go on that moment, trying to compose as I go.*

A: *I am composing as I go but I am not thinking about terminology, but just composition – trying to find asymmetrical or something more detailed – or cutting through the frame.*

**Can dancers use cameras as an accessible instrument?**

*Doing multi-disc work is frustrating – one persons' vision wins over the other.*

*Yes because of accessibility of cameras and editing programmes – and we edit it in IMOVIE, as dancers we are in control of it.*

*Mainstream is pulling away from live, they just want to see stuff on their phones – you can't transfer what you've done live into a video – but if that's the only thing that's representing you – whether or not you're trained in it. If you are not trained in it doesn't have to be precious, like in dancer we are not just tricks.*

Al: Y*ou are thinking about something that's not made yet – you are not dictating what your end product is….*

*I liked how we started – being with the camera. It was a great way to start, just to move at first, then move with the camera. This is*

*relatable for a dancer.*

*Having the partner work gets you thinking about the camera being dancer, camera as dancer.*

A: *As a thought – having the camera involved in the process, we always comment on what we see and what works and what didn't - the camera provided an unbiased opinion. You can just let go of it immediately – you see it right after. In the process it is a compositional tool when you are in your work to have a dialogue with what works and what doesn't.*

*You would do – shoot and then look – that would work either if you were going to screen it - or stage it - it has to work.*

**How would you use the camera to inform your making in the future?**

*To show me things I wouldn't see – we don't have to make this complicated because there is so much going on when you make work.*

*You have your movement – and what you think it looks like – the camera totally changes all that.*

Je: *I think I am in a place in my life – I see the everyday things as moving image. This approach works for me.*

Do: *I see moments in time – you just capture that moment –then it is gone. It will never be there that way again ever.*

An: *In another process we tried to use the head camera on my head. I would like to see the perspective if it was shot from the head or shoulder – just to see how fast it moved – not necessarily show it to anyone else. I like intensity and powerful movement – I would like to see if it did something to my choreography.*

**How would you describe or summarise the stages of the process you just experienced?**

*We worked with the dancer as camera; establishing the movement: trying to embody being dancer as camera.*

*Then we progressed into generating material just being material, without the camera as an influence. Then we developed camera-generated material through/with our material we made without the camera.*

*Then we responded to our footage (the edited version) – and we developed more vocabulary in contrast to what we saw (for example: with more frenetic dancing – when video is legato.)*

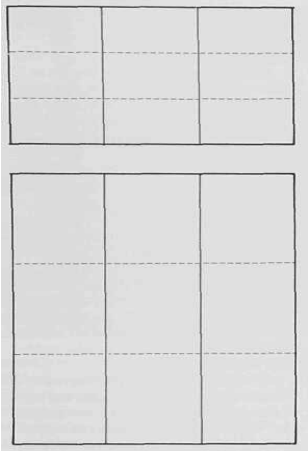
*In the end we took all those elements along the way (in the process) and made a short piece over four days of workshopping all together. It is all in the final piece (we see the process in the piece):*

- *we have dancer as camera*
- *live dance informed by the footage*
- *live dance that is just live*
- *and our relationship to the camera and each other.*

*The steps with the camera were integral to the product - even when we did tasks, then didn't use them. Having the camera in the space also informed the vocabulary.*

Back into my process in New Zealand, we began by integrating zones in the frame. We collectively decided that framing and zones in the frame would be our focus from this point onward.

Nine zones in the frame



Once we determined their pathways we choreographed their levels and the timing of their moves in each frame and moving to the next frame. This also manipulated the Thera-Band so that resistance and relationship occurred. After looking through the viewfinder for the strongest choices, we determined where and how the cameras would travel and what zones they would capture. The soloist had movement vocabulary that came from previous improvisations that she used as capture material for the two operators. To look at the making from a wide perspective, all three movers travelled independently, yet in response to the resistance of the band and the direction of the camera. This was the outcome of all of the cumulative tasks on *Bound Together* with New Zealand dancers.

**Appendix 4:1**

Tasks from each rehearsal were created as prompts though determining initial improvisational tasks and then revising them based on re-viewing footage and reflecting on what we wanted to revise for the next task prompts:

**From rehearsal one: Task 1.2**

1. Viewers in the round, roam and choose where and what to view: the camera can be passed to viewers

2. Bound cameras and dancers alternate by calling “change”

3. “Front” and “back” are called by 2 camera operators

4. Close-up and wide shots are proposed with ‘calling’ or not

5. Dancing operators: Cut the frame

**From rehearsal two: Task 2.2 (danced with footage)**

1. In the round

2. 1 dancer – D

3. 3 cameras
    a. J – films dancer
    b. Z– films what Jane captures
    c. X – films perspective

4. Examiners can request to hold any of the cameras during the task and occupy the intimate space

**From rehearsal three:**

Key concepts developed in task **3.5.2** include camera-dancer perspective, dancing operators as extension of self, including compositional considerations of quality of movement within the frame, and levels as part of perspective.

Based on our critique of the fast moving camera that shoots only the ceiling and the studio floor, we created tasks that emphasized an intimate space between all dancers and dancing operators, and found that we preferred the mid to close-up shots that captured abstractions of ourselves, nuances or spatial invasions with each other, more than the wider, more documentary style of the fast but far away image. Again, we identified that the camera allowed for us to make more limitations for ourselves in our improv conditions.

**From rehearsal four:**

In task four, we entered a more in-depth post-re-view process to ask ourselves "where we would go next?" in an improvisation. We spent much more time re-viewing our footage after each improv, to directly inform variations on the next improv, emergent from our reflections and that in this workshop four weeks into our process, we were most satisfied by returning to the basics: merely task iterations based on camera angles and camera moves and slowing our temporal relationships being much more aware of the space, the frame and our relationships to each other, as both dancers were also dancing operators.

We posed that we consider more stillness. By slowing down the time we took to move – we found that in re-view, we saw things that were not in the frame before the camera movement, or that it follows a subject with a compositional purpose, a pathway and considered timing.