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(IL)LEGITIMATE PERFORMANCE: COPYING, AUTHORSHIP AND THE CANON

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A thesis submitted in fulfilment of the requirements of the
Trinity Laban Conservatoire of Music and Dance for the degree of
Doctor of Philosophy in Creative Practice: Dance

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Abstract

This project explores the practice of copying as a choreographic methodology raising the issue of illegitimacy despite the use of copying by choreographers for the creation of their works. Thus, my intention is to shed more light on various aspects regarding the practice of copying in order to provide a study and initiate a discussion around this issue.

In total this project:

- Situates and contextualises copying as a methodology within dance and performance discourses.
- Identifies and examines the reasons that induced its disavowal as a legitimate choreographic methodology.
- Provides a study in copying as a choreographic methodology both through the creation and analysis of new work as well as through the discussion of other artists' pre-existing works.
- Discusses the role of copying in relation to the establishment of the choreographer as author and to the inclusion of choreographic works in the dance canon.
- Unravels the 'modes' and 'networks' produced through the creation of choreographic works that use copying as a methodology.
- Unpicks the values that copying as a methodology puts forth.

As practice-based research, this project exists both in a written thesis and in artistic practice. The practice includes the production of original video works, included here in the DVDs as well as the presentation of performances, the documentation of which is presented in the appendices.

In support of my practice-based PhD research I submit a written thesis and three pieces of work. The thesis is developed in four chapters:

1) The first chapter touches upon theoretical concepts relating to the analysis of the practice. Thus, it aims to provide a theoretical context of concepts and terms that are later used for the analysis and the discussion of the works in the other three chapters. The main three subject areas discussed here are: copying, the author function and the canon. These constitute the main topics for the next three chapters. In the first chapter, the topics discussed are copying as a creative tool in dance and the issue of copyrights, the emergence of the choreographer as author and the writing of history. The analysis of the practical works is discussed separately in chapters 2, 3 and 4.

2) The second chapter discusses copying as a methodology asking which are the values expressed through copying. Acknowledging the rising importance of video and copying mechanisms proposes copying-via-video as a tool of access to knowledge and looks further into the potentials of this methodology. It also proposes the idea of the 'poor copy' to discuss the values that this methodology puts forth. The main works discussed here are: *Rosas danst Rosas* (1997) by Anne Teresa De Keersmaecker, *Repeat After Me* (2008) by Martin Nachbar and *Frauen danst Frauen* (2011) by Stella Dimitrakopoulou.

3) Acknowledging copying as an integral part for the creation of a signature, the third chapter discusses whether it can also become a tool for its rupture. Here copying is proposed as a useful tool in a contemporary choreographers toolbox to disrupt a choreographer's status as author-genius. More specifically, remix is discussed as a creative methodology and a critical tool that leads to authorship as a mode of performance within an artistic network. The main works discussed are: *The last*

performance (a lecture) (2004) by Jérôme Bel and *The last lecture (a performance)* (2011/2016) by Stella Dimitrakopoulou.

4) Having linked copying to the creation of value, to the circulation of dance works within the market and to canonisation; the fourth chapter questions whether copying can also be a tool for the rupture of the canon. Copying is an integral methodology for the formation of a canon, therefore also for the legitimisation of a work. Through the works *Trio A* (1966) by Yvonne Rainer and *without respect but with love* (2012 / 2015) by Stella Dimitrakopoulou, this chapter examines how copying, as part of an illegitimate process, influences the formation of a canon and the attribution of values to propose copying as act of love.

Generally it is argued that copying is not a methodology that produces illegitimate artworks but rather that '(il)legitimacy' is a status externally attributed to an artwork, depending on its position within a historical and artistic context.

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Introduction

This project presents a study on the use of copying as methodology for performance making and as a means for investigating the author function and the canon in dance. As a practice-based research project, it does so both through the presentation of a written analysis and through artistic practice.

Copying, the author function and the canon are particularly interesting subjects for the study of dance as a choreographic practice. This is primarily because the act of copying forms one of the basic principles of dance education. However, this fact is often disavowed in the professional dance scene. Thus, the first question of this research project was: 'why is copying stigmatised within professional dance practices?' In order to answer to this question it was useful to look further into the use copying within dance education and within professional dance practices. Dance steps, formations and dance techniques are possible because of peoples' ability to copy each other's movements. Despite the fact that copying is largely used in education and in arts education, in the professional scene, where innovation and originality are praised, copying is considered as a lowly act. In the arts, this primarily results from the general belief that copying does not contain self-expression, it does not promote individuality nor does it produce authenticity and originality. As art theorist Rosalind Krauss writes in her book *The originality of the Avant-Garde and other Modernist Myths* (1985), 'originality is the valorised term and the other - repetition or copy or reduplication - is discredited' (p. 160). This is to the extent that authorised people, notably teachers in schools or institutions such as record companies in the music industry and brands in commercial industries, often criminalise copying. More recently, copyright laws were also introduced in the fields of dance and performance art. Later on in the first chapter, I discuss the use of copying in dance education, as well as my stance in relation to copyright, providing an analysis of the use of copying as a choreographic methodology. The values that copying as a methodology puts forth are discussed throughout the thesis, acknowledging the significance of the notion of value in this discussion on (il)legitimacy.

Secondly, the root of the word 'copying' is from Old French *copier* (14th century) and from Medieval Latin *copiare* that means 'to transcribe' originally 'to write in plenty'¹. At the same time, the Greek translation of the word copying is *antigraphē* [in Greek: αντιγραφή], which means 'instead of writing'. Considering that copying refers to the

¹ Definitions retrieved from the Online Etymology Dictionary (etymonline.com)

creation of multiples and can stand in the place of writing, it becomes particularly interesting to dance, because of dance's ephemeral nature. The lack of a complete and accurate notation system in dance, and dance's peculiar relation to writing and inscription demands different approaches to copying from those used in other art forms such as the visual arts, literature and music. As a consequence, in the first chapter I discuss the differences and similarities between copying in dance and copying in the visual arts, as well as the notion of choreographic signature. The fact that copying is an integral part for the creation of a signature led me to ask: 'what does a choreographic signature mean?' and 'can copying be a tool for its rupture?'. I further discuss the notion of choreographic signature in the 3rd chapter. Taking into consideration the relationship between copying, signature and authorship, I look into the 'author function', as philosopher Michel Foucault defined the term, and examine it within the dance scene. In his essay *What is an Author?* (1969) Foucault considers the author function to provide a way of controlling discourse that 'performs a certain role with regard to narrative discourse, assuring a classificatory function' (p. 305). The author function is not created by a single individual, it is 'the result of a complex operation', based on 'the connections we make, the traits we establish as pertinent, the continuities we recognise, or the exclusions we practice. All these operations vary according to periods and types of discourse' (p. 308). Based on this understanding of the 'author function', I discuss it further, within the discourse of contemporary dance and performance, in chapter 1 and more extensively in chapter 3. In the 3rd chapter I outline ways that contemporary choreographers deal with the overvaluation of the choreographic signature in the market and their roles as authors. This chapter distinguishes between the understanding of authorship as ownership and the role of the author as genius, to propose an understanding of authorship as a mode of performance that allows dance works to circulate within an artistic network. Moreover, I suggest that these practices provide choreographers with methodologies for a 'graphing' of dance history within their own works and in accordance to the specificities of dance as an art form.

Thirdly, the making of history and the continuation between different choreographic works cannot but be based on copying and the transmission of choreographic knowledge from one generation to another, from one body to another. The reading and writing of history constitutes a type of canon. A canon in dance (or a choreographic canon) is 'a choreographic device or structure in which movements introduced by one dancer are repeated exactly by subsequent dancers in turn'. Canon is also 'a general law, rule, principle, or criterion by which something is judged'.² In this thesis with the

² Definitions retrieved from Oxford Dictionaries (oxforddictionaries.com)

term 'canon' I refer to the latter definition and I argue that, particularly in dance, the establishment of a canon is also based on a 'choreographic canon' that manifests itself through copying. Thus, copying is integral to the formation of a canon and the legitimisation of a work. In the last chapter I question whether and how copying, being part of an illegitimate process, can influence the formation of a canon and the attribution of values. More specifically through the discussion of my own work I try to unpick the questions: 'What can happen to a choreographed work once it undergoes a chain of copies? How much of its matter remains and what disappears?'³ How does the canonisation of a work influence its continuation and transformation? When can we talk about a respectful and a disrespectful copy?' I look further into these enquiries towards the end of chapter 1 and more extensively in chapter 4.

The above three reasons form the core contextual areas within which I locate my dance practice, my theoretical research and my research on the works of other artists and also constitute the content of the final three chapters of my thesis. Thus, the first chapter provides an introduction to the notions used for the discussion of this subject and serves as a contextualisation of this research project. The second chapter discusses copying as methodology in relation to (il)legitimacy. Copying is about the relationship between at least two distinct subjects or objects and the question that occurs is what type of relationship does copying create between them. The last two chapters of the thesis discuss choreographic authorship and canonicity two main issues strongly related to (il)legitimacy in relation to the use of copying in choreography. Copying is an integral part of the creation of a choreographic signature; can it also be a tool for its rupture? In a similar way can copying also be a tool for the rupture of the canon?

The methodology used for the examination of the above-described research questions follows a progressive experimentation with copying as a choreographic tool. Thus in the creation of my first work *Frauen tanzt Frauen* (2011) I explored the simplest form of copying (as mirroring) and applied that on the video *Rosas tanzt Rosas* (1997) made by Anne Teresa De Keersmaecker and Thierry De Mey. I later extended copying to discuss its usage within remix practices. Thus, for the creation of my second piece *The last lecture (a performance)* (2011) I worked with copying and remixing movement and speech using as a model the video *The last performance (a lecture)* (2004) by Jérôme Bel and Aldo Lee. The 3rd and final experiment on the use of copying asked: 'How far from, or how near to, an original work can an illegitimate process of copying,

³ In order to this I discuss the function and status of the work, I do not provide a movement analysis.

bring a dance to?’ Trying to give an answer, I applied a twice-illegitimate process of copying on the video *Trio A* (1978) by Yvonne Rainer and Sally Banes and produced the work *without respect but with love* (2015) which I discuss in the 4th chapter of this thesis.

In the creation of my works I follow a strategy that uses videos as material. My main interest is not screen dance or the possibilities that video technology creates for video dance as an art form. Rather, I acknowledge the importance of video as a means of documentation for dance and as a creative tool that facilitates the copying process. In my work, I use canonical dances made by well-known, already established choreographers and I do not approach the documentation process to save something from perishing. I use choreographers’ most emblematic pieces, their ‘signature’ pieces, to make the point that an important dance cannot escape becoming a copy.

The videos I use, and those I create, can be seen both as documentations and as models. For example:

- For my work *Frauen danst Frauen* (2011) I used the film *Rosas danst Rosas* (1997) made by Thierry De Mey. This work is a film that used the choreography of the live performance *Rosas danst Rosas* (1983) by Anne Teresa De Keersmaeker.
- For my work *The last lecture (a performance)* (2011 / 2016) I used a video of the work *The last performance (a lecture)* (2004) by Jérôme Bel, which was made as a documentation of his lecture *The last performance (a lecture)* (2004) and was presented instead of his performance *The last performance* (1998).
- Finally, I used *Trio A* (1978), a film produced by Sally Banes, which was created as a documentation of Yvonne Rainer’s *Trio A* (1966). This film became the model for my work *without respect but with love* (2015).

Throughout these works, the focus is not on the inability of documentation to record and preserve a live event in the form of documents. Documents are, therefore, given a different function in relation to performances; they become ‘models’. I explicate my use of the term ‘model’ later, when I discuss the use of ‘copying as a learning tool’. Finally, it is important to note that I use video as a means for the creation of a dialogue; videos are tools for continuation, rather than preservation, of the past.

List of the main works discussed in this thesis

In chapter 2:

- i. *Rosas danst Rosas* (1997) a film made by Anne Teresa De Keersmaecker and Thierry De Mey
- ii. *Frauen danst Frauen* (2011) by Stella Dimitrakopoulou
- iii. *Countdown* (2012) by Beyoncé
- iv. *Re: Rosas!* (2012) by Anne Teresa De Keersmaecker
- v. *Repeat After Me* (2008) by Martin Nachbar

In chapter 3:

- i. *The last performance* (1998) by Jérôme Bel
- ii. *The last performance (a lecture)* (2004) by Jérôme Bel. Filmed by Aldo Lee.
- iii. *I am Jérôme Bel* (2008) by The Wooster Group
- iv. *The last lecture (a performance)* (2011) by Stella Dimitrakopoulou
- v. *The last lecture (a performance)* (2016). A film made by Stella Dimitrakopoulou

In chapter 4:

- i. *Trio A* (1966) by Yvonne Rainer
- ii. *Trio A* (1978) by Yvonne Rainer. Produced by Sally Banes.
- iii. *without respect but with love* (the performance) (2013) by Stella Dimitrakopoulou
- iv. *without respect but with love* (2015) by Stella Dimitrakopoulou

CHAPTER 1

Introduction of the main subjects and contextualisation

This chapter discusses the use of copying in the arts and more specifically in dance. Making use of a couple of studies in education, copying is discussed as a learning tool in education and in dance education in order to move into its usage in the dance market, where the focus of my research is placed. This way, I aim to contextualise my practice and to locate my point of view in relation to subject areas associated with copying. These subject areas, also providing possible frameworks for my practice, are: dance education, copyright law, the dance market, authorship, ownership, authenticity, originality and the writing of dance history. All these concepts are relevant to my research but are not equally important and therefore, in this chapter, I justify this claim by providing relevant reasons. The amount of research on each of these areas and the level of engagement with them in the thesis depends on, and varies according to their relevance to my practice.

1.1 Copying as a learning tool

Copying is a primary way of learning for animals and humans. In all different stages of human and animal development, copying is essential to the learning processes within and across species. This is even more apparent particularly in the case of children. The psychologist Mark Nielsen, in his article *Copying Actions and Copying Outcomes: Social Learning Through the Second Year* (2006), argues that children 'attain many of their most important social and cognitive abilities by observing and copying what others do' (p. 555). Copying others is a means of social interaction and is crucial for shaping social relationships (p. 265).

In his study, Nielsen presents the outcomes of his research on 'how the logic of a model's demonstration and the communicative cues that the model provides interact with age to influence how children engage in social learning' (p. 555). Making the distinction between 'copying actions' and 'copying outcomes' he defines three types of copying: 'imitation', 'emulation' and 'mimic'. Imitation takes place when 'children understand the goal of the model's actions, copy the specific actions used by the model, and reproduce the modelled result' (ibid.); emulation takes place when 'children understand the goal of the model's actions and reproduce the modelled result but do

not copy the specific actions used by the model' (ibid.); and mimic is when 'copying the actions used by a model to bring about a specific result without understanding why they or the model performed those actions' (ibid.). Although the perspective of my research is not within the field of psychology, the distinction of these terms is useful for an analysis of the type of copying that is encouraged in dance education.

Copying is a form of repetition and considering the field of dance, where my background as an artist is, I find it hard to conceive the amount of repetition that is required by dance students in order to learn in the early stages of their education, and by professional dancers in order to maintain and improve in the progress of their careers. This form of copying in dance happens in three ways, firstly when a student copies a teacher's movements, which, in dance, is referred to as 'mirroring', secondly in the form of repetition for the 'shaping' of a trained body and the improvement of a technique and thirdly, copying in the form of rehearsal. This chapter addresses these types of copying primarily within the educational context in order to later explore their usage in the three distinct choreographic works of my own, which are discussed respectively in chapters 2, 3 and 4.

In order to discuss these three types of copying in relation to the formation of a trained body it is useful to take a close look at Susan Leigh Foster's essay *Dancing Bodies* (1997). Foster is a choreographer, dancer and dance scholar, and her essay is useful here for the consideration of the specificities of dance education in relation to the construction of a trained body. I also make use of this essay later in this chapter when referring to the role of the artist as author. Through a close reading of the particularities of dance training, Foster discusses the formation of 'dancing bodily consciousness' and distinguishes three functions of the body:

- The 'perceived and tangible body': 'derives [...] from sensory information that is visual, aural, haptic, olfactory, and perhaps most important, kinaesthetic'.
- The 'aesthetically ideal body': 'may specify size, shape, and proportion of its parts as well as expertise at executing specific movements'.
- The 'demonstrative body': 'displays itself in the body of the teacher, in one's own image in the mirror or in the bodies of other students' and exemplifies 'desired or undesired, correct or incorrect, values'. (pp. 237-238)

It is in the relationship between the demonstrative body and the perceived body that the copy emerges. In the early stages of the training of dance techniques that are based on repetition of forms (such as Ballet, Graham and Cunningham), the 'model' (in Nielsen's terminology) that students are asked to copy is the demonstrative body (in

Foster's categorization), which is usually the body of the dance teacher.⁴ Dance techniques that are based on the repetition of forms require the student to copy the exact movements of a model in order to reproduce 'the modelled result'. Within an educational context, the student knows the 'goal' of the model, which is the transmission of knowledge. Thus according to Nielsen's categorization, the students learn through imitation. In this particular case though, there is a major difference since the actions *are* the outcomes. Thus, there is no distinction between copying actions and copying outcomes, which is fundamental in Nielsen's study.

Moving out of the educational context, to the arts market where the outcomes become also art products that in most cases (if not always) are not solely actions, this distinction becomes even more complicated.⁵ Moreover, in most of the cases, the 'goal' of the model is not clear and thus the copyist does not always understand it or he/she is not even interested in understanding it. If not the transmission of knowledge, then what purpose does copying serve in the arts market, and particularly in the dance market? If the transmission of knowledge is still the purpose of copying, what type of knowledge gets transmitted?

It is important to note, that when I use the term 'dance market' I refer to the professional dance scene as opposed to an educational context. I choose the term 'dance market' (which I 'borrow' from the term 'arts market') instead of the term 'professional dance scene' in order to emphasise the circulation of dance works as cultural products. Dance works might not take the form of material objects as in the visual arts but are still part of a circulation network based on their value.

The second type of copying within dance education appears in the form of repetition of the same movements (or movement sequences), day-after-day, with the purpose of improving a technique and mastering the body so as to become capable of performing that technique. Copying, in this case, is the repetitive training through which the body is shaped into a trained body. This shaping, this transformation or 'becoming' of the body is described in Foster's words:

In many dance techniques [...] the training of the dancer consists of exercises composed by the teacher which are repeated, with slight variations, daily. [...] Both the exercises themselves and any directives offered by the teacher are

⁴ This is a simplified demonstration of the learning process in dance. As I argue later, through Foster's analysis, the 'model' that a dancer is trying to copy is in most cases a combination of the 'demonstrative' and the 'ideal' body.

⁵ I return to the distinction between copying actions and copying outcomes within the arts when I discuss the difference between copying in the visual arts and copying in dance. Refer to 'Copying actions / Copying outcomes' in chapter 1.

usually highly repetitive. [...] With repetition, the images used to describe the body and its actions *become* the body. (p. 239)

Richard Schechner (Professor of Performance Studies), has also described this 'becoming' of the trained in a dance technique body, in his essay *Magnitudes of Performance* (1987), where he describes the process of becoming a kathakali performer as follows:

The basis for becoming a kathakali performer is mastering a certain body configuration with its attendant steps, gestures of hands, feet, torso, and face [...]. Boys begin training between the ages of 8 and 16, the younger the better. They train for six or more years as their bodies are literally massaged and danced into shapes suited to kathakali. [...] As they begin their training the boys have little idea, except as spectators, about these finished performances. But somewhere along the way training, 'goes into the body'. (p. 36)

In this case, copying produces a relationship between the perceived and the ideal body; it produces the 'trained' body. This type of copying uses as a model both the demonstrative bodies (of the dance teacher and of the other dancers), as well as the ideal body that each technique requires. According to Foster, ballet 'is the only [technique] with the requirement for the dancer's physique' (p. 241) but even in the other techniques there is still an ideal body, which might not be a specific figure but is still constructed through 'images' outside of the perceived or the demonstrative bodies. This can result in expectations that are impossible to reach and lead to tensions, as for instance in Graham Technique where 'the dancer's perceived body [...] must struggle to become more than it is' (p. 248). I return to this point in chapter 2, where I discuss the values that copying produces depending on the tensions that are created between model and copyist.

The third type of copying is within rehearsals and performances. The difference between copying for technique (second type) and copying in rehearsal (third type), is captured in Foster's words: 'As part of their daily or weekly training within a group [dancers and dance students] master their technique in executing exercises and routines more than working on interpretation, development, coherence or style of performance' (p. 238). These are the performance elements primarily worked on in rehearsals. This means that rehearsals are also part of the process of 'becoming', in this case not only the becoming of the body of the performer but also the becoming of the performance. Rehearsals and performances are part of an on-going process of copying.

At the same time, many theorists have argued that the most constitutive characteristic of performance is its ephemerality. The most well known example of this theorisation is

the essay 'The Ontology of performance: representation without reproduction' in the book *Unmarked: The Politics of Performance* (1993) by performance studies scholar Peggy Phelan. According to Phelan, 'performance's only life is in the present. Performance cannot be saved, recorded, documented [...] Performance's being [...] becomes itself through disappearance' (p. 146).⁶ When praising the singularity, unrepeatability and ephemerality of performance, we forget that what we see is at the same time the outcome of a copying process, a process of repetition of the same thing during rehearsals. When we insist on the ephemeral nature of performance as something that happens only once and disappears, we forget that the performers have to repeat the same thing many times before they perform it; we forget that the performance is in its turn another copy of the rehearsals. We forget that the practice of a technique and the rehearsals of a performance are constitutive of the performance that is taking place before our eyes.

Repetition is also an integral part of these three stages (learning new movement material, training and rehearsing). Thus, it is important to acknowledge the similarities between copying and repetition and to distinguish between the two. Repetition can be internal or external. Internal repetition is when the same person repeats something (i.e. I repeat myself), external is when someone repeats something that was performed by someone else (i.e. you repeat after me). In relation to dance, with the term 'internal repetition' I mean the type of repetition that is often used as a choreographic structure, where movements or movement sequences are repeated within the same choreography, as for instance in *Rosas danst Rosas*. With the term 'external repetition' I refer to the repetition that happens between works. This second type of repetition is what I consider to be copying. 'Copying' is referring to at least two subjects or objects, it cannot be about oneself. For example, I can repeat myself but I cannot copy myself, I can only copy something or someone else. Copying is not only about the reiteration of events; it is about the relationship between at least two distinct subjects or objects. Thus, choosing the word 'copying' instead of 'repeating' I intend to bring the focus into this relationship, between the copyist and the model.

⁶ Phelan here could be referring to Performance Art that is often characterised by unrehearsed actions or interventions, whereas I refer to performances that require rehearsals. Indeed my argument here is developed based mostly on dance techniques and rehearsals but I want to argue that copying is also embedded in the training of a Performance Artist and that Performance Art is also part of a canon due to copying. This argument is further developed in chapter 4.

1.2 Copying as a creative tool in dance education

In dance education copying is used largely, from the very early stages (3-4 years old), to higher education. An example of the benefits of its use in secondary education is described by Jacqueline M. Smith-Autard in her book *The Art of Dance in Education* (1994/2002) where she writes:

It is much easier to work from an intellectual understanding of what is to be strived for than to take instruction from the teacher to improve performance. Seeing it in action and conceptualizing what it is that makes it good performance abolishes the need for many words and many trial and error practices. (p. 148)

With these words, she explains why copying through demonstration is a good method for teaching movement, with the purpose to learn new material and to improve performance. In order to arrive to this conclusion, Smith-Autard gives an example of a task where students watch a video and copy the movements out of it. She considers copying to be the main task of this exercise and she stresses that 'the resource should be used more as an impulse for students' own creative work rather than something to be replicated' (p. 147). Discussing the purpose of this exercise, Smith-Autard distinguishes between replication and ownership over a dance work, taking for granted the incompatibility of the two. What is implied here is that anything produced through replication cannot be owned and cannot be considered to be one's own creative work. This chapter challenges these assumptions by posing the following questions: Which is the process of copying a dance? What does 'ownership' in dance mean?

Discussing the use of a recording of a performance or a video dance as a teaching/learning tool, Smith-Autard's second major point concerns copying for the improvement of performance. She gives examples of different ways that this could be carried out and she proposes that the qualities that can be observed in the movements of the dancers in a video are: 'the slow-motion quality, their extension, control, balance, line projection, continuity and fluidity in use of their bodies' (p. 148). She then goes on to propose tasks for the students that will help them identify these qualities in order to 'know what requires attention in their own work' (ibid.). There are two problems in this proposal though; the first is that the spectrum of qualities that Smith-Autard proposes can be quite restrictive and the second is that the students are directed only towards these qualities; instead of them being the ones who choose the qualities that are worth their attention. At the same time, Smith-Autard carefully selects the word 'could' instead of the word 'should', which allows for the possibility of other alternatives, and most importantly, she acknowledges that there are many parameters to be taken into consideration by anyone who performs the task of copying, out of the video recording

of a performance.

The manner that the task of copying is accomplished and performed, sheds more light to the values supported and put forth by an individual. Moreover, the focus in the completion of this particular task does not allow for a great extent of self-censorship, instead it presents the dancer in a state that is similar to the early stages of a learning process. This is a vulnerable position that leads to an unpolished performance quality. Thus, the expression of values and beliefs, and the characteristics of an individual's personality, become even more apparent in the task of copying, where there is no need to produce something authentic nor to create new material. Copying makes explicit the choices that are made by individuals. This is particularly apparent in the field of dance where the medium of reproduction is the human body. When copying a dance, choices, history and values become visible, exactly due to the impossibility of reproduction of somebody else's actions by another body.

In chapter 2, I look into the task of copying closer to argue that the variety of possibilities offered to a copyist demand a selection process and as a result, the decisions that need to be taken show individuality by making explicit the copyist's values.

1.3 Copying as a creative tool in the arts

Artists from all different artistic fields have been using copying both as a learning method and as a creative tool for their works. There are many outstanding examples from all different eras that support the usefulness of copying in education and its broad usage in the arts. Here only a few will be mentioned in order to get an idea of the importance of copying across different art forms.

Joan A. Mullin is a professor of English studies; in 2009 together with Carol Peterson Haviland they edited the book *Who owns this text?: Plagiarism, Authorship and Disciplinary Cultures*, a collection of essays on copying and plagiarism in relation to different academic faculties such as Computer Sciences, Chemistry and Biology, Archaeology and Administrative writing. Mullin, in her essay *Appropriation, Homage and Pastiche: Using artistic tradition to reconsider and redefine plagiarism*, she reports the outcomes of her research based on interviews of people from different faculties (graphic design, architecture, art history and illustration), so as 'to determine their beliefs and practices about scholarly ownership' (p. 5) and 'to take a lesson' for the

field of writing.⁷ The essay points out the importance of copying as a creative tool in all disciplines. Architects, designers, filmmakers and graphic artists in the U.K. and the U.S. 'acknowledge that teaching students to 'borrow' develops their professional artistic skill' (p. 110), that 'copying is a really, really, really useful way of learning' (p. 118) and that 'it's OK to copy in the beginning. To emulate is not to copy; it's part of the learning process' (p. 119). They also praise the importance of being copied both in the classroom and in the profession they say 'Let's face it; if you aren't being copied, you 're not very good' (p. 111). This approach to copying is useful both for the student who learns and the artist who is copied as this adds to their recognition in their field. On the other hand, when discussing the move from the educational context to the professional world, Mullin supports the belief that the 'strong sense of wanting to be known as creative' makes professionals to 'self-censor copying' (p. 119). Thus, in total, her stance diminishes copying as a methodology for making art, even if she acknowledges the great importance of it in the learning process of all art forms.

One of the aims of this research is to look at the importance of copying in the creation and distribution of dance within the dance market. Within this subject, the interest is not in ownership and copyrights but rather in the modes of copying as a creative tool employed by dance and performance artists.

1.4 Copying actions / Copying outcomes

In the following section, I relate my work to the work of visual artist Elaine Sturtevant, in order to unpick some of the main differences between copying in the visual arts and copying in dance. To this purpose I use the ideas of 'copying actions' and 'copying outcomes', a distinction made by Nielsen, that is useful here in order to discuss the difference between copying visual art objects and copying performances.

Copying as a methodology has been applied extensively by visual artists. One of the most prominent examples is the work of the American artist Elaine Sturtevant. Sturtevant is known for her works being copies of works of other artists, such as Andy Warhol. Copying is also an element of Andy Warhol's work but Sturtevant's works always refer to other artists' works. She copied other artists' artworks whereas Warhol copied common items. This difference makes Sturtevant's work a more appropriate example in relation to my work, since I copy artworks made by already established

⁷ Mullin's research is mostly referring to education and academia rather than the arts market.

artists. Sturtevant worked with different media (painting, sculpture, photography and film) and her works are created entirely based on copying the works of other artists. Bruce Hainley writes about Sturtevant's work in his article *Erase and Rewind* in Frieze Magazine (2000):

In 1990, Sturtevant presented an entire show consisting of her repetition of Warhol's 'Flowers' series. [...] In the mid-60s, she asked Warhol for the original silkscreen with which he had made his 'Flowers' - an image he appropriated from a Kodak ad- to make hers. Warhol gave her the screen. At a later date, after being bombarded with questions about his process and technique, Warhol responded: 'I don't know. Ask Elaine'.

This response brings into question whether the first creator of an artwork has a better understanding of the technique and the processes deployed in order to make it, than the ones who copy it. In this particular example, knowing that Warhol did not usually practically make his works himself (instead he employed other people to actualise them), means that probably Sturtevant knew better how to make a Warhol's *Flowers* than Warhol himself. The question at stake is not who has a better understanding of the printmaking technique but rather, what type of understanding of a work the one who copies it has.⁸

In November 2014, in order to understand the procedure of printmaking using silkscreen, I visited the printing laboratories of the Royal College of Art in Battersea, London where I received training on silkscreen technique. As part of my research, I tried to learn and memorise the exact movements that a silkscreen craftsman does when making a silkscreen. I very quickly found out that the best way to learn the moves is to actually do them in order to produce a copy of a silkscreen. In that process I realised the detail and the importance of detail in some movements over others; the importance of force, timing and precision of execution in order to produce the exact same copy. Through this process, I also realised that, in order to copy something of this nature in absolute accuracy, one is required to understand its form and structure; one has to understand the use of its materials, in order to be able to remake it. In silkscreen, for the production of the exact same thing, actions need to be repeated in the same order. Through my experience, I can say that being accurate is important to the efficiency of the process and to the production of the silkscreen but at the same time, the focus is in the production of the same outcome. In other words, the success of my performance was judged according to the outcome (the actual silkscreen). Thus, the demand for an efficient production of the best outcomes dictated the order, timing

⁸ Sturtevant copied Rainer's *Three Seascapes* in 1967 (information retrieved from: <http://artforum.com/inprintarchive/id=30329>). I will further refer to this in chapter 4 where I discuss my work *without respect but with love* in which dancers are copying Rainer's *Trio A*.

and force of my actions, but my actions were not judged as such. Following a short trial period, I managed to produce copies of silkscreens like those produced by a professional silkscreen artist.

Having succeeded in producing a copy of a professionally made silkscreen, I returned to my research on movement. I went to a dance studio and tried to reproduce the movements I had just tried to learn. Naturally, this time, the focus was on the actions and not the production of a silkscreen. The 'outcome' and the 'actions' became one thing, the purpose of my copying. Here lays the main difference in the distinction between copying an outcome and copying an action, between dance and the visual arts. When learning a dance technique, the actions (or movements) are the outcome. Thinking of actions as outcome within dance the focus is on the level of accuracy attained when copying the actions of the model. Even in this case though, there are many factors that can be discussed, such as the precision of the actions, the movement quality, the aura and the style of the dancer. When dance is not only about movements and the way these are created and performed; when the outcome is not just the movement but also a whole performance, a video or an image; what happens then to the act of copying in relation to dance? Which are the elements that are copied and those that are judged?

1.5 Copyrights: One understanding of copying

Another important similarity between my work and Sturtevant's work is that either of us considers what we produce as copies. Even if the methodology that we use consists of copying, the final works do not have the status of a copy. Sturtevant may not think of her works as copies but still, this does not stop her work from being criticised on issues related to copyrights. When she was interviewed by the co-director of the Serpentine Gallery (London) Hans Ulrich Obrist for the 032c Magazine (2008/2009) she was asked about copying and copyright in relation to her work. She said:

In terms of copy and copyright, it's impossible to have a discourse about it. You absolutely cannot discuss copyright with lawyers because it's a complete impasse, and won't even come close to a discourse or dialogue. If you start talking to them about why copyright is no longer viable, they close the conversation. Copyright is not copyright anymore, but more about how this world is functioning. It's not about the law, it's about our way of being. And copy has very different dynamics than something that resembles something else. [online]

A very large topic in relation to copying is touched here, that of copyright. This is the very first subject that anyone who is working with copying will have to face. When one leaves education and enters the market, copying is no longer considered as an

educational tool, instead, it is addressed in opposition to ownership. The relation of copying to authorship and ownership was not always a problematic issue in the arts, nor was addressed by artists and scholars. Copyright was initially addressed in the field of literature, with the invention of the printing press (ca1450); later it was also addressed in the visual arts and in music, and it is gradually addressed more and more by artists, scholars and institutions, in the performing arts. Whether this is a viable issue depends on the ways that artists, producers and art related companies function and make profit, as well as the changes in economical and production modes, such as the invention of the copy-press and the digitisation, that destabilise the already established ways of production.

Historically, the invention of the printing press (ca1450), the First Statutes (England 1710; US 1790) and the Author Rights (France 1791/1793; Prussia 1837; UK 1842) are some of the key points in the intellectual history of copyright law (ibid). Nowadays, in terms of legal approaches to copyright issues in the arts, there are official Intellectual Property Offices such as the World Intellectual Property Organisation⁹, the UK Intellectual Property Office¹⁰ and the United States Copyright Office¹¹. In relation to performance, according to the UK Intellectual Property Office:

In the case of written [...] theatrical, musical or artistic works, the author or creator of the work is also the first owner of any copyright in it. The only exception to this is where the work is made by an employee in the course of his or her employment. In some situations two or more people may be joint authors and joint owners of copyright. [...] In the case of a film, the principal director and the film producer are joint authors and first owners of the copyright (and the economic rights). Similar provisions to those referred to above, apply where the director is employed by someone. [...] In the case of a sound recording the author and first owner of copyright is the record producer, in the case of a broadcast, the broadcaster; and in the case of a published edition, the publisher. [...] Copyright is a form of property which, like physical property, can be bought or sold, inherited or otherwise transferred, wholly or in part. [online]

Similarly the U.S. Copyright Office states that:

Under the copyright law, the creator of the original expression in a work is its author. The author is also the owner of copyright. [...] unless there is a written agreement by which the author assigns the copyright to another person or entity, such as a publisher. In cases of works made for hire, the employer or commissioning party is considered to be the author. [online]

Both offices acknowledge the collaborative processes that are an integral part of numerous artistic productions and strongly connect authorship to ownership through the formation of copyright laws, with the latter clearly stating that authorship is equal to

⁹ www.wipo.int

¹⁰ www.gov.uk/government/organisations/intellectual-property-office

¹¹ www.copyright.gov/help/faq/faq-definitions.html

ownership. Nevertheless, the majority of intellectual property laws apply to creative works that fit into traditional categories following fixed forms that are medium specific and quite foreign to contemporary performance-related practices.

Recently, Professor Ian Hargreaves initiated the UK-based licensing platform Copyright Hub¹², which was launched in July 2013. This project aims in providing a practical solution to the problem of copyrights, with the creation of a website for the buying and selling of rights to creative content. It aims to create an 'industry-led solution to improve copyright licensing' [online]. Nevertheless, the platform covers only four key creative industries - music, text, images and video, leaving dance and performance art outside. Some copyright issues that are specific to Performance Art, are discussed by arts lawyers Henry Lydiate and Daniel McClean in the Artquest website under the subject *Artlaw* (2011) with examples of artists such as Marina Abramovic, Tino Sehgal and Maria La Ribot who have found different ways to deal with the protection, continuation and distribution of their works within the copyright law.¹³ More specifically, Sehgal's works are sold with oral contracts and as limited editions, to art museums and galleries who buy the right to present his work; with the condition that one of Sehgal's assistants is there to assure that his instructions are followed. La Ribot instead, for her series of works *Distinguished Pieces* (1993) (which are also verbally sold) does not sell the right to exhibit the work, but sells the right to be credited every time that the work is exhibited or documented. She then informs the purchasers about the time and place of their performances.

Nowadays, the study of the notion of authorship and the role of the artist as author is a contemporary subject and an active branch of scholarship in the creative industries. This is mainly because, there is a clear unresolved division between the desire to share and collaborate freely, and the need to own and protect - especially in the creative domains. In the 20th century, some of the texts that have been important for the notions of copyright and authorship are post-structuralist theorist's Roland Barthes essay, *The Death of the Author* (1967), Michel Foucault's essay *What is an Author?* (1969) and professor of English and law Martha Woodmansee's essay *The Genius and the Copyright* (1984). I refer to some of these essays in this chapter and will further discuss them in chapter 3, when I examine the author function through my work *The last lecture (a performance)* (2011). I refer to these essays both because of their major contribution in the discourse of authorship and due to the fact that Jérôme Bel is citing

¹² www.copyrighthub.co.uk

¹³ Artquest (launched in 2001) is a project by the visual arts department of the Arts Council and the University of the Arts London.

them in his lecture *The last performance (a lecture)* (2004), which I chose to copy.

In addition to these essays, more recently a large number of research projects, conferences and journals related to the subject of copying have been published. Dr Francis Yeoh has written a number of texts, relating to the subject of copyright in dance, including his article *The copyright implications of Beyoncé's choreographic 'borrowings'* (2013) and his doctoral thesis *Copyright Law Does Not Adequately Accommodate the Art Form of Dance* (2013). In his writings, he proposes that choreographers need to seek for legislative ways regarding copyright issues in dance, so that they ensure they are protected as authors of their works. From a different point of view, Professor of English Marcus Boon in his book *In Praise of Copying* (2010) provides a thorough study on copying through different perspectives. Boon expresses his belief that copying is 'a fundamental condition or requirement for anything, human or not, to exist at all' (p. 3). Aiming to understand and accept 'who we people are and how we act' (p. 7) he considers law to be secondary to that. In my research the focus is not on copyright laws but rather the creation and theoretical examination of (il)legitimate performances produced through copying.

Despite the fact that the purpose of this thesis is not to examine copyright law in dance and performance, it is useful to look further into the link that copyright law creates between ownership and authorship and to investigate why and how this link was created in the first place. Bringing this link into question, below I offer a chronological review of the connection between the two terms with the aim to clarify the distinction between them in order to later (in chapter 3) discuss authorship (as different to ownership) within the dance market.

1.6 The artist as author and owner

The moment that the 'writer' became an 'author' is described by Woodmansee (1984). It was during 18th century that the writer, from being a 'vehicle of preordained truths', was increasingly credited for his/her own genius and was transformed 'into a unique individual uniquely responsible for a unique product' (p. 38). In her analysis of this transformation Woodmansee offers a short historical review of the genesis of the notion of the 'author' as this was constructed within the field of writing. In her review she underpins the strong connection between authorship and ownership explaining historically the moment that this connection was created, as a consequence of the transformation of the writer from a 'craftsman' to an 'author'. Below, I present the main

points in a summary of this historical review.

Woodmansee examines literature and poetry of the Renaissance and neoclassical period. During those periods, she says, the author was 'a craftsman, [...] a skilled manipulator of predefined strategies for achieving goals dictated by his audience' (p. 36). However, it is also during these periods that a new understanding of authorship was introduced: 'the writer was said to be inspired-by some muse, or even by God', thus, 'these two conceptions of the writer -as a craftsman and as inspired- [...] coexisted [...] until well into the eighteenth century' (ibid.). Initially, the writer was not regarded to be responsible for his creation, instead, was seen as 'a vehicle or instrument' and the author's excellence was 'attributed to a higher, external agency' (p. 37). In that way, writing was also 'a mere vehicle of received ideas that were already in the public domain, and as such a vehicle, it too, by extension or by analogy, was considered part of the public domain' (p. 42). In the 18th century this understanding shifted in two ways. Theorists primarily 'minimized the element of craftsmanship [...] in favour of the element of inspiration' and secondly, 'they internalized the source of that inspiration' thus, it 'came to be explicated in terms of 'original genius', and as a consequence the inspired work was made peculiarly and distinctively the product - and the property - of the writer' (p. 37). Thus, by shifting the source of inspiration from an outer source to the individual the writer was transformed from a craftsman and a vehicle, to an author as an original genius.

Moreover, according to Woodmansee, these ideas gained popularity because they supported the need of writers 'to establish ownership of the products of their labour so as to justify legal recognition of ownership in the form of copyright law' (p. 39). This need came 'with the growth of the middle class and the increased demand for reading material', that made writers want to 'earn a livelihood from the sale of their writings to a buying public' (p. 42). It was, therefore, during the transition from an 'aristocratic age' to a democratic 'marketplace' that writing started being conceived as an occupation, the writer became the owner of his work and the work became a product of intellectual labour with exchange value.

Nevertheless, despite there being a strong connection between authorship and ownership, as described by Woodmansee, a different approach to 'authorship' is provided by the research project RAP (Research on Authorship as Performance) that

came to light in 2009 at Ghent University in Belgium.¹⁴ The RAP project examines literary authorship as a mode of 'cultural performance'. Its purpose, as described in the website, is:

to chart the history of concepts of authorship in British and American culture from the mid 16th to the early 20th century, taking as its point of departure the gap between a 'strong' concept of authorship as agency, original creativity and intellectual ownership, and a 'weak' (but historically much more prevalent) concept of authorship as a product of cultural networks. [online]

Here we see an approach to authorship that is different to the one that is widely used to define this notion. More specifically, in this project the researchers aim at:

analyzing cultural formations of 'authoriality' as they evolved historically, over a longer period of time, in relation to cultural networks and social change, to transformations of the media, as well as to changing perceptions of gender and personhood. (ibid.)

As it was demonstrated earlier, copyright law strongly connects authorship to intellectual ownership. This is the dominant way of addressing the notion of authorship not only within the system of law but within the art system as well. Nevertheless, as the RAP project suggests, historically, there has also been a different understanding of the notion of authorship as a 'mode of performance in various socio-cultural configurations' (ibid.). On the grounds of this understanding, the thesis aims to offer a reading of copying as a methodology, without focusing on intellectual property and copyrights, but on the role and function of copying within a cultural network instead. This perspective provides a useful framework and opens up the possibilities for an analysis that would not limit itself to an examination of copying as an act of infringement. This is not to underestimate the importance of ownership in the arts and the need of such issues to be addressed and questioned; for the purposes of the thesis though, I will not focus on the relationship between copying and authorship from the perspective of law, since this would be the subject area of a lawyer rather than an artist and arts researcher. I will, therefore, only refer to legal issues related to specific cases, where necessary, in order to provide a better understanding of the cultural context.

Thus, in the analysis of artistic works where copying is used, my question is not whether this is stealing or not. Instead, I focus on the connections formed among practitioners; in the creation of cultural networks through artistic products. The aim is to unravel the 'modes' and 'networks' that are produced through the creation of artistic works that use copying, and to unpick the values that they put forth.

¹⁴ As part of this project, the online journal *Authorship* (www.authorship.ugent.be) was launched in 2011. *Authorship* has published six issues up to now, including special topics such as Remix (Vol 2, No 2, 2013) and Reconfiguring Authorship (Vol 3, No 1, 2014).

1.7 The artist as creative genius: Producing the canon

Acknowledging the fact that the concept of authorship is relating both to the system of law and to the art system, the differences and similarities between these two distinct approaches have been described by Daniel MacClean in his essay *Piracy and Authorship in Contemporary Art* (2010). MacClean states that, whether we look at an analysis of authorship within the system of law or that of art, 'both systems have arguably drawn upon Romantic notions of the author as a solitary, creative genius' (p. 317).

Professor of Art History and Archaeology, William Wallace, in his essay *The Artist as Creative Genius* (2013) provides a historical review of the artist as a genius examining some of the 'great masters' of painting and sculpture. He writes:

it was during Renaissance that the idea of the modern artist began to emerge: the artist as genius, as a unique personality, as an individual with status and prestige in society. The rise of the artist from craftsman to genius, from artisan to gentleman is one of the achievements and principal legacies of the Renaissance. (p. 151)

Despite the fact that, as he puts it, this history of geniuses 'largely depends on anecdotes, legends, and myths' (p. 163), his essay provides an insight as to when, why and how some artists were considered to be geniuses, which echoes the historical review of the writer as author by Woodmansee.

The difference between Wallace's and Woodmansee's writings is that the former fully supports the concept of the artist as a genius without questioning it, whereas the latter provides a critical reading of the emergence of this concept. This makes Wallace's essay read like a list of characteristics that an artist should fulfil in order to be considered as a genius, despite his acknowledgment that 'there is no recognized path, no easy formula for being an artist-genius' (p. 161). Thus, according to Wallace, 'the new artist of the Renaissance' has the following characteristics:

- 'increasingly works independently and will privilege individuality and invention'
- is proudly declaring authorship by signing his works
- is praised by writers
- is a perfectionist
- has to know he is 'a genius and to insist upon its perquisites, which means being subject to no one'
- 'is neither entirely fathomable nor negotiable'
- is eccentric
- 'fundamentally alter(s) the way we see or experience the world'
- 'cannot be quantified, is not negotiable, and is not easily comprehended'
- can be 'antisocial' ('a quality that has become indelibly associated with artistic genius in modern times')

- 'Originality, even in the face of powerful and canonical precedents, is one of the signs of true genius'
- 'inspires (peoples') potential'
- 'aspire (people), not by following another's path but by forging unique ones'. (pp. 153-163).

Some of these characteristics are particularly relevant to the model of the contemporary artist, not only in the visual arts scene, but also in the Western European dance scene. Indeed, 'thanks to Michelangelo and his Renaissance contemporaries and successors, modern artists rightfully claim status as unique individuals, creative geniuses, social superstars and media heroes' (p. 152) but what are the social and political consequences of this? Is there still a societal need for 'geniuses', 'superstars' and 'heroes'? And if there is, how does the contemporary dance scene respond to it?

In the field of dance, the model of the dance artist or choreographer largely remains the one of the artist-genius, predominantly because this is the way that the contemporary art market functions. At the same time, the history of the roles of the dancers/choreographers within society followed a different development path from that of the craftsmen who, during Renaissance, became authors or artists as geniuses.¹⁵ While the writer became an author and the craftsman an artist-genius, the distinction between the roles of the dancer and choreographer in dance has kept the roles of the 'author/genius' and 'craftsman' separate. With the choreographer being considered the author of a dance, the dancer is seen more like the 'anonymous medieval craftsman who, skilled in a manual craft, works with his hands as part of a team' (p. 153). In many cases this also remains the case in the visual arts scene, where craftsmen make the work of artists, as did the Warhol workers at 'The Factory'.

... *'increasingly works independently and will privilege individuality and invention'*

(Wallace, 2013, p. 153)

The differences described above have their basis in the education system of dance techniques, compared with the educational practices in other art forms such as the visual arts, literature or architecture. Returning to Foster (1997), the difference between dance training and visual arts or music training is that in dance there are rarely private classes, or extended individual practice; 'training is communal and highly regimented' (p. 238). Although competition is apparent, the learning process takes place within a

¹⁵ Refer to the historical review of the role of the choreographer in *Contemporary choreographers graphing dance history* (Chapter 1, p. 39).

dance community where collaboration is required within the provided hierarchical structures. Every dancer is aware of their position in class always being under the dance master, the choreographer or the dance teacher. Collaboration and competition are both apparent since dancers compare themselves with the demonstrative bodies of other students. Moreover, 'the frequent use of mirrors in learning to dance promotes a form of narcissistic enthrallment with the body, but this is usually mitigated by the tendency to focus on, and criticize, bodily inadequacies' (p. 240). This makes dancers highly self-conscious, self-critical and competitive within a group of peers where everyone is trying to become the demonstrative body or the ideal body. The fact that they all look towards the same ideal and follow the exact same process in order to reach it interconnects them within a group while, at the same time, the competition between them enhances individualisation.

Naturally, not all dance systems and dance classes have the same levels of 'community' or 'individualisation'. This relies on factors such as the system, the level of professionalism, the teacher and the individuals. Foster's essay is also useful for the examination of the values that dance puts forth in its different manifestations. She goes through five dance techniques: Ballet Technique, Duncan Technique, Graham Technique, Cunningham Technique and Contact Improvisation Technique. For each one of these techniques she comments on their relation to community and individualisation referring to their values, the relationship between teacher and students and the position of the ideal body in relation to the perceived body. With the two extremes being on the one side ballet and on the other contact improvisation, one can list some of the main characteristics pointed out by Foster that reveal the differences between these techniques in relation to community and individualisation. In Ballet, for instance, where 'the standards of perfection are [...] clearly defined' (p. 243) and 'teachers [...] embody the authority of the tradition's abstract ideals' (p. 252); 'the hierarchy of values [...] incite competition among students' (ibid.) and 'competition [...] is fierce' (p. 243). On the other hand, in Duncan and Contact Improvisation techniques the teacher is a facilitator and the students, 'whatever their age or level of expertise' are treated 'as members of a community of dancers' (p. 252). Also, in Cunningham technique, teachers see the students as 'junior colleagues' and 'potential artists' (ibid.).

Another important difference in the training of a dancer is that his/her experience, 'is one of loss, of failing to regulate a mirage like substance. Dancers constantly apprehend the discrepancy between what they want to do and what they can do' (p. 237). This struggle is in relation to the ideal body and the demonstrative body. A

training that is based in this makes a dancer to always have two distinct roles, being at the same time both a craftsman and a judge. Dancers are continuously crafting their bodies towards an ideal that exists outside the perceived body; in their effort to reach that ideal they inevitably fail.¹⁶ This is particularly apparent in Ballet Technique where 'the ideal body [...] remains distinct from the demonstrative body' (p. 243) and 'students assimilate the system of values and internalise the impulse to evaluate and rank their own and others' performance' (ibid.).

On the other hand, in the visual arts the demonstrative body and the ideal body take the form of finished works (copying outcomes), those of the great arts masters, that arts students try to copy as closely as possible in order to train in different techniques. Their ideal is not a utopic notion that exists outside a form; it is something that they need to create themselves in relation to the history of their art form. The goal of a painter, a sculptor, a media-artist or an architect is to show innovation and individuality, to create their own mark, to stand out from their peers, as well as their predecessors.

The method of copying as the process of mirroring the actions of a video, as used in the piece *Frauen tanst Frauen*, exposes rather than disguises the effort required to reach the model in the performers' execution of the copied material. This is a performance of failure, of the same failure that takes place in dance classes, with the difference that in the works produced via copying as mirroring this failure is not judged as 'bad' instead it is allowed to take place and to be visible. The goal is not to reach an ideal nor to show innovation but to execute the task of copying and to permit or even praise this inevitable failure as it happens.

...*'is proudly declaring authorship by signing his works' and 'is praised by writers'*

(Wallace, 2013, p. 153)

The fame of the contemporary choreographer depends on the dance critic, as well as the dance academic, in a similar way that the Renaissance artist depended on writers. Since the memory of an artist-genius 'should be preserved not only in the works he painted but also in the works left by writers' (ibid.), it is easy to understand why the choreographer needs 'the recognition and promotion by writers' (ibid.) in order to be established and remembered as a genius and enter the canon. This need is possibly true to a greater extent than in all other artistic fields, due to dance's ephemerality.

¹⁶ This inevitable failure of the dancer becomes visible in copying as mirroring as will be discussed later in chapter 2.

The ephemeral medium of dance does not allow for the author's signature to take the fixed and permanent form of an 'inscription' or a 'carve'. Thus, the 'self-confident assertions of authorship combined with civic pride' (ibid.) disappear in time or are performed differently. Choreographer Xavier Le Roy in an interview with art historian Dorothea Von Hantelmann (2002/2003) discusses the idea of 'choreographic signature'. When reflecting on his experience as a new choreographer he says:

I was trying to affirm a certain kind of movement, a 'language', a signature (?) as the first step requested by the usual development of a choreographer's career. If this is accepted the next step is to extend and transmit this 'language' to others in order to do group choreography, like some kind of clone of yourself that allows your signature to establish itself and to get recognized. After that you have access to bigger means of production. (Le Roy with Von Hantelmann, 2002/2003, online)

His reflection on his relation to signature provides an insight to the importance of having a signature in the dance market, as well as the importance of copying for the establishment and recognition of the signature. But what exactly does a choreographic signature mean?

A representative example in relation to this question is the piece *Xavier Le Roy* (2000) by Jérôme Bel, where he highlights the question of the choreographer as author by signing a piece that he did not direct himself. This performance is one of the most outstanding examples, as its production questions whether, the author of a performance is the one who has the idea, the one who makes the piece or the one who signs it. In this case, the author is Jérôme Bel, the one who has the idea 'not to make the piece himself' and is the one who signs the work and gives a title to it because as Le Roy said in an interview with Jérôme Bel (2007): 'That's the minimum an author can do'. Then Le Roy, the employed creator of the piece, who was free to do anything he wanted to, decided to continue the 'game' by making a piece that would appear to be by Bel, the author. Therefore, these were the two main ideas that provided the topics of the work.

In order to make it look like a performance by Jérôme Bel, Le Roy thought that there should be a sort of continuity in relation to the author's previous works. He therefore decided to keep some elements the same. These elements were:

- The performers that Bel had worked with before. (This decision shows the importance of the performers as interpreters but also as collaborators and co-authors).

- The characters and some of the props from Bel's *The last performance*, which would provide a continuity in terms of aesthetics.
- The same idea as in Bel's *The last performance* (the stripping out of material).

Keeping the same performers, same props and same idea as in previous 'Jérôme Bel' works, Le Roy hoped to achieve the desired continuity in Bel's works or the desired 'signature', within the piece. This way, he tried to make a piece that would be interpreted as if it was made by Bel. The question at stake was whether the 'signature' of a choreographer can be adopted by another choreographer by adopting these characteristics of the work. Can anyone create a 'Jérôme Bel' piece by adopting his ideas, using his performers and his props? If yes, are these three elements the ones that define a choreographic signature? In respect to other choreographers' works, which are the basic elements that define their signatures? Le Roy offers an answer to these questions when he says:

There was always a moment when my preoccupations, my way of addressing these questions [was] more identifiable with what I do, than with what [Jérôme Bel] does, whereas I thought I was doing what [he] would do. In actual fact we realize that it is impossible. (Le Roy with Bel, 2007, online)

Even when one is interested in not having a signature and makes a conscious effort to do something other than what he/she usually does, somehow, even then, it is still impossible to lose a signature. It seems that there is something within the work that is recognisable and makes clear that this is a work by Le Roy; something that it is not necessarily tangible but is inscribed in the work. A signature in dance is not a mark that is added when the work is complete as in painting for instance. A signature exists through the reiteration of elements that 'return' in different works. A choreographic signature, requires a continuity and repetition between different works, in order to exist and to get established. Le Roy is aware of that and tried to work with it; as he says:

now I try to be aware about it as being a continuity of discontinuities. I work always on similar questions in each production but I try to change the format to blur the normative modes of recognition which create one understanding of oeuvre using exclusively the power of authorship and signature. (Le Roy with Von Hantelmann, 2002/2003, online)

Therefore, the task at stake is not to lose a signature, since that is not really possible to do both due to the impossibility of the task as described by Le Roy, but also because it seems impossible to become an established artist without having a signature. The commodification of dance results in the creation of standardised expectations from audiences, curators and producers and, therefore, to canonical works. Having in mind that the artist as an author both contributes to the canon and needs the canon in order

to exist, the question at stake is formulated as such: how do artists place themselves in relation to the 'normative modes of recognition', in relation to a canon?

Moreover, in the question: 'does copying someone else's work simply reiterate their signature?' the answer given by Bel and Le Roy's experiment above is the impossibility of copying someone's signature even by copying their work. If we accept this impossibility of copying another choreographer's signature the question at stake is, what type of signature is produced via copying? Does the copyist put his or her own new signature on top of the 'old' one? This thesis claims that copying allows the creation of a space where none of the two signatures are solidified; instead both signatures are ruptured by each other in their relationship via copying.

1.8 Contemporary choreographers 'graphing' dance history

Arts History Professor Richard Shiff, in his essay *Originality* (1996/2003) gives a historical review of originality from Classicism, to Modernism and Post-modernism, relating originality to the way that 'we motivate and narrate history' (p. 145). In the beginning of his essay, he clarifies that such categories have historical foundation yet 'do not correspond to a natural evolution with a definite chronological sequence' (p. 146). Moreover, the purpose in Shiff's historical analysis of originality is not 'to discover a conceptual or historical derivation or origin for originality, but rather to investigate the network of its changing appearances and effects' (p. 158). Thinking that the shape and structure of history does not develop in a linear manner, but rather takes the form of network, seems to reinforce the purpose of this thesis, which is to investigate the modes and 'networks' that are produced through the creation of artistic works that use copying. This does not mean, though, that there are no historical links or historical continuity but instead that the development of history is not linear and that events do not necessarily have a single origin.

The investigation into the production of cultural or artistic 'networks' or 'configurations' mentioned earlier, are supported and continue to support a historical reading that does not view history as linear but rather as a network. This 'visual shape' of history both influences and demonstrates the way that events relate to each other. Thus history is not linear, nor takes 'the form of a sphere with the original moment of creation at its centre' (p. 148) nor is like a spiral. Instead, shaping history as a network allows for a dynamic exchange between different events and times that surpass the lives of different authors. The question thus becomes whether choreographers as historians

look at their works as singular events or as nodes that are part of the network of history.

In his essay MacClean (2010) offers a reading of Richard Schiff's historical review of originality in relation to copying. Through MacClean's and Schiff's essays I will briefly outline the main characteristics attributed to the relationship of artists to networks, in classicism, modernism and post-modernism. This historical review presents artists' relationship to pre-existing works via copying and therefore also demonstrates their way of relating to the history of art within their creations. In classicism (chronologically situated from the Renaissance until mid-19th century), 'an artist must place himself within a tradition and emulate the genius of past masters' (p. 318). Artists were 'paying homage and establishing artistic identity in relation to the artistic tradition through acts of copying' (p. 330). In Modernism, where 'acts of copying and repetition are repressed' (p. 318) the 'Romantic/Modernist notion of the artist as "genius"' (p. 329) thrives. In post-modernism 'authorship is constructed by artists out of images/texts from other authors' (p. 318), questioning the relationship between original and copy, thus affirming the importance of reproduction (p. 331). This thesis proposes that certain contemporary choreographers, through their works, offer new approaches towards the writing and studying of the history of dance. These choreographers show an awareness of the fact that the future of dance depends on its past, which influences the present, thus they take the construction of history into their own hands. As a result, another type of dance history is created, one that is 'graphed' by choreographers themselves instead of being written by historians.

The term 'graph' from the Greek verb *grafo* [in Greek: γράφω] means 'to write', etymologically meaning 'to engrave, to curve' and as a verb in English it means 'to plot, to trace, to draw up'. Here I use this term instead of the verb 'to write' to emphasise primarily, that this type of writing of dance history entails a type of 'cutting or carving into a material, so as to form something'; and secondly, that 'graph' as a noun is 'a diagram showing the relation between variable quantities'.¹⁷ This meaning of the term is useful because it emphasises the interrelation between the variable factors of choreographic dance history. These variable factors are: Time (including the time of event and the time of historiographer), Primary Material (events) and the authorship of the historiographer.

¹⁷ Definition retrieved from the Oxford Dictionaries.

One way to analyse this proposition is through the classification of contemporary choreographic processes in the following two categories:

A. When choreographers dig into the past, work with pre-existing choreographic material and think through the works of their predecessors.

Examples for A: Reconstructions, re-enactments, appropriations and remakes. For instance Fabian Barba's *A Mary Wigman Dance Evening* (2009) and Janez Janša's work *Fake it!* (2007). In 2013 I conducted an interview with Barba on his understanding of his role as the author of his reconstructions. I will refer to it in chapter 3 where I further discuss the author function.

B. When choreographers make the history of their works themselves. Therefore, from being authors of their works they also become authors of the history of their works.

Examples for B: Choreographers who produce their retrospectives, citing their own work, creating a discourse around their work and continuity between their projects. Some of the examples that will be discussed later in chapters 2, 3 and 4, are the works: *The last performance (a lecture)* (2004) by Jérôme Bel, the project *Re: Rosas!* (2012) by Anne Teresa De Keersmaecker and the exhibition *If TATE Modern was Musée de la danse?* (2015) by Boris Charmatz.

Within these two major categories there are many different approaches. This research discusses those choreographers who articulate a historical consciousness posing challenging questions for contemporary choreographic works in relation to dance history. These questions are about the type of history that dance needs to write, the medium that is used, the authors of dance history and the purpose and use of dance history.

- The authors: Who is the author of this history? Examining the role of the choreographer as the author of dance and of dance history.
- The purpose: What is the purpose of graphing dance history? Not to sustain, nor to improve; not to gain, nor to lose, but rather 'to think together with'¹⁸.
- Type of history: What type of history is graphed? What is the relation of this type of history to the contemporary?
- The medium: Appropriate to dance and performance.

In order to examine the role of the choreographer as the author of dance history it will be useful to consider the significance of speaking about choreographic works and to

¹⁸ The use of the term 'to think together with' is borrowed here by Maaïke Bleeker's text *Reenactment and the Rhythm of thinking together* (2015) which is discussed further in chapter 3 under the section '3.5.3 Thinking together and through...'.

rethink the role of the choreographer as author of dance. This will be achieved through a short historical review of the terms 'choreography' and 'choreographer'.

Oliver Taplin, in his book *Greek Tragedy in Action* (1978/2003), says that at the beginning of the 6th century B.C. in ancient Greece, it was the producers called *choregoi* [in Greek: *χορηγοί*] who paid for the creation of the performances in dramatic competitions, and they were also the ones that were attributed the victory (p. 9). Nigel Guy Wilson in the *Encyclopedia of Ancient Greece* (2006) adds to that: 'Poets are never mentioned in inscriptions commemorating victories' (Wilson, p. 235). The producer's role was more important and recognisable that time, than the role of the poet, the creator of the performance. At the end of the 5th century B.C., beginning of the 4th century, many of the great poets, such as Euripides, Aeschylus and Aristophanes, were also practically engaged with the making of the performances; supervising the rehearsals and directing the movement, choreography and design (Taplin, p. 1). Despite this fact, there was neither use of the term 'choreography' nor the role of the choreographer; performances were educational, apart from serving political and religious purposes; thus the poet was a teacher who was teaching through performances and the person who trained a chorus was a *chorodidaskalos* [in Greek: *χοροδιδάσκαλος*, transl. teacher of the chorus].

Regarding the notion of the 'choreographic work' and the role of the choreographer, according to dance historian Laurence Louppe, in her book *Poetics of contemporary dance* (1997/2010), 'the traditional definition of the choreographic work as an original creation worthy of being 'signed' by an author [...] goes back to the Quattrocento in Italy', which refers to the cultural and artistic events of the 15th century, late Middle Ages, early Renaissance, and 'it began with the compositions duly attributed to the Italian dancing masters' (p. 203).

As dance theorist and curator André Lepecki writes in his book *Exhausting Dance* (2006), 'the first version of the word 'choreography' was coined in 1589, and titles one of the most famous dance manuals of that period: *Orchesographie* [a study of social dance] by Jesuit priest Thoinot Arbeau' (p. 7). The etymology of the word is the writing (*graphie*) of the dance (*orchesis*). As Lepecki points out:

Compressed into one word, morphed into one another, dance and writing produced qualitatively unsuspected and charged relations between the subject who moves and the subject who writes. With Arbeau, these two subjects became one and the same. (ibid.)

The choreographer is thus bringing together in one subject both 'dance' and 'graphie'. According to the *Online Etymology Dictionary* the word 'choreography' appears much later, in 1789 and is the Latinized form of Greek *choreia* [in Greek: *χορεία*, transl. *dance*] and *graphie* [the writing]. The term 'choreographer' appears in 1829 and around that time there is also another term that of the *choreographist* (1857), which did not thrive. The etymology of both words can lead to the understanding of the choreographer as an author, one who 'writes' dance and I propose, that the contemporary choreographer is not only writing dance but also writing 'dance history'.

Here it is necessary to clarify, that, when referring to choreographers graphing dance history, I do not mean choreographers becoming dance historians. There is a difference between choreographers writing dance history and dance historians, predominantly due to the different mediums they use, their respective contexts and the different purposes of their works. Moreover, under the subject of choreographers graphing dance history, I will not discuss dance notation, as this is primarily considered a way of transcription of dance steps for the purpose of saving or maintaining choreography. As Louppe, writes in the introduction of the book *Traces of Dance: Drawings and Notations of Choreographers* (1994):

To choreograph is, originally, to trace or to note down dance. This is the meaning that Feuillet [dance notator, publisher and choreographer, 1653–1709], the inventor of the word, assigns it in 1700, in the title of his work 'Choreography, or the art of describing dance with demonstrative characters, figures, and signs. Since Feuillet's time, the acceptance of the term has undergone a singular evolution, and today 'choreography' refers, not to the activity of notation, but rather to the creation of dance. (p. 14)

Continuing based on this understanding of the word 'graphing' I think of choreographers 'graphing' dance history while questioning the medium they use for the writing of 'dance history', as well as, the type of history that dance needs. Because, as Professor of Contemporary Art and Theory, Jane Blocker said in her book *Where is Ana Mendieta?* (1999): 'We need a history that does not save in any sense of the word; we need a history that performs' (p. 134), and as we will see, what contemporary choreographers perform is, a collaboration with their past, rather than, a rupture.

CHAPTER 2

Frauen tanst Frauen:

Copying as a choreographic methodology

2.1 The piece

Frauen tanst Frauen (2011) is available in the DVD and online:

<https://vimeo.com/21062522>



Video stills from: *Frauen tanst Frauen* and *Rosas tanst Rosas*.

Credits

Duration of the film: 8' 35''

Creation: Stella Dimitrakopoulou

Performance: Stella Dimitrakopoulou, MariaTsesmetzi

Choreography: Anne Teresa de Keersmaeker

Year of production: 2010-2011

Aliveri, Greece

The video *Frauen danst Frauen* was presented at:

- Art TV programme Dimanche Rouge of the French TV channel Souvenirs from Earth (Jan. 2014)
- Abundance 2013, International Dance Festival, Karlstad, Sweden. (Sept. 2013)
- Performance and Live Art Platform, Cyprus. (Sept. 2013)
- *Re: Rosas!*, The fABULEUS Rosas Remix Project. (2013)
- Peer TV, Chisenhale Dance Space, London (March 2012)
- Emergency Accommodation, Blankspace, Manchester, UK (Feb. 2011)
- Pandemic!, Bank Street Arts, Sheffield, UK (Feb. 2011)
- Dance-tech, The Social Network for Innovators in Motion. <http://www.dance-tech.net/profiles/blogs/frauen-danst-frauen> (2011)
- SWEDANCE Online international platform, http://swedance.ning.com/video/frauen-danst-frauen?xg_source=activity

2.2 Introduction

Frauen danst Frauen (2011) is the first practical work I worked on as part of this research. It is a video work created only by applying the first stage of copying as mirroring (as discussed in chapter 1) thus serving as an appropriate example for examining copying as choreographic methodology.

In this chapter I therefore discuss copying as a choreographic methodology applied in my work *Frauen danst Frauen* (2011) and extend my analysis connecting copying to other choreographic methodologies, such as reconstruction and improvisation, in order to contextualise it. Moreover, I discuss body-to-body transmission and propose copying via video to be a plausible means for the transmission of choreographic knowledge. Towards the end of this chapter, following an analysis of *Frauen danst Frauen* (2011), I offer an evaluation of copying as a methodology for the creation of (il)legitimate performances.

Before beginning my analysis on *Frauen danst Frauen* (2011) I will briefly present how this methodology was applied for each of the works presented in this thesis. This will provide an overview of the gradual development of the methodological tools applied throughout this PhD research project. Copying as a methodology was used for the production of all three works that were created and are examined as part of this research. Each work exercises one type of copying in relation to dance, as these were discussed in the first chapter: Mirroring, Training and Rehearsal, respectively.

2.2.1 *Frauen danst Frauen* (2011)

The methodology applied for the production of the work *Frauen danst Frauen* (2011), was copying as mirroring based on the film *Rosas danst Rosas* by Thierry De Mey and choreographed by Anne Teresa De Keersmaecker. In this case, the copying mechanism, already set within the piece *Rosas danst Rosas*, is also reflected in the title, *Rosas danst Rosas*. Rosas are four women repeating choreographed sequences; by continuing the copying mechanism in *Frauen danst Frauen* two other women copy the dance of Rosas while watching for the first time the video of *Rosas danst Rosas* on screen. The multiplicity of versions that this methodology creates is extracted from the internal structure of the model choreography (*Rosas danst Rosas*), which is based on copying as mirroring. Thus *Frauen danst Frauen* creates a context within which the video *Rosas danst Rosas* is placed as part of a bigger canon; a context that follows the internal structure of the model piece which is based on copying and repetition of movements.

The task for the production of *Frauen danst Frauen* was to copy the movements from the video of *Rosas danst Rosas* in a way that is similar to mirroring, as happens at the beginning of a learning process in a typical dance class of many of the established dance techniques including ballet. No rehearsal was allowed, thus, what is seen in the video is actually the very first attempt of the performers to perform a piece they never practiced before. The focus in completing this particular task does not allow for a great extent of self-censorship, instead, it presents the performer being in a state much closer to the early stages of a learning process. This is a vulnerable state that leads to an unpolished anti-virtuosic performance quality.

There is an embedded value in this unpolished anti-virtuosic performance quality. Primarily it is opposed to an understanding of dance as a spectacular art form that simply aims at demonstrating the virtuosic skills of the human body. Secondly, this anti-virtuosic quality is a reference to the anti-virtuosic dances created by choreographers in the 60s such as Trisha Brown, Yvonne Rainer, Simone Forti and other members of New York's Judson Dance Theatre, who explored pedestrian movement. It also aims at the continuation and further exploration of the pedestrian quality related also to De Keersmaecker's work *Rosas danst Rosas* that consists solely of everyday gestures. Thirdly, it is a defence of the poor copy in dance in a similar way that Hito Steyerl defends the poor image in her article *In Defence of the Poor Image* (2009) writing that 'the economy of poor images diminishes the distinctions between author and audience and merges life and art' (p. 6). In a similar way, the poor copy in dance allows

audiences to become performers by bringing together trained and untrained dancers in what is a celebration of an engagement with dance rather than a distant exaltation of dance as a spectacle.

2.2.2 *The last lecture (a performance)* (2012)

The work *The last lecture (a performance)*, that will be discussed further in the third chapter, was produced by applying the same methodology of copying, to the video *The last performance (a lecture)* (2004) by Jérôme Bel. In this case the methodology was applied to the two main elements of the performance-lecture, the movements and the speech, in order to further explore different processes of copying. The differences between these processes of copying depend on the performer's training or familiarity with certain media. In the video *The last performance (a lecture)* Bel refers to his performance *The last performance* (1998) and in a lecture of his presents the ideas embedded in his work citing the works of others. This methodology seems to take a step further the methodology he used in his performance *The last performance*, as he also adds the element of citation. Thus in my piece *The last lecture (a performance)*, through a series of different processes of copying, I look into the methodology of copying as training by extending a line of citational practice.

Remixing is another layer added to the methodology for the creation of this work, including the selection and recombination of material from different sources. As Eduardo Navas writes in *The Ethics of Modular Complexity in Sustainability* (2010), remix 'enables people to become engaged not as experts but as practitioners who gain knowledge through critical engagement rather than critical distance' [online]. Questioning the status of the author as a beholder of knowledge, remix will be approached in relation to the notion of authorship. This means that copying is seen as a way of accessing knowledge, not with the purpose of remembering or reviving something that is lost, as in the case of reconstruction, but rather as a way of understanding its structure, materials and mode of performance.

2.2.3 *without respect but with love* (2015)

The work *without respect but with love*, approaches copying as rehearsal. Mirroring and training intentionally form part of the production of this work. What is shown is the very first attempt of performing the choreography right after rehearsing it, the very first

draft of a rehearsed choreography. Fifteen dancers, one after the other, were asked to learn the choreography by copying the movements from a video. The very first video used was a recording of 1978 by Sally Banes where Yvonne Rainer dances *Trio A* (1966). The first dancer learned the choreography from that video and performed it in front of a camera; their recording was then passed to the second dancer who, in her turn, learned the choreography from the video made by the first dancer and so on. Each one of them created a video and all the videos together create *without respect but with love*. In the end all fifteen videos were edited together in two different ways that resulted in two distinct videos that present the work *without respect but with love*.

The aim of producing all these works through copying is both to offer an understanding of the works *Rosas danst Rosas*, *The last performance (a lecture)* and *Trio A*, and to examine the production of dance works that use copying as a methodology. I therefore discuss the type of understanding that this methodology allows in relation to the model works, as well as the status of the works produced through this methodology.

The three works produced as part of this research are discussed later in this chapter in relation to the methodologies applied for their production and the following common characteristics that they share:

- The use of well-known pre-existing artistic works (neither forgotten nor lost)
- Copying as mirroring
- The use of videos (instead of live performances or other type of performance documentation).

In the case of *Frauen danst Frauen*, the first of the three works mentioned above, the methodology mainly used and which I discuss in this chapter, is copying as mirroring. The same methodology was applied again and further developed in my works *The last lecture (a performance)* and *without respect but with love*.

Copying as a methodology will be discussed in relation to 'ephemerality', a notion that has been proclaimed as one of the main values of dance as an art form. The discussion will be further extended to the practices of 'reconstruction' and 're-enactment' that have been quite central, in the past 20 years, within dance and performance discourses by theorists such as Rebecca Schneider, Mark Franko, Amelia Jones and André Lepecki among others. Moreover, the use of videos as models for the creation of my three works will be analysed in relation to body-to-body transmission of knowledge, the predominant way of knowledge transmission in dance.

2.3 *Frauen danst Frauen* (2011): Description of the work

No costumes, no narrative, no sense of place...

*Mother with daughter, sit next to each other and copy a worker-bee movement routine. They sit down, their hair swings around their heads, they grasp onto their breasts. They stand up and sit down again; their arms reach out and retract like pistons in a copy press. With their gazes always on the computer screen they constantly watch, select and perform. Their task is to copy a choreography they never watched before. Despite their effort, they inevitably fail to accurately reproduce it. *Frauen danst Frauen* is an excavation into the personal and emotional, filtered by and expressed through a purely mechanical choreography. The video was filmed in 2010 in an open lignite mine near Aliveri in Greece.*

(Excerpt from the program notes of *Frauen danst Frauen*)

The two descriptions of my work *Frauen danst Frauen* presented below were written by myself from two different perspectives, that of the spectator and that of the creator of the piece. This idea resulted from my frustration while I was trying to distance myself from the piece in order to be able to reflect on it in a critical way. The text below serves as a description of the work but it is, at the same time, a playful way to demonstrate that in this thesis I attempt to approach my work from the perspective of the spectator, the critic as well as the creator of my works. My aim during this process is to try and find the golden ratio of a critical distance or proximity to the works, supposing such a ratio exists.

2.3.1 Description of *Frauen danst Frauen* (2011) by the 'spectator'

Two women of different ages and a dog, in an industrial setting that cannot be easily identified. They are wearing grey-black casual clothes. There is a lot of noise. There is a big table with metal tools, wooden boxes and a computer. Behind the table there is a double seat, which looks like it has been removed from an old track. The older woman sits on a chair behind the table, the younger one stands in front of the computer. She does something on the computer and then she walks backwards towards the double seat, still looking at the computer, she stumbles and laughs. She lies down on the double seat.

- Title: *Frauen danst Frauen* / Stella Dimitrakopoulou -

The two women sit next to each other. They move their arms, heads and legs while they remain seated very close to each other. They both look at the computer screen. What is shown there is not visible to the spectator but one can hear a rhythmical music coming from the computer. Their movements are similar and repetitive. After a while one can easily understand they are looking at the computer, copying what they see on

the screen. There is also a resemblance in the way they move and clearly a certain degree of intimacy between them. They acknowledge each other but do not interact with each other. Their movements have some similarities and are repetitive but there are still a lot of differences in the way they execute them. They do not look at the screen with the same intensity, they do not move in unison, they do not move equally fast nor have the same movement qualities. There is one dog near them, sometimes two, they walk around, they are friendly and seem to engage with them. The music stops, the two women stay still for a second or two, they stand up, one of them says something in Greek the other turns the camera off.

2.3.2 Description of *Frauen tanst Frauen* (2011) by the ‘creator’

The video *Frauen tanst Frauen* has the same length as the most popular video of *Rosas tanst Rosas* on YouTube. It was taken in one shot, with a camera that was placed at a fixed point, without an operator and without any rehearsals prior to the recording. The setting, as it appears in the video, is the space chosen for the performance without a single intervention. It is inside a lignite mine near the village of Aliveri on the Greek island of Evia. The performers are my mother and myself. I asked my mother if she wanted to make a video with me explaining to her that she would only have to sit next to me and copy the movements that she would see in a video on the laptop screen. At the time of the recording we sat next to each other and copied the movements. Once the video ended and the task had finished, she turned to me and said: ‘Oh Stella you should have shown that video to me at least once before...!’. Her frustration came out as a result of the simple fact that she had not previously prepared, rehearsed and learned the dance she had been asked to perform in front of a camera.

2.4 How this work came into being and its multiple statuses

For the work *Frauen tanst Frauen* (2011) I used the video *Rosas tanst Rosas* (1997) made by Thierry De Mey based on the choreography *Rosas tanst Rosas* (1983) by Anne Teresa De Keersmaecker.

The video *Frauen tanst Frauen* (2011) was produced as part of the making of the piece *Another Chair Dance* (2011) by the collective *Trio*. During the period 2010-2011, I was working with *Trio Collective* for the creation of our new work *Another Chair Dance*. As part of that work the four members of the collective, Antje Hildebrandt,

Elena Koukoli, Michelle Lynch and myself, set ourselves the task to copy choreographies that were performed on chairs. We selected a few excerpts of choreographies that were found online and each one of us made a video where we recorded ourselves copying one of the selected choreographies. The video *Frauen danst Frauen* was one of the videos that were produced during this process and was made by copying the movements from a video excerpt of the video *Rosas danst Rosas* (1997) that was available on YouTube. Our next step was to edit it together with a number of other videos from different sources in order to create a choreography that was performed live. The video *Frauen danst Frauen* as part of *Another Chair Dance* is not presented to the spectators as such but it is copied live on stage thus being an integral part of what the spectators see. In this way, as long as *Another Chair Dance* is performed *Frauen danst Frauen* will be a tool that is part of the process for the making of another work and will continue to be used in this way.

Parallely, *Frauen danst Frauen* was made with the intention to create an artwork that stands on its own, as a final product. As such, it has been uploaded on several online platforms and has been shown on cable TV and in several Dance Festivals. One of the platforms on which it was uploaded in 2011 was *Swedance*¹⁹ made by Swedish dance artist Christopher Engdahl who 'responded' to the uploaded video by creating the work *An Album of a Dog* (2011) out of stills taken from my video. The two works were then presented, under my curation, next to each other in the exhibition *Pandemic!* (2011) in Sheffield (UK).

In October 2011, Beyoncé's song *Countdown* was released. The official video-clip of the song featured dance moves, costumes and set that have a great resemblance to the ones in the video *Rosas danst Rosas* filmed by Thierry De Mey. As soon as this was brought to the attention of De Keersmaecker, she publicly accused Beyoncé for 'plagiarism' and 'stealing'. For her own reasons she did not bring the case to court but launched instead the remix project *Re: Rosas!* (2012). This is a website where De Keersmaecker uploaded videos with instructions on how to dance sections of *Rosas danst Rosas*, with an open invitation to learn them, dance them, record them and upload their videos on the *Re: Rosas!* website. I did not learn the choreography using De Keersmaecker's instructions but I uploaded on the website the video I had already made. This fact altered completely the status of my video, and Beyoncé's video as well, and from an illegitimate video it became legitimate and was accepted by De Keersmaecker as part of her project. *Re: Rosas!* in fact provided a new context for

¹⁹ <http://swedance.ning.com>

Frauen danst Frauen and the video clip of *Countdown* to be regarded as an extension of De Keersmaecker's work.

The status of the work *Frauen danst Frauen* varies according to the relevant perspective applied. Initially it was a remake of *Rosas danst Rosas*, then functioned as a model for the work *An album of a dog* made by Engdahl, later on, when the video-clip of the song *Countdown* was made it raised the issues of plagiarism and fraud and right now it also exists as the 13th video among the 314 videos on the *Re: Rosas!* remix website. The multiple statuses of the work, as a final product and as part of a process or as copy and as model, provide a useful understanding of a 'status' that is not singular but allows a parallel co-existence of multiple statuses. The status of the work depends largely on the context within which the work is presented. The understanding of the position of a work requires more complex structures than the one provided by an exclusive thinking of 'either... or' and the allocation of a singular status. In the cultural market a work often finds its place within different contexts that further extend its status and role. It is important to acknowledge these multiple statuses, either new or old, original or copies, final products or tools. Nevertheless, for the purposes of this thesis my analysis will regard it as a final product that exists in relation to other works but stands on its own.

2.5 Copying: An illegitimate methodology

Copying has been applied for years as a choreographic methodology by contemporary choreographers resulting in a vast variety of artistic outcomes. There are numerous examples of artists who use pre-existing material and copying for the creation of performances or dance pieces. Below I provide a small list in chronological order, with only a few relevant examples:

- Jérôme Bel's *The Last Performance* (1998) presented dancers copying a section from Susana Linke's piece *Wandlung* (1978).
- Mårten Spångberg's performance of *Powered by Emotion* (2003) for which he learned Steve Paxton's improvised dance to J.S. Bach's *Goldberg Variations*, from Walter Verdin's film (1992).
- Mathilde Monnier's workshop (2007) on the theme 'copy' was delivered within the program E.X.E.R.C.E. at the choreographic centre of Montpellier. The main task was to choose an excerpt from a certain work of choreographic art that was video documented, to learn the material out of the video and propose it in

another way (notes from personal interview with one of the workshop's participants, 2011).

- Xavier Le Roy's *Le Sacre du Printemps* (2007), where he learned via copying from a video the movements of the orchestra's conductor, Simon Rattle.
- Daniel Linehan's work *Montage for Three* (2010) and Nicola Conibere's work *Count Two* (2010) where the performers copy the movements from still images and reproduce them live on stage.
- Cristian Duarte's and Rodrigo Andreolli's piece *The Hot One Hundred Choreographers* (2011) where Cristian Duarte dances material from one hundred performances of different choreographers.
- Hetain Patel's *Me and Me Dad and Me Wife* (2012). As part of this larger work he presented at TATE Modern his two videos *To Dance Like Your Dad* and *The First Dance* for the creation of which he used copying as a choreographic tool to explore identity.

The list is endless to both directions, and yet copying as a methodology, is not easily accepted as legitimate for the attribution of authorship. There are several reasons for this which I try to unpick below through a discussion of *Frauen tanst Frauen* in relation to the works *Repeat After Me* (2008) by Martin Nachbar and *50 ans de danse (50 years of dance) / Flip Book / Roman Photo* (2009) by Boris Charmatz. I selected these two works because they provide two very different examples of the use of copying and offer the possibility to unpick issues related to this subject and to my own work.

In the following sections I discuss and question the importance of rehearsals within dance practice, the importance of body-to-body transmission, the value of ephemerality in dance and the notion of authenticity. I discuss these subjects because they play a significant role in the attribution of value in dance works and because they are often raised in opposition to copying as a valuable and legitimate choreographic methodology. As we will see, although these values are most of the times discussed in opposition to copying, they can also be integral to copying processes.

2.5.1 The task of copying: breaking down hierarchies

German choreographer Martin Nachbar, for his work *Repeat After Me* (2008) asked his father to make a piece together. In his text *Repeat after me: A family experience in the field of contemporary dance* (2008) Nachbar describes the process followed for the

production of that work,²⁰ where he states that during the making process Nachbar's dad found inspiration in copying his son's movements (ibid.).

Both in my work *Frauen danst Frauen* and in Nachbar's work *Repeat After Me*, a parent-child relationship is addressed. Inevitably, the copying mechanism reminds us of the learning process from parents to children, a learning process that is based on copying and creates a strong bonding between different generations. At the same time, it also brings to mind the differences between generations, the relation each one of us may have with their own body and the different movement vocabulary depending on our experiences. Noticing similarities and differences between the way mother and daughter or father and son, move is not a matter of 'confession' as Nachbar notes. None of the two works is about an analysis of this relationship; for Nachbar it is rather about 'exposing our [the performers'] physicalities to each other just as much as to the audience' (2008, pp. 47-49). In my opinion this exposure of physicalities to the audience is always visible, in any dance piece, even in those pieces that aim towards homogenisation of physicalities; a type of homogenisation that can become possible through training and rehearsal. Working with my mother, spending time and creating something together with her was important to me for personal reasons, as it was also the case for Nachbar when he worked with his father. In the piece though there is no intention of demonstrating this particular relationship. This is why, I asked my mother to try not to get influenced by my presence and I tried to do the same myself. We executed the same task, at the same time, in the same space and sitting next to each other but each one of us was doing this on her own. I never directed my mother, never corrected her, never showed her how to do a single movement and these were intentional decisions. During the execution of this task she never copied me and I never copied her, we both copied something external to our relationship, unlike the case of *Repeat After Me* where Nachbar's dad copied his son (a trained dancer).

In other words, in *Frauen danst Frauen*, my mother and I are both placed in the same situation, in relation to a third element which is the four women in the video of *Rosas danst Rosas*. This means that we are two performers who are equally exposed: We sit in the same place, look at the same video and execute the same task and yet, in these identical conditions, we still produce very different results. The differences in our personalities and our physicalities get manifested in the way each one of us performs the task of copying. Our different levels of training (I am a trained dancer whereas my mother has no dance training) and my familiarity with the task of copying movement

²⁰ Retrieved from <http://sarma.be/docs/1334> on the 20th of August 2015.

create a type of hierarchy between us. Both in *Frauen danst Frauen* and in *Repeat After Me*, the performers do not have the same movement training: one of the two is a young professional dancer and the other is an older amateur. This difference places the first in the position of an 'expert' and the second in the position of an 'ignorant'.

In relation to this hierarchy in *Frauen danst Frauen* the inequality between myself, as a trained dancer and choreographer, and my mother, as a not-trained amateur performer, is minimised by the fact that, without any rehearsals, we both try to execute a simple task without any prior knowledge of it. Moreover, we both had the same distance from the choreography we used and the video that we copied. We created none of the two; on the contrary, the video we were watching was something external to us. Here it is also important to note that the movement we are copying is pedestrian. De Keermaeker's choreography consists of choreographed gestures executed by women who are sitting on chairs. It is not a virtuosic dance piece with movements difficult to be executed by an older amateur. This choreography simply does not have any jumps, leaps, turns or falls, movements that would have been quite difficult for my mother to follow and would have made the differences between trained dancer and amateur dancer more visible.

In this video we are both exposed to a vulnerable state at the very beginning of a learning process, without any preparation or rehearsal preceding the task. We are both equally exposed and equally in control, open to what comes and ready to react. There is no right or wrong movement, no good or bad dancing; amateur and trained dancer we are equally good or bad in this. We perform in parallel and, each one of us, in her own unique way. It is important to note this about *Frauen danst Frauen* because it is an extension of the intrinsic values of *Rosas danst Rosas*. In Ramsay Burt's discussion of De Keersmaeker's work in the book *Dance and Politics* (2010) he proposes that De Keersmaeker's works can be seen as 'a performance of powerlessness and vulnerability' that demonstrate 'the strategic value of using a performance of passivity to suggest alternatives to current political practices' (p. 263). In a similar way, in *Frauen danst Frauen* the value is situated in the simplicity of the task of copying and the equality that it creates between professional and non-professional performers. The space created in the completion of the task praises vulnerability in performances that are not just about skills but also about critical thinking, exposure and play.

2.5.2 Performing without rehearsing; not improvisation

Performing without rehearsal is one of the reasons that make copying as mirroring a methodology to be illegitimate or to be considered less valuable. This is because the traditional process for the creation of performances, both in dance and in theatre, demands a long period of rehearsals. It is generally accepted that by investing effort and hours onto the work, one works towards a potentially better-worked production and a better result. Moreover, the understanding of art as craft and the dancer as craftsman (which was introduced in chapter 1) demands training and perfection of a technique as part of the process. The criteria of a good performance often include the process of its production even in product-orientated dance practices, even in a 'product focused' capitalistic market. Martin Nachbar and his father, for instance, in their process for the creation of *Repeat After Me* had a proper rehearsal period of about five weeks. On the contrary, my mother and I allocated no time for rehearsals at all. Instead made this video rapidly following a mode of production that traditionally does not add any value to the final product, apart from the case of dance improvisation where the essence lays on spontaneity or instantaneous decision-making.

In *Taken by surprise: A dance improvisation reader* (2003) dance theorists David Gere and Ann Cooper Albright note that in improvisation there is a 'demand for nearly instantaneous responsiveness to a broad palette of sensation and perception' (p. xv). In the same book Michelle Heffner Hayes adds that 'the spontaneity of improvisation, demands recognition. Improvisation is valued because the compositional decisions happen in the moment' (p. 113). These quotes could also describe well the process followed in *Frauen danst Frauen* where the performers have to react on the spur of the moment in response to what is presented in front of them, in order to complete their task of copying.

Nevertheless, certain very important differences are observed between the two different methodologies. Primarily, in *Frauen danst Frauen* the decisions taken momentarily are not 'compositional' because there is already a pre-existing composition that is given. This choreography is made visible to the spectators through the performers who copy it. Secondly, in relation to the process of decision-making in dance improvisation, in the same book dance theorist Susan Leigh Foster presents a different understanding:

Improvisation involves moments where one thinks in advance of what one is going to do, other moments where actions seem to move faster than they can be registered in full analytic consciousness of them, and still other moments where

one thinks the idea of what is to come at exactly the same moment that one performs the idea. (p. 7)

Here it is clear that the type of instantaneous decision-making, performed during the completion of the task of copying as mirroring, is not the same as in improvisation. This is because in copying it is not possible to 'think in advance of what one is going to do' nor there is space to 'think the idea of what is to come'. In copying as mirroring the performer does not express any idea, s/he becomes a vehicle for the choreography to re-exist in the body.

In copying as mirroring then the value does not lay in the expression of ideas or in the compositional decisions taken by the performers. Instead, this is a task-based methodology that allows performers to perform without the need to create or to communicate an idea. They engage in an activity that is simple but at the same time demands their focus and attention in full. Finally, what becomes visible is not the ideas, nor their choreographic mastery but the pure execution of movements. What we see is the journey that happens from the moment a movement is seen through the eyes of the performers, till the moment that movement is executed by them. We see a performance of effort in learning how to dance.

2.5.3 Person-to-person transmission

Another important difference between the process followed in *Repeat After Me* and in *Frauen tanst Frauen* is that the copied element in the first case is a video recording and not a person who is physically there as is the case in *Repeat After Me*. Dance has traditionally been transmitted between generations from person to person, meaning from older to younger generations, from the ones who have the knowledge in their body to the ones who are taught by their predecessors. Diana Taylor in her book *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003) argues for the importance of performance in storing and transmitting knowledge and embodied cultural heritage. She also points out the importance of body-to-body transmission in dance when she writes:

The repertoire enacts embodied memory: performances, orality, movement, dance, singing - in short, all those acts usually thought of as ephemeral, non reproducible knowledge. [...] The repertoire requires presence: people participate in the production and reproduction of knowledge by "being there", being part of the transmission (p. 20)

Using videos as part of the transmission of knowledge within dance raises some questions on the understanding of dance as an art form that is usually thought 'as ephemeral and non reproducible'; an art form that exists in the body.

Nachbar used both ways of copying (video-to-body and body-to-body) as part of his methodology while creating his work *Urheben Aufheben*. This is a work based on *Affectos Humanos* (1962) by Dore Hoyer, a piece which consists of five dances: 'vanity', 'desire', 'hate', 'fear' and 'love'. In 1967 Hoyer danced these dances in front of the cameras of the German television which then made a film out of these recordings. The dance became a document, which was later used for Nachbar's reconstructions. In Nachbar's description of the process for the making of this work it becomes clear that his methodology involves these two types of copying: mirroring (or 'mimesis', in Nachbar's words) from a video and 'rehearsal' with Luley, who holds the knowledge about the piece through a person-to-person transmission. He discusses in detail this process in his text *ReConstruct* (2000):

With the film and together with Luley, I remembered something. Strangely, this something is nothing that I have never experienced myself, not even as a spectator. The process of remembering was only possible through the work with the film and with Luley. Both of them functioned as kinds of memories, which transferred their information onto me. Remembering doesn't mainly exist through the remembered but through this act of transfer and revival. The mimesis of the steps and gestures of the film was the first step. The second and far more important one was the work with Luley, who told me memories that only live in the exchange from person to person. [online]

When Nachbar discusses his choreographic methodology he argues that this became possible through both the work with the film and the work with Luley. Despite the fact that for him this process would have not been possible without having both, Nachbar attributes more value to the second stage of this process than to the first, saying that the person-to-person transmission is 'far more important' than copying movements from the video. The person-to-person transmission of a dance is more valued and is accepted as the legitimate way for the transmission of knowledge in dance. This evaluation is connected with an idea of authenticity and originality in dance as an art form where the transmission of knowledge throughout the years was achieved from person to person. The attribution of authenticity and originality on an art object is dependent also on the ways that this object has been created, the methodologies that have been used for its creation. These concepts have been largely discussed in the visual arts, a field where the art object has traditionally been a physical object (a painting or a sculpture), but as Nachbar (2000) notes:

The question of the original in dance is even more difficult to answer. We deal with a form in which the reception is only possible when the work is performed,

meaning when the work comes to existence and vanishes at the same time. Each repetition of the work includes small changes to the previous performances. A premiere shows rarely the piece that will go on tour later. Based on these observations, I dare say that there is no original in dance. [online]

For Nachbar the initial act of copying from a video is supplemented and augmented through a 'more important' person-to-person transmission. Despite his claims that there is no original in dance nor it is possible to produce exact copies, since dance does not allow for the reproductions of works serially; he still values a person-to-person transmission more than the process of copying through a video. However, this initial act of copying in itself is quite interesting.

In this case, the interest is in the methodology rather than in the status of the final piece, as original or copy, in relation to its 'model' piece. The question is not whether the piece holds the status of an original but rather which process is more legitimate or authentic. For Nachbar and Luley it is probably true that a reconstruction that is based on a person-to-person transmission is more valued and authentic than the one that happens through a 'mimesis of the steps and gestures of the film'. Why is that? The answer lies in Nachbar's own words.

2.5.4 Dance and ephemerality

Primarily, for Nachbar in dance 'the work comes to existence and vanishes at the same time' which is a clear reference to Peggy Phelan (1993) who has declared the value of performance in its ephemeral and non-reproductive ontology:

Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so it becomes something other than performance. (p. 146)

Phelan finds the essence of performance in its ephemerality and discusses this value primarily as opposed to the essence of the archive to 'record', 'save' and preserve something in time, and secondly in relation to the circulation of products of representation. This understanding of performance primarily restricts it to be defined in relation to the archive and secondly denies performance's existence as a product that can circulate within the cultural market. Performance theorist Rebecca Schneider (2011) has criticised this approach:

if we consider performance as "of" disappearance, if we think of the ephemeral as that which "vanishes", and if we think of performance as the antithesis of preservation, do we limit ourselves to an understanding of performance predetermined by [...] [the] logic of the archive? (p. 97)

Indeed as Schneider notices, thinking of performance's value only in ephemerality we do limit ourselves in the logic of the archive. At the same time, Schneider's proposal is also limited to the logic of archive since she approaches performance 'as both the act of remaining and a means of re-appearance' (p. 101). Schneider writes:

we are almost immediately forced to admit that remains do not have to be isolated to the document, to the object [...]. Here the body [...] becomes a kind of archive and host to a collective memory. (ibid.)

Schneider shifts the focus from the ephemeral ontology of performance to its remains and brings the value from the 'documents', 'objects' and 'bones' to the 'flesh', 'body' and 'memory', in order 'to resituate the site of knowing of history as body-to-body transmission' (p. 104). In this shift the value of performance is still kept within the logic of the archive where the refiguration of history is enabled through body-to-body transmission. Schneider resituates the position of performance in relation to the archive by saying that the rituals of repetition including the body-to-body transmission of knowledge is a way of rewriting history into bodies and this is how and why the body becomes the archive. Although this proposes a different value of performance, not as of disappearance but as an act of repetition, Schneider shifts the value into the body, a body that is seen as an archive and that is fully responsible for any knowing of history of past events. The body becomes the archive and performance is seen as an act of repetition that allows access to knowledge in relation to history.

Looking at access to knowledge Schneider proposes that there are different 'architectures of access [...] [that] place us in particular experimental relations to knowledge' (p. 104) and reinforces the value and legitimacy of memory and the practices of body-to-body transmission, which is also what Nachbar values more in the creative process of his work *Urheben Aufheben*. There is nothing against the process of a body-to-body transmission of knowledge, but it is important to note that dance practitioners, including myself, use all the media that are accessible to them. Acknowledging all the different 'architectures of access' one cannot ignore the rising importance of video nor of the copying mechanisms that videos have allowed for dance and performance.

2.5.5 (Not) a reconstruction

Following Phelan's (1993) argument, copying as a methodology cannot be considered legitimate because it 'succumb[s] to the laws of the reproductive economy' (p. 146) and does not serve performance's deepest values found in ephemerality. Whereas

following Schneider's (2011) proposition, the copying mechanism can be understood as an 'architecture of access'. This also brings up another important difference, between my work and Nachbar's work, which concerns the purpose of an act of repetition.

When Nachbar (2000) describes his process he says that 'reconstruction is a sort of remembering' [online], he sees it as a retrieval of a memory, as an act of transfer and revival with the main aim being to remember something from the past. This is also the way that Schneider discusses the work of 'reenactors who consider performance as precisely a way of keeping memory alive, of making sure it does not disappear' (ibid.).

According to Schneider:

It is not presence that appears in the synchopated time of citational performance but precisely (again) the missed encounter - the reverberations of the overlooked the missed, the repressed, the seemingly forgotten. (p. 143)

This understanding of citational performances limits these performance practices to be read as historical practices. Schneider reminds us of the existence and value of performance as 'both the act of remaining and a means of re-appearance and "re-participation"', but her approach is focused on the fact that bodies are archives of 'collective memories' (p. 142). Thus she limits the value of these processes into their relation to the past, to what can be potentially forgotten, overlooked and not included in the 'performance-based archive'.

My interest in relation to these processes is to approach them as creative methodologies instead of looking at them as a way of accessing knowledge with the purpose of remembering or reviving something that is lost. In these processes, videos are not what performance documents are for Phelan: 'only a spur to memory, an encouragement of memory to become present', nor are they vehicles in search for the hidden, the missed out or the unrecorded (p. 146). This is also another reason I specifically chose to use the word 'model' instead of the word 'original' used by Nachbar. Nachbar (2000) argues that '[t]he question for the original might [...] be answered as follows: For me the film is the original, which becomes accessible with the help of Luley' [online]. In answer to the same question, for me videos do not need to become accessible, nor do they constitute the means to create, for instance, an 'original' performance. Videos *are* merely accessible objects, tools that can be used and manipulated.

Moreover, with regard to the body of the performer, for the completion of the task of copying, the body is not just 'a kind of archive and host to collective memory'

(Schneider, p. 142) it is engaging, processing, articulating and executing. Myriam Van Imschoot (2005) discusses the use of scores in dance as follows:

the 'incorporation' and 'excorporation' of physical templates through imitation and repetition [...] is not only perpetuated in the training of dancers, but also constitutive of many creation processes where dancers learn by copying the generated material, often using video as a tool. These disciplinary processes require both technologies of 'image reading' and of writing, for the dancer 'reads' the body of the *master* [...] in order to shape (inscribe) her or his own physicality through repetition and rehearsal. (p. 45)

Thus, we cannot ignore that a body and therefore a body-to-body transmission is 'always already extending into an elaborate circuitry of technologies of all sorts' and 'it constantly functions in a loop with other modes of mediation' (p. 47). Taking this thought further I am particularly interested in cases where dance or performance artists use these technologies as tools not for preservation or revival but as a motor for something new. For instance, contemporary choreographer Boris Charmatz, for his works *50 ans de danse / Flip Book / Roman Photo* (2009) used copying as a methodology to create a series of works for which he copied the photographs from the book *Merce Cunningham: Fifty Years* (1997) by David Vaughan. The idea was to make a choreography as a flip book going through all the 300 pictures that appear in the book. Although at that time Merce Cunningham was still alive, Charmatz chose not to work with him in person; instead, his interest was in the way that he would 'transform a book, an archive, into something else' (Charmatz & Setterfield, 2012). Valda Setterfield, a former Cunningham dancer who worked with Charmatz said that Cunningham was not really so interested in preservation. Nevertheless, 'Boris has found a way for Merce's work to continue without him and give it a new dimension' (ibid.). This work is clearly not a reconstruction of an original Cunningham work; instead, Charmatz's interest is in exploring a way that a book with the history of the work of a pioneer choreographer can be transformed into a performance piece in the style of Cunningham.²¹

My work *Frauen danst Frauen* could also be discussed as a reconstruction of a pre-existing work but this would only offer one way of analysis and understanding. I propose that looking at the methodology of copying as such can offer different approaches to all the pieces that use it, in addition to the ones offered from the perspective of theories of reconstruction. This is because the theories of reconstruction and reenactment that have been growing during the past decade within dance and

²¹ Information found in <http://www.borischarmatz.org/en/savoir/piece/50-ans-de-danse-50-years-dance-flip-book-roman-photo>

performance focus mostly on issues of memory, time and the archive and do not address copying as a methodology. This becomes obvious when one looks into the written discourse on reconstruction and reenactment. For instance, eleven years ago, Alexandra Carter published the book *Rethinking Dance History: A reader* (2004), a compilation of essays that offers 'new perspectives on key periods and people in theatre-dance history and address some gaps and silences within that history' (p. 2). In this book, Helen Thomas provides a thorough research on reconstruction and re-creation and offers two examples that show clearly how 'reconstruction' and 're-creation' are defined:

For Selma Cohen (1993) a reconstruction is made by someone else who researches the "work". A re-creation is concerned to capture the "spirit of the work". (p. 36)

For Hutchinson Guest (2000) a reconstruction involves "constructing a work anew" from a wide range "sources" and information, with the intention of getting as close to the original as possible. [...] A re-creation is based on an idea or a story of a ballet (or dance), which has been lost in the mists of time and it may involve using the original music or idea. (p. 37)

These definitions clearly demonstrate the general understanding of these practices. They make clear the limitations of their understanding as practices that are based on a dance that has been lost with the purpose of getting close to the original and to capture the spirit of the work. This is clearly not the case with *Frauen danst Frauen*, nor any of the other two of my works discussed in chapters 3 and 4.

Theorists and academics such as André Lepecki have moved this understanding of reconstruction forward. In his essay *The body as archive: will to re-enact and the afterlives of dances* (2010) Lepecki provides a review of the main recent approaches to the archival question posed by reenactment referring to theorists Hal Foster, Ramsay Burt, Jessica Santone and Rebecca Schneider, and moves the discussion even further introducing his concept of the choreographic 'will to archive'. According to Lepecki 'every will to archive in dance must lead to a will to re-enact dances' with 'no distinctions left between archive and body' (p. 31) and this is also the perspective from where he discusses Nachbar's *Urheben Aufheben*. Although the focus is still in the archive, for Lepecki it is important to note that:

Rather than think of re-enactments as conceptual frames for a choreographer's "inevitable" failed efforts to succeed in copying an original fully, I would like to propose the will to re-enact as a privileged mode to effectuate or actualize a work's immanent field of inventiveness and creativity. (p. 45)

This proposition could be the starting point for the discussion of my works, especially since Lepecki suggests that his proposition implies the 'autonomy of the artwork', the 'capacity of a work to appeal actualizations', the fact that 'artworks are self-sufficient'

and the 'need to erase the presence of the artist in artworks' (p. 45). Starting from this proposition and taking as granted Lepecki's proposal to consider the artwork autonomous and self-sufficient I do not try to reconstruct with the intention to complete an 'incomplete past' or 'an incomplete history' as often is the purpose of reconstruction. I do not work with pre-existing material because I consider something to be incomplete, the work itself or the history of that work but I do not dismiss such practices either. On the contrary practices and research towards the writing of history of performance, as well as the writing of history through performance, attach a lot of importance to our past and our cultural heritage. In addition to that I am interested in exploring copying as the main choreographic methodology employed in such practices with the aim to also look further into the potentials of this methodology.

In copying pre-existing works I am interested in the act of copying itself and what this methodology allows and creates within dance and choreography. This is therefore primarily a study of copying. Anne Teresa De Keersmaekers, Jérôme Bel and Yvonne Rainer's works are models of 'autonomous works' that 'appeal to actualization' with 'the need to erase the presence of the artist' (ibid.).

Finally, I propose that copying is a choreographic methodology used by choreographers in different ways and with different aims and that it produces a vast variety of aesthetic results. Thus, for a critical engagement with contemporary dance and performance practices, it is important to acknowledge and examine the possibilities created by this methodology. This can be possible through widening our understanding on the purposes of these practices and the potentialities of this methodology, without limiting them by historicising or romanticising the works of our predecessors.

CHAPTER 3

The last lecture (a performance):

Remix practices and the author function

3.1 The piece

The last lecture (a performance) (2016) - The Film is available in the DVD and online:

<https://www.youtube.com/watch?v=JEctBRizbtw>



Video still from *The last lecture (a performance)*.

Credits

Duration: 34' 35''

Creation: Stella Dimitrakopoulou

Performance: Stella Dimitrakopoulou, Jesus Ubera

Technical Support: Jesus Ubera

15th Day Theatre, Athens, Greece

February 2016

In this chapter I discuss the development of my work *The last lecture (a performance)* (2011). Up to now this performance-lecture has been presented in the following events and venues (presented here in a chronological order):

1. RDP week, Lecture Theatre, Trinity Laban Conservatoire of Music and Dance, London, March 2011 (no documentation)
2. Performing Text-Reading Performance, Pandemic! Bank Street Arts, Sheffield, November 2011 (Video documentation available in the DVD and online: <https://vimeo.com/68310859>)
3. Lecture on Remix in Choreography, MA Dance Theatre the body in Performance, Trinity Laban, London November 2011 (No video documentation available)
4. EMPROS Theatre, Athens, December 2011 (Video documentation in the DVD and online: <https://vimeo.com/156297103>)
5. Conference: The Politics of Practice, Goldsmiths University, London, February 2012
6. Art Space Frown Tails, Athens, Greece, 2012 (Video documentation in the DVD and online: <https://www.youtube.com/watch?v=MaBCAOPupMM>)
7. Presentation of Trinity Laban Researchers at Royal College of Arts, Battersea, London, June 2013 (No video documentation available)
8. Filmic version of *The last lecture (a performance)* created in February 2016 at the 14th Day Theatre in Athens, Greece. (Available in the DVD and online: <https://www.youtube.com/watch?v=JEctBRizbtw>)

Copying as a methodology, together with tools borrowed from remix and postproduction practices, were used for the creation of this work. These were applied on Jérôme Bel's performance-lecture *The last performance (a lecture)* (2004) that was both an inspiration and a model for my piece. *The last lecture (a performance)* presents a combination of new and pre-existing, live and documented materials. The role of video is essential in this piece both as a material used for its creation and as a means for documentation, thus the importance of film, video and online video platforms will be discussed below. In addition to that I discuss the role of the choreographer as author within the space created in copying and remix practices.

3.2 The choreographer as author and the importance of film

Laurence Louppe (2010) traces back the evolution of the choreographer from being a teacher to being an author. In 1935 the French ballet dancer and choreographer Serge

Lifar referred to the creator-choreographer using his own term 'choreauteur'. Before that, during the early centuries of ballet troupes and companies, from the 18th until the 20th century, the *maitre de ballet* (the ballet master), had the role of the main choreographer and artistic director. Lifar, in his *Manifesto du choreographe* (1935/2011) talks about the autonomy of the choreographer from the composer arguing for the need to create an 'autonomous choreographic theatre' where 'musician and choreographer are placed equally' and where the rhythm is formed by the dancer's body rather than given by the musician. He also talks about the autonomy of the choreographer from the painter, saying that 'the choreographer should not be the servant of the painter' nor should impose him/herself in the field of painting' [online]. Lifar announces the independence of the choreographer and the equality of the composer, the painter and the choreographer, in the making of a performance. Through this statement he is essentially claiming the independence of choreography from the other arts (music and painting) towards the consideration of choreography as an autonomous art form.

A second important point that Lifar makes in his text is in regard to the influence that film could have on ballet. From 1927 to 1930 a remarkable shift is observed in film technology, which changed cinema from silent film to sound film, a shift that made film an excellent documentation medium for ballet. As Lifar writes:

Tradition has only allowed certain ballets to survive, enriching the verbal transmission of musical contexts only. But currently, we possess an unexploited writing mean: the cinema. The cinema can allow masses to know ballet. Furthermore, it can register it, assure its permanence and become some kind of 'edition' of ballet. (1935/2011, online)

Lifar proposes a new relationship between dance and film and sees two ways in which cinema can serve dance: Primarily the development of cinema can make dance available to wider audiences and secondly, film offers a new medium for documentation and makes possible the creation of a dance archive.

Lifar refers to the importance in documenting choreography by stressing the choreographer's role with regard to the composition. Being a choreographer, he says, 'I compose a ballet, I write it down and I present it to an audience. I write it down... [...] Recorded like this, ballet becomes from all perspectives comparable to a printed poem' (Ibid.). The connection between performance and film, as a medium that 'writes down' movement, reinforces Lifar's perception of choreography as a text and therefore of the choreographer as an author equal to a poet.

Overall, in 1935, in his manifesto, Lifar claims the autonomy of choreography as an art form and the role of the choreographer as the author of choreographic works, and proposes film as a medium for the wider distribution, the 'writing down' and documentation of the choreographic works. Indeed, the idea of 'writing down' the art of cinema was a great influence for choreography and the role of the choreographer as author.

A few decades later the notion of the 'auteur' emerged in France, coined by François Truffaut with his article *A certain tendency on French Cinema* (1954) and by the film critic André Bazin in his article *On the politique des auteurs* (1957), both published in the journal *Cahiers Du Cinéma*. Polish scholar, Andrew Sarris, who introduced the term to the United States, devised the name 'Auteur Theory'. According to this theory, as Sarris wrote in his *Notes on the Auteur Theory* (1962), the director is viewed as the primary creator of a film and 'over a group of films, [s/he] must exhibit certain recurrent characteristics of style, which serve as his signature' (p. 516). Moreover, Sarris defined three criteria of value in auteur work: technique, personal style, and interior meaning. He writes: '[The] three premises to 'auteur' theory: the technical competence of the director, the director's distinguishable personality and interior meaning' (ibid.). The auteur theory had an impact on the academic studies of film, where auteurism's emphasis on the interpretation of film called on skills already cultivated by literary education, as well as scholars trained in art, literature and theatre. Kristin Thompson and David Bordwell discuss art cinema and the idea of authorship in their book *Film history: an introduction* (2003):

During the 1960s, auteur-based courses began to appear in the American college curriculum. [...] colleges and universities started film study programs, often emphasizing individual directors. (p. 436)

Loupe (2010) argues that this idea was carried over to dance where the notion of the choreographic auteur until today upholds a certain over-valuation of the choreographic signature and of the name of the choreographer that functions as a label justifying the function of a dance company. Nowadays, as she writes, 'whether s/he likes it or not the contemporary choreographer is inscribed within this heritage as it defines her/his practice and status' (p. 203) and unfortunately 'while everywhere else the notion of author had been complicated or contested, we witnessed choreography, on the contrary, take hold of this notion enthusiastically and make a banner of it' (p. 233). Nowadays, contemporary choreographers are aware of this premise and, below, I intend to explore ways that they deal with this heritage through copying and remix practices.

3.3 A choreographer's heritage: Authorship and the canon

The title 'choreographer' comes with a legacy embedded in it; thus an individual who bears that title inherits this legacy and has to deal with it, in one way or another. Firstly comes the definition of the term choreographer including the role of the choreographer as the author of choreographic works, and secondly, the canonical models created by the choreographic works that have been produced before him/her.

A choreographer needs to deal primarily with the fact that his/her name has a history which defines him/her as an author and secondly, with the fact that there are other works of choreographers before him/her or around him/her, which s/he needs to relate to in order to situate himself/herself within the field. The following two chapters look into ways that choreographers who employ copying as a methodology, deal with these legacies through their works. I propose that contemporary choreographers deal with these legacies in an active way, practicing an active 'graphing' as authors of dance and of dance history and that copying, as a methodology, offers the possibility for a choreographer to unpick these legacies further within their practice.

These two legacies and the way choreographers can deal with them are not independent from economical and socio-political conditions. The possibilities for artistic frameworks, working conditions and infrastructures created within the contemporary conditions allow space for certain approaches to the inherited legacies while others are excluded. In short, choreographers have to deal with these legacies within the existing working conditions. Within a capitalistic system Peggy Phelan (1996) observes the value of performance in its ephemerality and its strength against the circulation of the capital and proposes that:

Performance refuses this system of exchange and resists the circulatory economy fundamental to it. [...] Performance's independence from mass reproduction, technologically, economically, and linguistically, is its greatest strength (p. 149).

It might be true that it is impossible to reproduce or to create a serial copy of a live performance; at the same time, one cannot deny the fact that performances do circulate within a market and a network that is subject to and results from exchanges between practices and practitioners. Performances as artworks exist within a circulatory system and as I describe below, artists and art theorists have not in the least underestimated this fact.

3.3.1 Dealing with the heritage and the institutionalisation of dance

Nowadays the authorship model dominating the European dance scene positions choreographers as the directors of stable dance companies or as singular authors representing their own company. According to Bojana Cvejic in her article *xavier le roy: the dissenting choreography of one Frenchman less* (2010), this mode of production, supported by funding institutions, results in the creation of 'a distinctive choreographic style and signature, perpetuated from one choreography to another' [online]. This production model reinforces the need for authorship and for a recognisable distinctive body of work situated within the dance market. It requires a continuation between the works and an aesthetic signature that becomes emblematic and makes the work recognisable, which creates specific expectations to audiences, makes the work a marketable product and the author's name a marketing tool. The fact that dance productions need to follow the rules of a capitalistic market, reinforces even more the role of choreographers as authors and the necessity for their work to be situated within both the current dance market and dance history as well. As Laurence Louppe (2010) puts it:

The contemporary dance work has neither a specific frame nor fixed references that must be respected. If, today it sometimes appears limited or confined by its canonical models, this is because of the institutional modes of distribution and the schemas that these impose on the creator as well as on audiences. (p. 231)

Contemporary choreographers seem to create their work within these conditions. I therefore propose that certain choreographers try to unpick this issue and resist it through their works in a constructive way. In a similar way, Cvejic (2010) discusses in her article the work of French choreographer Xavier Le Roy approaching it from the perspective of the auteur theory and proposes that Le Roy 'disrupts the dominant western tradition of choreography' [online].

According to Cvejic, Le Roy achieves this in different ways. First he creates a 'discontinuity of continuities' and makes 'a conscious effort [...] to break with the protocol of signature' between his works by posing distinct and different questions for each one of his projects; secondly, he tries to create 'the conditions of research [...] outside of the institutional structures currently existing in Europe' (ibid.). This already demonstrates two ways in which a contemporary choreographer can deal with the institutionalisation of dance and his role as author. Cvejic concludes though that 'by seeking yet another *politique des auteurs* [...] Le Roy's work begins to grow and multiply with that of other *auteurs*'. This means that there are more artists who, like Le Roy, consciously and openly deal with the legacy of authorship and the canonisation of

dance due to its institutionalisation, which creates a new tendency and, probably, a new canonisation as well.

In relation to this tendency Rudi Laermans, in his lecture *The name Contemporary Dance* (2012) presented as part of the Dance Umbrella in London, argued that the way contemporary choreographers deal with these canonical models is by questioning the ontology of dance. The canonical models established by choreographic works of the past define what dance is and what is not, they create norms and expectations. Laermans said in his lecture that 'dance is a "proper name" that is used performatively, because we name something dance or refuse to name it dance, this is what makes it contemporary' (personal notes). Thus, for Laermans, the dominant feature of contemporary dance is that it incorporates the definition of dance. He illustrated his argument by providing examples of artists who, in the 90s, took the mundane movement of the 60s and by retaking it and shifting it they created, mostly in Paris and Brussels, what is nowadays called the 'Contemporary European Dance scene or conceptual dance'. More specifically, Laermans suggested that contemporary dance acknowledges, even "rehearses" the heritage of the 60s, particularly its redefinition of the (legitimately) danceable on the direction of every possible human movement, especially daily movements (from personal notes).

Here Laermans puts forth another important way through which choreographers deal with the canonisation and institutionalisation of dance. He proposes that they do it by expanding and redefining dance at its core and in relation to its own history. Anne Teresa De Keersmaecker and Jérôme Bel provide good examples of contemporary artists who, in very different ways, they have been widening the danceable. Rosas did this through the combination of choreography with daily movements, or through choreographing daily movements. Bel included everyday actions and objects, minimising movement into stillness. His performances often do not include any dance step to the extent that, once, in 2004, a spectator took legal action against the International Dance Festival of Ireland where Bel was presenting his work, claiming that Bel's piece was described as dance whereas in the eyes of the spectator it was not dance in the 'proper' sense.

On the other hand, these choreographers are quite well established, their works being presented in major art institutions across Europe and the UK, which brings up Laermans's point that in a way, what happened in the 90s was the institutionalisation of the not institutionalised work of the 60s (personal notes). Nevertheless, the question of

institutionalisation of dance and its affect on authorship models, production modes and the ontology of dance has been a crucial question asked by choreographers throughout the 60s and it has been revised by contemporary artists in the 90s.

Dance theorist Ramsay Burt had also noted this tendency. He discusses this in his text on Jérôme Bel in the book *Fifty Contemporary Choreographers* (1999) by Martha Bremser and Lorna Sanders. Burt finds that there are two key areas of interest among European choreographers such as Bel, Le Roy, Charmatz, Touzé and others. He notices that 'these two areas of concern were the institutional context of dance and the importance of dance history' (p. 43). He therefore writes that choreographers:

began making works that challenged the largely tacit assumptions about what dance might be, thus engaging in a kind of institutional critique. In their view, the dance market also depended on a particular view of the relationship between contemporary dance and its history. (ibid.)

I propose that one of the ways that many choreographers deal with these concerns in their choreographic works is through the use of copying. Copying as a methodology has been applied by choreographers who question the canonical models created by previous choreographic works, including the ontology of dance, as proposed by Laermans, as well as the institutionalisation of dance and contemporary dance's relationship to its own history, as proposed by Burt. In order to examine this further I look at the works that do that explicitly; works that openly and directly relate to pre-existing works through copying. These works provoke a discussion regarding the position of a choreographic work within canonical models that are created both by dance history and the dance market. Looking into the construction of the role of choreographers as authors of choreographic works I find a space where there is a possibility for change in the existing canonical models through copying. I propose that there is a tendency in contemporary dance practices to cite, copy and use pre-existing works with an interest in unsettling these canonical models.

This tendency has, in fact, already been noticed in the arts and has been thoroughly discussed by art theorists and critics including Nicolas Bourriaud. In his book *Postproduction* (2002) Bourriaud writes that 'since the early 90s, an ever increasing number of artworks have been created on the basis of pre-existing works'. He names this the 'art of postproduction' and proposes that postproduction artists work 'with objects that are already in circulation on the cultural market, that is to say, objects already informed by other objects' (p. 13). Bourriaud gives examples of artworks by artists such as Rikrit Tiravanija, Mauricio Cattelan and Pierre Huyghe whose work is mainly presented within the visual arts scene. I find that this is a tendency that appears

around the same period in the dance and performance scene, in the works of choreographers such as Jérôme Bel, Xavier Le Roy, Boris Charmatz and Janez Janša and continues to develop since then with younger generations of choreographers such as Daniel Linehan, Trio Collective, Fabian Barba and others. Below I will look into some of these postproduction choreographic works while discussing my own path through the development of my work *The last lecture (a performance)* that adopts similar methods.

3.4 My first lecture: *The last lecture (a performance)* (2011)

In March 2011, I was asked to present my research to my peers at Trinity Laban as part of the RDP week. At that point my research consisted mostly of looking into other artists' works and reading texts, of artists and academics whose subjects were related to my interest in copying. Having to present my work and research in the form of a formal lecture presentation, I looked into ways that other artists had discussed and presented their own work. I wondered how I could create a real lecture presentation and how to present my own research at the moment since it consisted mostly of reading articles and looking at other peoples' work relating to copying. This is how I came across Jérôme Bel's *The last performance (a lecture)* (2004) in which he talks about his piece *The last performance* (1998) and discusses the theoretical concepts and the questions the work addresses, including intertextuality, quotation and referencing in dance. His lecture was made in order to be presented in the place of his piece *The last performance* because as he said he 'felt that the piece had not been really understood' but still believed that 'the issues of this piece were relevant' so he thought that, in the form of a lecture, he would 'articulate them better' (retrieved from jeromebel.com).²² Bel starts his lecture by explaining how he got the idea of making his piece *The last performance*:

I wondered how to create a real dance performance and the idea came to me... The idea of stealing the dances I liked; those of other choreographers and to organise them to create my own performance. A sort of sampling, in fact or a cut-and-paste, a copy-paste of my favourite dances (transcribed from Jérôme Bel's *The last performance (a lecture)*)

This gave me the idea for my own lecture presentation to be made out of the presentations or works of other artists and theorists who have discussed issues related to my research. This idea resulted in two presentations. The first one was the piece *The last lecture (a performance)* (2011) that I will discuss below and the second was

²² I found a recording of his lecture online in YouTube where the whole lecture is available in four parts.

the presentation *Dance-Postproduction* presented in the 3rd PhD Student Conference at the University of Wolverhampton (2011). The script of the latter can be found in the appendix 3.

The video of Jérôme Bel's *The last performance (a lecture)* provided the perfect example for my first lecture presentation. This was because, in this video, Bel offers a presentation and explanation of his previous work and, most importantly, discusses issues related to copying, authorship and intertextuality in relation to choreography, all of which are very closely affiliated to my research. Bel was the first choreographer I came across in my research who openly addressed these issues both in his works and in his talks. I therefore decided to copy him because as Boon (2013) argues: 'One "copies" the thoughts of an enlightened mind in order to gradually "train" or "practice" and thereby become what one at first "merely" imitates' (p. 137). In my career as an artist-researcher this was in a way my first 'training' in giving a lecture presentation and it also became the starting point of my piece *The last lecture (a performance)*.

The last lecture (a performance) came out of that very first lecture presentation I did as part of this PhD. My interest in the nature of this piece, as a performance-lecture, was strengthened due to my struggle at the time to bring together theory and practice and to situate my art within academia. In between these disciplines I found the format of a lecture, as well as the process of creating one, were very similar to those of a performance. I therefore continued working on this piece for about two more years and presented it both in performance and conference settings.

Throughout these years the piece changed considerably; I continued developing it and further exploring the articulation of my ideas, looking into the relationship between performances and lectures as well as, recorded and live presentation. My main interest in this piece was to explore further the methodology of copying in choreography through the use of video documentation and to examine this in relation to authorship. Below I describe the piece following the changes I made to it chronologically.

3.4.1 Chronological description and evolution of the piece

The very first time this piece was presented in the lecture theatre at Trinity Laban, I started my presentation by giving out to the audience a printed document that provided information about my research in a formal and straightforward way (see appendix 3). After doing this I sat behind a large table with my laptop in front of me, I put on a pair of

headphones and started talking in English while looking at the laptop screen: 'I am 30 years old, I am a choreographer and I live in Paris...'. My speech consisted of a selection of excerpts from Jérôme Bel's lecture *The last performance (a lecture)* and I was copying them live in order to communicate some of my ideas, questions and interests that had been already very well described in Bel's words. Doing this I also aimed at demonstrating 'copying as mirroring' which was what I had been doing in my practice (as explained before in chapter 2). In addition to this, during the presentation, I also projected some video excerpts of my previous works with *Trio Collective*, as well as excerpts of other artists' works that had been using copying as a methodology for their works. The projected videos related to what I was saying about copying, citation, stealing and authorship. I selected these excerpts out of Bel's own references or simply because they were explicit about issues that Bel discussed in his lecture. All the videos I used were accessible online. Below I provide a list of them in the order they appeared in that presentation:

- A short clip from an interview with John Baldessari saying: 'Why you are throwing this away, you can use it?' (Retrieved online from an interview with Baldessari)
- A video edited with excerpts from different films by Walt Disney where it is obvious that choreographies were used for many dancing sequences in different Disney films.
- A short sound clip from *RIP! The remix manifesto* documentary film saying: 'Today we are going to create a mash-up, a fun and adventurous way to make something fresh out of something still'.
- A short clip that was a warning from FBI to not copy this tape. This was also taken out of the *RIP! The remix manifesto* documentary film.
- A short interview with visual artist Maurizio Catellan.
- A video made by the theatre group *The Wooster Group* where Ari Constantine Fliakos copies Jérôme Bel in an excerpt from his *The last lecture (a performance)*.
- An excerpt from an interview with visual artist Andy Warhol.

In this presentation my intention was to share my own work and my research using the works of others. It was a way to present the initial stages of my research in a performative way (see appendix 3 for a video recording of the second presentation of the work).

The second time I presented *The last lecture (a performance)* was as part of the event *Performing Text-Reading Performance* (2011) at Bank Street Arts in Sheffield. This

was a gallery space where Antje Hildebrandt, Katerina Paramana and myself curated an evening of performance lectures. The fact that the venue was not a lecture theatre favoured the creation of an ambiguity around the format of my presentation, as it was at the same time a performance and a lecture about my work. After this presentation the character of my piece as a self-referential performance-lecture became clearer to me. I realised that in this piece I was actually talking about what I was doing in the sense that I was copying while talking about copying. From then onwards I found it unnecessary to project excerpts of other works of mine within this piece since I was already presenting my practice live.

The third time the piece was presented was during a lecture I gave to the MA Dance Theatre students at Trinity Laban. On that occasion I presented excerpts of it as an introduction to a number of central questions with a view to initiating a discussion around the subjects of copying and remix in choreography.

The following time this piece was presented was on a proper theatre stage at the Empros Theatre in Athens, Greece where I was offered a one-week residency to develop my work and to perform it at the end of the residency. On that occasion I thought that presenting on a theatre stage demanded a different approach to this piece since it would be perceived as a proper performance instead of a lecture about my work. The particularities of the space made me ponder on my relationship with the audience and on the information I was to make available. I decided to reveal more information about my practice, which meant that, instead of watching Bel's video on my laptop, I projected it on a white board hanging opposite the stage and above the auditorium. This way the audience could also watch what I was watching just by turning their heads around. I gave the audience the choice to watch the video by Jérôme Bel or me on stage; the model or the copyist.

The fact that this performance was taking place in Greece made me think further about the different levels of copying in relation to language and more specifically speech as a means for communication. In relation to Bel's video I identified three different ways of copying language. The first was reading out the subtitles; the second was copying the sounds, which meant that I would be copying Bel's talk in French, and the third was translating the lecture into my own language and presenting it in my own words. Up to that moment I had been using only the two out of these three ways. This time I started the performance by speaking in Greek. The fact that Greek is my mother language made my speech sound more like this was my own story, that I was not copying

someone else but that I was just telling my story. I then gradually took more distance from 'myself' moving into reading out the English subtitles appearing in Bel's video and ending with copying the sounds of a language I do not speak (French).

Another element I added to this performance at Empros Theatre was a dance that came from the dance that Bel had included in his initial performance and which was projected on a screen during his lecture. In this video excerpt he was dancing a solo that was initially part of Susanne Linke's choreography to Schubert's music *Wandlungen* (1978). I included this part in my performance and danced the piece while watching and copying Jérôme Bel's dancing in the video. My aim was to provoke the question about differences and similarities between copying a dance, copying gestures and copying speech. That time I also added Nina Paley's song *Copying is not theft* and the sound of a parrot singing the melody of Schubert's piece. I also added a quote by Céline Piettre (2010) that was projected at the beginning of the performance and read: 'First and foremost, Jérôme Bel is a smuggler of words, of movements, of intimate stories, of singular stories bordering sometimes on universal' [online]. The latter was a provocation but also a demonstration of the fact that my performance was a continuation of Bel's methodology.

The following time the piece was presented was at the Goldsmiths Theatre as part of the *Politics of practice* conference. The content and form of the piece was kept the same as when it was presented at Empros Theatre.

The last time the piece was presented was in the performance space Frown Tails in Athens, Greece. On this occasion too, I decided to add more elements to my performance. I realised that I still had too much control over the piece just by being the editor of the videos that I was then copying on stage. Thus, I created a section where the technician who was operating the video I was copying could fast forward or slow down the video as he wished. For a few minutes I had no control over the material presented on stage anymore: instead, the technician himself was choreographing my actions. This was also a way to explore further the use of video that was important material for this performance, as well as to further deconstruct the gestures and speech and to add a more playful tone.

Another element I added in the same playful mood had to do with the use of copying for making fun of someone in a comical way. I thought that parody was an important strength of copying as a methodology that I had not explored in the piece.

Nevertheless, since my intention was not at all to make fun of Jérôme Bel I decided to make fun of myself and thus presented the dance section three times instead of one. The first two times I danced alone wearing my 'lecturing' costume and the third time I put on a white dress similar to the one Jérôme Bel was wearing in his performance. For this last time I also asked the technician to put on a similar dress, come on stage, present himself as 'Stella Dimitrakopoulou' and copy me dancing, at the same time that I was copying Jérôme Bel. This last scene was also accompanied by live music. The musician, who also wore a similar dress, was trying to copy the technician's movements while playing Schubert's piece with her viola. This section was the ending of *The last lecture (a performance)* and this was the last time the piece was presented in full length in front of an audience.

The last time I presented sections of this piece live was at the Royal College of Art. The purpose of that presentation was to communicate information from my research to PhD students and academics of the visual art department. I have never again performed the piece in front of an audience since then, thus the performance cycle of this piece ended more or less as it started, within a lecture-presentation context, in an academic institution.

The following time I was invited to present *The last lecture (a performance)* was during the event *Repeat Rewind Rephrase* (2012). At that point, the piece had developed to a level where it needed specific technical and spatial requirements in order to be performed. The location available for the event was a small space with poor technical infrastructure so I decided to submit a text that was included in the publication accompanying the program. I wrote this text as a response to my piece; both as another way of documenting the piece and as an initiation for its continuation in different means, those of written text and photographs (see appendix 3).

The very last time I performed this piece was for the camera in order to properly document it. The video documentation was created in parts by recording the different parts of the piece separately. The person copying me at the very end of the piece is again the technician, who this time was the video director. This final form of the piece *The last lecture (a performance)* is the same as the model piece *The last performance (a lecture)*, a constructed video documentation.

Up to this point, I have offered a description of the evolution of the piece in the course of its creation and presentation. A number of issues have arisen in the process and I

could now continue by offering an analysis of the work from different perspectives. I could, for instance, discuss the format of the work as performance-lecture. This hybrid format that balances between performance and academia provides an interesting framework for discussion, especially within a performance practice based research. Nevertheless, for the purposes of this thesis that focuses on the uses of copying as a methodology and the implications and potentialities that this methodology creates, I will limit my analysis to the use of copying as a methodology in this specific performance-lecture. I will relate this to the legacy of the choreographer as author, as introduced in the beginning of this chapter.

3.5 Analysis of the piece

The main and most important shifting point in the creation of my piece *The last lecture (a performance)* was when I claimed authorship over it as my own artwork, especially since I was just copying and editing together works of others. This raised the important issue of authorship and the following question: Is it possible to take this work and sign it as Stella Dimitrakopoulou or is this still a work by Jérôme Bel? Naturally, in this case I sign the piece, and this is why my work is neither a product of forgery nor is it fake because I do not pretend that this is someone else's work. In her essay *Fakes, Forgeries and other deceptions* (1973) Kathryn C. Johnson writes that there are four different types of something considered to be 'fraud':

1. An exact copy of a specific original [...] with the intent to pass it off as the original.
 2. The deliberate fabrication of a fake. The pastiche is a composition based on fragments or portions of existing works of art. [...] The forger attempts to create an object in the style and manner of another time.
 3. The deliberate misattribution [...] this type of art fraud consist of simply claiming that something is something else.
 4. The honest misattribution. Here the question of faking is not involved. This is the realm of "followers" or members of a master's workshop who imitated the master closely in subject matter and style and are called collectively, a "school".
- (p. 0)

My work *The last lecture (a performance)* does not fit in any of the above categories; it is neither a fake nor a forgery. Primarily, I do not present this work as if it were by Bel since it clearly has a different title and my name as an author. Secondly, although this is a 'composition based on fragments or portions of existing works of art' as is the case

in pastiche, I do not create it 'in the style of' *The last performance (a lecture)* or in that manner. It is certainly not a deliberate or honest misattribution, as I do not claim that this is something other than what it is, and I do not belong to a 'school' or institution introduced by Bel. But, is it enough to say that I am the author of this piece? Below I will explore further my relationship to authorship in this piece, not in order to attribute a certain status to the piece, but to explore further the complexities of the creation through copying while questioning what it means to claim authorship over something that is the result of a copying and editing process.

3.5.1 The choreographer as DJ

For the creation of this work I selected excerpts from Jérôme Bel's *The last performance (a lecture)* to use them as a basis for my performance-lecture. To this end, I added video excerpts from different sources that related to it. These excerpts had been produced sometimes before Jérôme Bel's work and other times after his work. Sometimes they were explicitly related specifically to Bel's lecture and others they were just touching upon similar subjects. This way the selected excerpts had a double function in relation to Bel's lecture. Firstly they showed excerpts that relate to Bel's proposition, as for instance the interview of Maurizio Cattelan, an artist who influenced Bel in the creation of his work *The last performance* and to whom Bel refers in his lecture. Secondly they showed how Bel's lecture led other artists to create new works, as for instance the piece *I am Jérôme Bel* (2008) made by *The Wooster Group* in which the performers copy excerpts from Bel's works *The last performance* and *The last performance (a lecture)*. Below I claim that through this methodology I examine Jérôme Bel's creative process and reveal authorship as a 'mode of performance in various socio-cultural configurations' (RAP project), as this was discussed in chapter 1 when referring to the RAP project.

At this point, I shall propose that in this project my role as a choreographer is similar to that of the DJ in music while remixing works of others. Maaïke Bleeker in her article *(Un)Covering Artistic Thought Unfolding* (2012), proposes 'the idea of "covering" as practiced in the context of music as a perspective on artistic practices of re-enactment' (p. 14). She specifically chooses this term because:

The term "cover" points to the field in which the object of the re-enactment is artistic in creation rather than a historical event [...] and to how re-enacting artistic creations results to new works: covers. [...] A cover is 'a remake of, or response to, the original work from the position of another artist at a later moment in time' and as a term 'points to how this relationship is mediated by recordings and documentation' (p. 14)

As an extension to Bleeker's proposal to use the term 'cover' in order to think differently about re-enactments, I find useful to think of the creation of my performance as a remix. Remixes have the same characteristics that covers have as described above by Bleeker; the difference between a remix and a cover is that remixes include many different sources at once. A remix is not the reworking of a singular work but rather the bringing-together and mixing of elements from different pieces for the construction of something new. Eduardo Navas (2010) describes these practices and the role of the DJ as follows:

The DJ: the meta-musician, the celebrated post-modern sound collage artist. Once repetition becomes the default form of representation, recordings can be manipulated to create unique live experiences; in turn the live performance is recorded and recycled as a remixed production [...] Repetition effectively recycles every moment of representation, especially when such moments are already dependent on repetition. [online]

The description of the work of the DJ as someone who works with repetition and representation is also a good way to describe Jérôme Bel's role in his works *The last performance* (1998) and *The last performance (a lecture)* (2004). In both these pieces Bel works with repetition of movement and citation; acknowledging that repetition is the default form of representation, and representation is the default condition in theatre. Bel was working as a Dance Jockey in this case, or a meta-choreographer putting together characters and authors of different periods and from different disciplines. In his piece *The last performance* he explored the notions of presentation and representation in theatre by bringing together André Agassi (a well known former World No.1 tennis player), Hamlet (the famous character of William Shakespeare's play *Hamlet*), the brand Calvin Klein, the dancer and choreographer Susanne Linke and his own name (Jérôme Bel) as a choreographer.

The last performance (1998) was already a collage of copies; it was already formed through citation and remix. This piece was later transformed by Bel into the form of a lecture creating *The last performance (a lecture)* (2004), and finally was rendered to another copy when it was recorded in a film. In his lecture *The last performance (a lecture)* he primarily cited himself by discussing his own previous piece and explained himself through referencing Peggy Phelan, Maurizio Cattelan, Marguerite Duras, Gustave Flaubert, Julia Kristeva and others. Therefore, in my piece I extend a line of citational practice, already embedded in Bel's work, by extending his methodology. I took Bel's film and rendered it again even further to a performance-lecture. In this way I also extended the continuation of a chain of transformations of these materials. At this

point the following question arises: does the fact that I continue Bel's methodology simply reinforce his status as an author/genius?

The type of continuation I created for Jérôme Bel's work is not the kind that happens in the creation of a repertoire that could strengthen Jérôme Bel's position as an author/genius. This is because there is a difference between an aesthetic signature and a methodological signature. A continuation of the aesthetic signature by making a piece in the style of Jérôme Bel's work would reinforce the continuation of his aesthetics. The methodological signature, however, is a tool that can be applied on different materials and create totally different results; it implies a way of thinking that does not necessarily produce works of the same style.

Moreover, in his piece *The last performance* Bel exercises canonical history and at the same time places himself within this canon. By the time Bel does his piece *The last performance (a lecture)* it is possible for him to cite himself because he has already established himself within the European dance scene; he can therefore refer to himself and further elaborate on his work. Jérôme Bel has become an author genius within the European contemporary dance scene. What I do in my piece is to take an emblematic piece made by Bel and turn it into a non-canonical piece. Here I want to claim that what comes out as a result does not reproduce Bel as an author-genius but rather reveals the network that Bel's work is part of.

Visual artist Elaine Sturtevant was quoted in her exhibition *Sturtevant: Double Trouble* (2014) saying:

People who look at art see it as detail, a painting or a group of paintings by a specific artist. They rarely see art as part of a total phenomenon. They don't use horizontal thinking. [online]

In my piece I look at Jérôme Bel's work in detail but also as part of the network in which it exists, a network formed by his references and influences. I see his work as part of 'a total phenomenon' and this is how I present it. I do not question Bel's authorship over his work nor do I deny mine over my works. Remix is not a way to produce works that refuse authorship, they do not refuse signature. Remix reveals the collaborative processes within an art practice. Using remix as a methodology I deconstruct and reconstruct Bel's piece revealing the ways it was produced and continuing his process. As Navas (2010) notes:

Remix is a tool for the spectacle as well as of criticism. It can both present something as new to uncritical audience but also make available traces for anyone interested in understanding how things are constructed from recycled, recombined and repurposed material. [online]

This is exactly what the use of remix offers also in choreography. In *The last lecture (a performance)* I use remix both as a methodology for creating my work and as a critical tool for understanding Bel's work. I explore the role of the choreographer as a dance jockey, not in order to question a choreographer's signature but so as to situate him within the context where he creates. I therefore wish to claim that, through my piece *The last lecture (a performance)*, I situate Jérôme Bel's work within the author function as this has been proposed by the philosopher Michel Foucault, as I will explore next, rather than offering a reification of Jérôme Bel as an author-genius.

3.5.2 The choreographic 'author function'

Looking at the choreographer as author and DJ I agree with Roland Barthes provocation in his text *The death of the Author* (1967). For Barthes, a text is:

A multi-dimensional space in which variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture. [...] [Therefore], the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any of them. (p. 146)

Jérôme Bel's work *The last performance* was openly and clearly mixing different pieces together and later in his lecture he explains his influences including that of Roland Barthes. Jérôme Bel specifically mentions in his lecture the same reference that Barthes mentions in his text, that of Bouvard and Pecuchet 'those eternal copyists' (Barthes, p. 146 and Bel *The last lecture (a performance)*). Bel clearly sees his role as a choreographer similar to that of the remixer. Nevertheless, Bel and I as choreographers who use copying and remix as methodologies do not deny authorship in our works. There is a small difference here between Barthes's proposition and the role of the choreographer as a remixer. My understanding of Barthes's provocation for a 'death of the author' means in a way the 'birth' of the reader. Barthes concludes:

there is one place where this multiplicity is focused and that place is the reader, not as hitherto said, the author. The reader is the space on which all quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. (p. 148)

Barthes rejects the role of the author as a genius but, in a way, he also opposes the role of the author to that of the reader. As a choreographer who works with copying and remix as applied methodologies, I do not conceive my role through the lens of the author-genius. Rather, I think of myself both as a reader and as an author. In my practice the act of authoring a work contains the act of reading other works. Therefore I suggest that remix as a practice does not aim towards the death of the author in the way that Barthes proposed, but takes it as granted and goes on to explore what this

'death' means, what is created by this space opened up after the death of the author as genius.

At this point it is useful to look at Michel Foucault's text *What is an Author?* (1969). Written a few years after Barthes's text, Foucault's text refers to Barthes's provocation and claims that:

it is not enough to declare that we should do without the writer (the author) and study the work itself [...] we must locate the space left empty by the author's disappearance [...] and watch for the openings this disappearance uncovers. (p. 208-209)

It is interesting, therefore, to look further into copying and remix methodologies in relation to the notion of authorship with an understanding of the possibilities created after the death of the author as a genius. *The last lecture (a performance)*, as well as Bel's pieces *The last performance*, and *The last performance (a lecture)*, offer good examples of remix practices within the discourse of choreography and in relation to the notion of the 'author function'. Foucault, in his text *What is an Author?* (1969/1998), writes that '[t]he author function is [...] characteristic of the mode of existence, circulation, and functioning of certain discourses within a society' (p. 211). Therefore, to look at choreography through the 'author function' means to look at choreography as discourse and to examine its 'mode of existence, circulation, and functioning'. The discourses containing the author function according to Foucault have the following characteristics:

- They are objects of appropriation and can be used/applied by others;
- They are not spontaneous result of singular motive of an individual, but are the outcome of specific and complex operations;
- They are linked to the institutional system that determines and articulates the universe of discourses;
- They do not affect all discourses in the same way at all times and in all types of civilizations. (p. 211-216)

Naturally, Foucault refers to literary discourses and my intention is to carry out an examination in relation to choreographic discourse; as Foucault notes towards the end of his text, 'perhaps it is time to study discourse not only in terms of their expressive value or formal transformations but according to their modes of existence' (p. 220). That is exactly what I suggest Jérôme Bel and other contemporary choreographers do though their practices and it is exactly what I do myself in my piece. *The last lecture (a performance)* offers a reading of Bel's choreographic piece through its 'modes of circulation, valorization, attribution, and appropriation'. It also shows that performances and choreographies are linked to other works and discourses and that video recordings allow the possibility for performances to be 'objects of appropriation' that can be used by others. I therefore claim that performances created through remix reveal that the

creative processes in choreography are the outcome of complex operations that surpass the idea of a singular author as a genius.

3.5.3 Thinking together and through...

Interested in how other artists of my generation who work with preexisting pieces think about authorship I took a short interview from Fabian Barba. Barba as a choreographer has made a reenactment of Mary Wigman's dances that he presents in his piece *A Mary Wigman dance evening* (2009). As I discussed in chapter 1 there are differences between the terms 'reenactment' and 'copying' but at this point my focus is in the notion of authorship when working with preexisting material which can apply to both. His piece was presented in 2013 at the Kalamata Dance Festival where I had the opportunity to also ask him how he thinks of his role as a choreographer-author in the process of making this work. According to Barba:

[...] while I'm on stage, I'm not thinking to be Wigman, nor trying to become her; I know I am thinking I am myself. And yet the idea of myself either as an author or as a dancer is contaminated, invaded or populated by Wigman. [...] I couldn't say that I am the author, like if I was making this work all on my own. I am working with materials that come from Wigman, materials that actively shape the dances, that act upon and through my body. These materials are an active presence that has somehow materially survived and that has nothing to do with any kind of animistic presence. This presence is part of the performance so I am not alone. There is a lot of Wigman, which is not Wigman the person who is now dead, but Wigman the body of works that she created and that survives.

Thinking of my role as an author of *The last lecture (a performance)* I connect to a great extent with Barba's words that, although Bel is not dead and there is not really the issue of 'survival' of his work, I still think that what takes place in these processes is a type of collaboration with the work or the remains of a work. At the same time the term 'collaboration' might not be the best choice here since it opens up a whole different field of research in relation to artistic practices. A better term to be used in this case could be the one proposed by Maaïke Bleeker in her text *Reenactment and the Rhythm of thinking together* (2015). Bleeker proposes the notion of a 'thinking together' with others but also through the tools and technologies available to us. According to Bleeker's description:

Our modes of perceiving, experiencing, acting and thinking are thoroughly intertwined with all kinds of technologies we use, especially communication and information technologies. Tools and technologies are not merely technical extension, we actually perceive and think through them. (p. 133)

Bleeker proposes that in the process of making a work the tools and technologies we use are an extension of our thought. Deriving from both Barba's and Bleeker's words I

propose that the making of work through remix is a complex operation that requires a way of thinking both together and through the works of others, but also together and through the media in which these works exist. I would thus like to discuss the use of videos in my work as well as my thinking through websites such as YouTube and Vimeo.

3.5.4 The use of video and of video sharing platforms

Douglas Crimp in his essay *On the Museum's Ruins* (1980) argues that it is photography that opened up a field of copies which allowed the existence of collections, gatherings, compilations of information that do not follow the rules of the institution. For Crimp it is through photography that everything can become the same size, flat and two dimensional, and it is the fact that every object can be represented by a copy on a flat image that gave the artist the possibility to build its own rules within the institution.

Additionally, I want to suggest that videos function for live events in a similar way that photography functions for objects. Live events can be rendered in a way equivalent and projected on a two dimensional screen. The video recording renders the live event flat and also opens up a field of copies. Moreover websites such as YouTube and Vimeo offer virtual storehouses of recordings of performances that allow the possibility to disregard the rules of the institution. But as Crimp says 'photography not only secures the admittance of various objects, fragments of objects, details of objects to the museum, it is also the organizing device: it reduces the now even vaster heterogeneity to a single perfect similitude' (p. 54). In relation to that, can we consider the use of video and of YouTube or Vimeo platforms as organising devices?

On YouTube channel under the Community Guidelines it is stated that 'YouTube is for the Community' and that every user of it makes the site what it is. It is made for 'you to have fun' and to 'let folks know what you think' and in case that you don't like what is on or if you find it offending you can just 'click on something else' (retrieved online from YouTube). YouTube is made for entertainment. One could say that since it is for entertainment and not for education, exchange of information, distribution of knowledge, neither for the purpose of the creation of an archive, then it cannot be called a 'museum'. At the same time, under the YouTube Community Guidelines there are also certain rules to be followed. For instance one is not allowed to upload videos with sexually explicit content, animal abuse, drug abuse, bomb making, dead bodies

and copyrighted material. Therefore, YouTube follows some rules, but is this enough to make it an organising device? The fact that it permits or rejects videos from its space does not mean that it organises them in any way. There is no kind of order that connects those videos to each other. No narrative or structure between them. YouTube lacks what we would refer to as curation. At the same time, YouTube 'proposes' what to watch next, meaning that YouTube collaborating with Google suggests videos to each user based on the user's 'search history'.

On the other hand, YouTube and similar websites can be a great tool to use, and it is up to the user to make the most out of it. During the interview that took place online at the Tate channel on YouTube (after the online version of the performance *Shirtology* took place) Jérôme Bel said that 'YouTube is our first library for the performing arts it's a new dispositif' (2012). YouTube can become a 'school', a canon created by its users. It is when consumption is turned into production that the role of these platforms can change in the cultural industry. As Nicolas Bourriaud (2002) writes:

what matters is what we make of the elements placed at our disposal. We are tenants of culture: society is a text whose law is production, a law that so-called passive users divert from within, through the practices of postproduction. (p. 19)

YouTube provides a depository of virtual objects. Adding more objects to this depository does not change its function; organising them in different ways might do because that can change its basic principles, the links that connect these works together. What is needed in this, technological age full of objects is the organisation of objects under different systems. I propose that video documentation offers the possibility for choreographers to 'graph' new ways of writing history by organising choreographic objects under their own systems. Contemporary choreographers using and thinking through these materials and through remix take the writing of history in their own hands and thus become curators of dance and of dance history.

This summarises exactly what I try to do in my work *The last lecture (a performance)*; I look at the connections between pieces of art in a horizontal way in order to place them within the works of their contemporaries as well as their predecessors. In this way I aim at revealing that culture is a network, as musician Brian Eno (1996) writes:

If you abandon the idea that culture has a single centre, and imagine that there is instead a network of active nodes which may or may not be included in a particular journey across the field, you also abandon the idea that those nodes have absolute value. Their value changes according to which story they're included in, and how prominently. It's a bit like modern currency: all values are

now floating, and there is no longer the 'gold standard' that art history sought to provide us with. (p. 238)

Thinking together and through the works of others and the media available to us we, as choreographers, become also curators who see art as 'an urban sprawl of culture objects joined by the journeys we make between them' (ibid). Thus remix as a choreographic methodology also offers the possibility for reorganisation of canonical pieces of work and the creation of links through which we can rethink the attribution of value. In my piece I used remix as a methodology in order to discuss the 'gold standard' of the choreographer as an author-genius and to re-evaluate authorship through my choreographic practice.

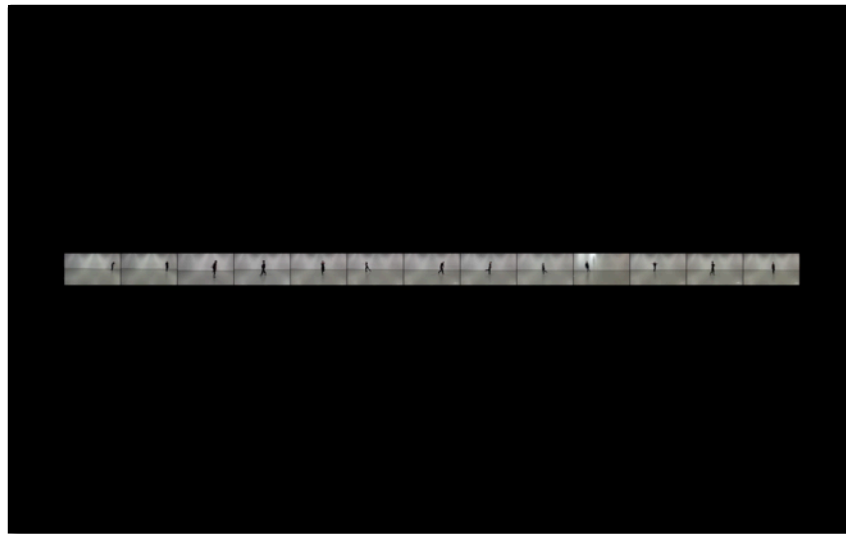
CHAPTER 4

without respect but with love: The Canon

4.1 The piece

The following are the two final videos created as part of the work *without respect but with love* (2015). These are also available in the DVD and online.

without respect but with love (2015) (A): <https://vimeo.com/151397618>



without respect but with love (2015) (B): <https://vimeo.com/149513456>



Video stills from *without respect but with love*

Credits

Duration A: 14' 19"

Duration B: 9' 14"

Creation: Stella Dimitrakopoulou

Performance: Megan Armishaw, Clare Daly, Stella Dimitrakopoulou,
Andrew Hardwidge, Antje Hildebrandt, Samuel Kennedy,
Elena Koukoli, Alice MacKenzie, Martha Passakopoulou,
Helena Rosamund Webb, Lizzie Sells, Tania Soubry,
Rosalie Wahlfrid, Emelie Wångstedt Af Dalmatinerhjärta.

Production: 2014-2015
Trinity Laban, London, UK

4.2 A little offensive (hi)story of *Trio A*

Trio A is Yvonne Rainer's most well-known dance piece. It was first performed in 1966 at Judson Memorial Church in New York as part of the larger performance entitled *The Mind is a Muscle*, Part I. The dance sequence was performed twice by Yvonne Rainer, Steve Paxton and David Gordon who danced the sequence simultaneously but not in unison. *Trio A* comprised a sequence of movements in a continuous motion, with no phrasal segmentation, no still moments and no climax. In 1978, Sally Banes recorded Yvonne Rainer dancing *Trio A* in Merce Cunningham's studio, a recording which became the starting point for the production of a chain of copies of *without respect but with love*.

The work *without respect but with love* came out of a series of open rehearsals and an audition I took in order to perform Yvonne Rainer's *Trio A*. The audition was held by Pat Catterson, an authorised by Yvonne Rainer custodian of *Trio A*, in order to select dancers for the performance at the Tanks in Tate Modern on October 6th 2012. Prior to the audition, and over five days of rehearsals, a group of ten dancers spent a week learning or re-learning *Trio A*. One person who had learned *Trio A* from Rainer, but was not authorised to teach it officially, offered to show it to some dancers who had already learned it before and a few new ones, including myself, who had not. Together with her we all used the video recording made in 1978 by Sally Banes where Yvonne Rainer is dancing *Trio A*. Those of us who had learned *Trio A* before that occasion tried to recall their own slightly different version of *Trio A*, as they had learned it from different transmitters, and used the recording to this purpose.

As a performer I felt during the rehearsals of *Trio A* that I was required to think while doing and never assume that I know exactly how each movement needs to be performed. As a consequence *Trio A* became for me a very detailed choreography that can never be executed perfectly. After four evenings of open rehearsals, on the fifth day, I was in the studio alone and tried to rehearse *Trio A* as it had been shown to me in the past four days and with the recording as my sole visual reference. During this process I found myself trying to perform the choreography correctly based on my incomplete knowledge of several different versions.

At the end of the rehearsal period Catterson carried out an audition for the performance of *Trio A* in Tate Modern. There was a dancer whose performance was assessed as insufficient and inappropriate; mine was referred to as 'a little offensive' and 'disrespectful', most probably as such strict attention to detail was beyond the power of my memory skills. I therefore missed the chance to become an authorised performer for the legitimate continuation of *Trio A*'s legacy.

However, the time and effort invested in this work would not be in vain if I used what I gained from this experience to create new choreographic work. My thought was that I may not have been granted permission to dance with the group, yet I could perform on my own. Even though this would not be a legitimate *Trio A*, it would still be a dance piece. As a result, in November 2012, I presented a performance titled *without respect but with love*.

The performance was presented at the Chisenhale Dance Space as part of the 'Agony Art' events organised by Antigone Avdi. On that occasion I danced my version of *Trio A* behind a big gold frame in complete darkness with only a small source of light, a torch that followed my movements in the dark. My idea to present *Trio A* as a moving painting, which explains the use of the gold frame, demonstrates my belief that *Trio A* had become a famous emblematic art object that belonged to the canonical artworks. I presented it in the dark in order to make an association with an illegal act that should not be shown publicly. I danced my version of *Trio A* three times in a row following Yvonne's example who 'typically presents this dance more than once, usually three times in a row' as Catterson mentions in her essay (2009, p. 3). My dance was also accompanied by a text that talked about love, respect, history, progress, authorship

and perception. It was practically an amalgam of texts by a number of people including myself and was read out live by Antje Hildebrandt and Nina Alexopoulou.²³

This performance played a sort of cathartic role in terms of my previous failed attempt at the audition for *Trio A* and the warm response from the audience compensated for my previous frustration, which perhaps accounts for the fact that I have never again performed this piece since then. I was, nevertheless motivated to further explore the problematic of canonisation of *Trio A* through my research on copying and (il)legitimate performance. The second part of my research took place in the period 2013-2015 when I also produced the video series *without respect but with love* (2015), which I will analyse in this chapter. Thus, from now on, when I refer to *without respect but with love* I particularly mean the videos made in 2015 and not the initial performance presented in 2012.

4.3 The paradoxes of *Trio A*: A popular elitist moving sculpture

Since the creation of *Trio A* in the 1960s, different artists and performers reconstructed it, appropriated it or used parts of it in their works either with the permission of Yvonne Rainer or not. At that time, Rainer had declared that *Trio A* was a choreography that could be learned and performed by anyone, dancer or non dancer so it slowly started gaining the status of a popular dance across the performance and dance scene of the 60s and 70s. As Catterson says, it was ‘the people’s dance’ (p. 4) which resulted to a variety of versions of *Trio A* due to the different ways in which different people were performing it. To my understanding this multiplicity of versions could mean that, in a way, *Trio A* was all these different performances, which all existed simultaneously and were equally valid as different manifestations of the same piece. This began to change when Rainer altered her stance and tightened the authorial control of how, when and by whom the piece would be performed. Rainer explains her change of attitude as follows:

When I first began teaching *Trio A* to anyone who wanted to learn it – skilled, unskilled, professional, fat, old, sick, amateur – and I gave tacit permission to anyone who wanted to teach it to teach it, I envisioned myself as a postmodern dance evangelist bringing movement to the masses... Well, I finally met a *Trio A* I didn’t like. It was fifth generation, and I couldn’t believe my eyes. (Rainer, cited in Banes, 1987, p. 53)

²³ A copy of the text can be found in appendix 4 together with a video documentation of that performance.

Since then she did not accept video recording as a reliable source for learning *Trio A* due to its lack of accuracy in capturing details of movement and authorial intent. In 2003, approached by Melanie Clarke and Jouke Kolff, Rainer agreed with their proposal to notate *Trio A* as a way to systematise the dance using Labanotation but still questioned the accuracy and validity of that score as a way to reconstruct the dance. She finally decided that the appropriate learning process for *Trio A* was to be shown to the dancers by herself or by the people that she had granted the right to teach it, the so called 'custodians' of *Trio A*.

Nowadays there are five custodians worldwide who are eligible to teach *Trio A* (Pat Catterson, Linda K. Johnson, Shelley Senter, Emily Coates and Sara Wookey) and people need to audition in order to be allowed to perform it in front of an audience. There is a clear hierarchical distinction between the two groups since anyone who learns *Trio A* as a performer is asked to sign a contract which clearly states that they are not allowed to teach it. This way *Trio A* has become a dance that speaks only through certain bodies, those selected by Rainer herself, or by one of the custodians. In terms of authorship and transmission, this hierarchical system is diametrically opposite to the initial perception of *Trio A* as 'the people's dance' and to the choreographic structure, which reflects Rainer's beliefs at the time. As Julia Bryan-Wilson remarks:

Trio A was claimed to be populist, egalitarian, and non hierarchical, not only in its inclusion of non-dancers but also in its lack of a narrative, its evenness, and its lack of interest in classical emphasis, climax, and retreat. In Sally Banes's words it represented a democracy's body (2012, p. 63)

Trio A itself is a choreography that was intentionally made without phrasing, crescendos, or climax in order to completely eliminate hierarchy between the movements, ideas openly promoted by Rainer in her essay *A Quasi Survey...* (1974, p. 63). When both choreographically and conceptually the absence of hierarchy is one of the most important characteristics of this piece, in this project, I explore what it means to apply a hierarchical structure in the distribution of the work.

Nowadays the approach to teaching and performing *Trio A* is extremely detailed and precise which makes it a very demanding piece to perform. Alice MacKenzie who has performed *Trio A* and also performed *without respect but with love* said in our rehearsal: 'it is so difficult to do it wrong when you have been trying so hard to do it right' implying, most probably, that it is so hard to get it right; once you have managed that then it is equally hard to forget it (personal communication). Rainer acknowledges her persistence on detail as well:

In the spirit of the 1960s a part of me would like to say, “Let it go.” Why try to cast it in stone? Why am I now so finicky and fastidious, so critical of my own performance, so autocratic about the details—the hands go this way, not that way, the gaze here, not there, the feet at this angle, not that? In the last decade I have become far more rigorous—some might call it obsessive—not only with respect to the qualifications of those whom I allow to teach the dance but in my own transmission of its peculiarities. (2009, p. 17)

By conceiving in such a precise and specific manner how *Trio A* has to be performed in order to have the status of being “it”, Rainer has eventually turned it into a sculpture, she has in a way ‘cast *Trio A* in stone’. *Trio A* is no longer a dance; it is an object that has to look exactly like the original *Trio A* in order to be *Trio A*. Like any other object or sculpture it can be copied and it just needs the signature of the author on it to become a legitimate copy. However, despite its present status in the market as described above *Trio A*, unlike any other sculpture, is a moving sculpture that keeps changing, which is exactly what makes it an interesting case.

My personal experience during the rehearsal/audition with Catterson illustrates how this choreography has never ceased changing. In the process of giving corrections on details of movements, Catterson, would often say: ‘this is how it was in the past but now Yvonne says that it is like this’ or ‘I have asked Yvonne on that and now she wants it to be this way and not that way’ (personal notes). Naturally, there is an important difference between the way changes are happening now compared to the past. Now changes happen only when Rainer wants them to happen, whereas, in the past, they were beyond her control. When this subject was brought up in the after talk of the *Trio A* performance at the Tanks in Tate Modern (2012) Catterson commented that Rainer is likely to disagree with the reading of *Trio A* as ever-changing. As she said, despite there being different versions of *Trio A* with minor changes in details, in an overall sense *Trio A* has not really changed. Besides, she continued David Gordon, Becky Arnold and Barbara Loyd all danced *Trio A* and each one of them had a slightly different version. Loyd, for instance, learned it from a video. Just watching someone dancing it you are in a position to say who learned it from whom. She also pointed out that now there is a change to that, Rainer wants to be very clear of what *Trio A* is and was (personal notes from the performance’s after-talk, 6th October 2012, The Tanks, Tate Modern).

Although one can understand, to a certain extent, Rainer’s anxiety in terms of the authenticity of the artwork, there is a great contradiction between the ethos of the dance in the 60s and the way it exists nowadays. The rigour and insistence on precision with which *Trio A* is passed on today, the hierarchical structure and the full

control of the performance and presentation of work by its author, seem paradoxical compared to its initial proposal. These paradoxes reinforce *Trio A*'s transformation in time, from being a model of a revolutionary dance in the 60s to becoming an iconic canonical piece in dance history.

4.4 *Trio A*: From the revolution to the canon

In her essay *Yvonne Rainer: The Aesthetics of Denial* (1980) Sally Banes offers an analysis of *Trio A* and proposes that, through it, Rainer was 'violating every canon of classic dance conventions (both ballet and modern)' (p. 44). How is it possible that nowadays it has become a canonical piece of work? The process of the canon formation as well as the entrance and maintenance of an artwork within it, are products of a copying mechanism of transmission. John Guillory (1993) provides a critique of the canon formation and questions the division between 'canonical' and 'non canonical' works. As he writes in the first chapter of his book: 'Canonicity is not a property of the work itself but of its transmission, its relation to other works in a collocation of works' (p. 55) and he continues to say that 'the canon is a discursive instrument of 'transmission' situated historically within a specific institution of reproduction: the school' (p. 56). I suggest that in the case of dance and performance, the institutions of reproduction are the educational institutions such as art schools, universities and conservatories together with the institutions of art such as galleries, museums, theatres and dance festivals.

In addition to the extensive discourse written on *Trio A*, it has been presented in some of the most important museums worldwide, such as the Museum of Modern Art (MOMA) in New York (2009) and the Tate Modern in London (2012). Moreover, in 2014, the Raven Row Gallery in London presented the Yvonne Rainer retrospective, which included *Trio A* danced live by different dancers, as well as the video of *Trio A* (1978) made by Sally Banes. In 1980 *Trio A* was included in the post-modern dance documentary *Beyond the Mainstream* and more recently in 2015, it was included in the *Dance Rebels A Story of Modern Dance* BBC Documentary. In the same year was released the documentary on Rainer's life and work *Feelings Are Facts: The Life of Yvonne Rainer* (2015) by Jack Walsh. Thus this formerly non-canonical work is nowadays well established in the canon of dance and performance art and it is frequently included in the canon as a revolutionary or a rebellious dance.

When *Trio A* was created in the 60s, it prompted a challenge to the dance canon and this was a large part of its value, within the context it was presented at the time. Nowadays, it is Yvonne Rainer's most well known dance work and a milestone in the history of postmodern dance. Sally Banes' video recording as well as *Trio A*'s transmission through the custodians have largely added to this. According to Sherril Dodds (2011):

the privileging of particular artworks that are awarded high levels of artistic (and frequently economic) value has resulted in an elite aesthetic canon. [...] This awarding of special value has produced the Western art canon as an absolute model of aesthetic quality. (p. 18)

Perhaps *Trio A* has not brought money to Rainer herself, but it has generated a whole economy through its circulation and the way it has become part of the activities of many institutions (educational and artistic), so that's the generation of some kind of value and economy, as Dodds suggests. *Trio A* is undoubtedly an influential work that forms part of the Western dance canon. This is both because of the attribution of intrinsic value to the work itself but also due to the legitimisation and authorisation of the work by significant educational and art institutions as well as art discourses.

As long as *Trio A* belongs to the dance canon it continues to exist and is therefore, presented within different contexts; the bodies that perform it change, myths and stories are created around it and audiences' perception about it is bound to change as well. As Guillory writes, 'whatever the relation of the work to its initial audience, it must certainly have other relations as a canonical work' (p. 56). By doing everything possible to keep *Trio A* exactly the same as when it was first performed, or exactly as the author wants it to be does not necessarily mean that this will happen because it is simply not in the author's power to stop a popular dance from being used by others. Even if the steps, the movements and the pacing are kept the same, an artwork's impact in different contexts is highly unlikely to do so.

Presenting *Trio A* in a contemporary art museum such as Tate is not the same as presenting it in a small theatre space or in a gallery space or outdoors or in the Judson Church (where it was first presented). There are differences between these contexts both in terms of architecture and of institutional framework. As regards architecture, the different spaces allow different settings and different spatial relationships between audience and performer. When *Trio A* was presented at the Judson Church, for instance, the audience was seated without chairs and could watch the dance from at least three sides (Wood, C., 2007, p. 12). When *Trio A* was presented at the Tate it was a constructed theatrical setting with the audience sitting on the auditorium and the

piece performed in a stage-like space in front of the audience. In the first case the setting of the audience was an important choice at the time made against the division between performer and spectator and in the context of the demolition of the '4th wall' of a theatrical stage setting. Presenting *Trio A* at the Tate in a theatrical set up is not in any way radical in relation to the established formats of presenting dance or performances. At the same time the institutional framework provided by Tate as one of the most important art institutions worldwide, creates a different context for understanding *Trio A*. Firstly, the Museum of Contemporary Art predominantly presents visual art works and only the past decades dance, as an art form, is increasingly presented in the museum. The presentation of *Trio A* in this institutional framework questions the relationship between visual arts and dance as well as the status of *Trio A* as a dance or a visual artwork. Secondly *Trio A*'s presentation in this museum justifies its importance and value within art history confirming its inclusion in the art canon. Due to differences in the architectural spaces and the institutional frameworks *Trio A* is presented, there are also changes in the way *Trio A* is experienced by spectators and the way it functions.

Moreover, *Trio A* also changes because, as an artwork, it exists in living bodies, a matter that evolves. Talking about *Trio A* now in comparison to *Trio A* in the 60s Rainer points out another important factor that adds to the evolution of this choreography in time:

It is much more polished. It is impossible to instil in these people the kind of ruff-charred weighty kinetic sense that I had as a dancer and that I communicated to the people that learned the dance back then. (Banes & Rainer, 2001)

The variable performances of *Trio A* (those selected by the authorised people) are all equally legitimate and they are not reconstructions of *Trio A*, they are all "it" yet they are all distinct. As Catterson admits:

Although Yvonne has become more protective of her dance, more doctrine about the details of it than she seemed to be in 1969, still each person's enactment of it, no matter how attentive one is to its details, will look different. (Catterson, 2009, p. 9)

Trio A is a dance that 'lives' in every person who performs it every time it is performed, growing and changing in the bodies of its performers and in the eyes of its spectators.

Therefore, the fact that *Trio A* has become a canonical piece of dance may contradict its initial status as radical and revolutionary but does not mean that it becomes static and does not develop in time. On the contrary its canonicity secures its continuation and paradoxically enough also its transformation. However, this transformation

happens unavoidably due to changes in the context, it is not intentional and it is not examined or evaluated as such. When Rainer changes details of the choreography the transformation may be intentional, with the purpose of holding the authorial power over the piece or unintentional due to lack of memory.

4.5 The video series *without respect but with love* (2015)

I selected fifteen professional dancers based in London. The first dancer (Clare Daly) learned the sequence from the video recording of Rainer made by Banes in 1978. I then recorded Daly's performance in the studio and passed it on to the second dancer, who learned the sequence from the previous video, and the same process went on until the last dancer. Each dancer had three hours in the studio to learn and perform the dance sequence in front of a camera. There was no limit as to how many times they could watch the video they had to learn, or as to how many times we could record their performance. However, only one recording, which the dancers themselves chose, was passed to the next one in order to learn, perform and record the sequence anew.

My role in this project was that of the facilitator of the experiment. The term 'experiment' is used to highlight the fact that I did not aim for the creation of a specific result but for setting and following a specific process. The same studio space was booked for the rehearsals and recordings of all the videos and a clear choice was made for the costumes of the dancers. They all wore black in order to keep a continuation of costumes between the videos, to bear a close resemblance to the first video by Banes and, most importantly, to highlight the movement rather than the different clothing style of each performer. This also reflects Rainer's belief that 'what one does, is more interesting and important than the exhibition of character and attitude' (Rainer, 1968, p. 267).

This methodology initiated a 'Chinese whispers' game, with the hope to be 'played' also by others. It is a study of the transmission of information from video to body, to video, to body; creating a dance chain materialised through mediated and not mediated bodies. The videos that were produced are all integral parts of this experiment. The work *without respect but with love* consists of all these videos, which can be presented in different ways as will be discussed later on.

4.5.1 Towards an illegitimate canon

Keeping in mind that canonicity is a property of transmission of the work, for *without respect but with love* I followed a methodology based on copying and repetition, exactly as in the case of the formation of a canon, with the exception of two main differences. Primarily, instead of applying it to *Trio A* I apply it to the video of *Trio A* by Sally Banes which presents slight differences. As Yvonne Rainer writes, 'the difference between the two performances -one in my memory, muscles, and photos, the other on the screen- is immense' (2009, p. 16). This video provides a recording of *Trio A* but it is not supposed to be used for *Trio A*'s transmission. Secondly, I do not follow the body-to-body transmission but a 'body-to-video-to-body' transmission instead. The performers have no contact with each other, other than the fact that they receive a video recording of the choreography from the person before them and they create one for the person after them.

Following the same process for the formation of a canon but using an illegitimate work as a starting point and an illegitimate methodology, I questioned what would be the outcome of this twice-illegitimate process of copying. These processes are considered illegitimate only because they are not the appropriate ones for the correct transmission of the work according to Rainer. I experiment with them to see how close to or far from the original they will bring the work and in order to unpick further the role of copying in relation to the canon. I intentionally start from an illegitimate model and follow an illegitimate mode of transmission, in order to question the importance of legitimacy in the creation of a canon.

I was curious to see what can happen to a dance piece once it undergoes a chain of copies, how much of its matter remains and what disappears. How similar or different would be the versions in this chain of copies, in terms of movement. How far from or how close to the original, can a twice-illegitimate process of copying bring the piece to? This was an important question for me not as much in terms of movement but more in terms of the function and status of the work created in the end. I was curious to observe the outcome of a rebellious, disrespectful act that did not intend to have a destructive effect but rather an engaging one. In total, I follow a twice-illegitimate process that goes against the will of *Trio A*'s author and I initiate the creation of 'bad' copies of *Trio A*. At the same time, as I will explain below, during this process the rationale for my choices was with consideration to the intrinsic values I recognise in *Trio A*.

4.5.2 Learning with restrictions

Some of the dancers who performed *without respect but with love* had been taught *Trio A* either by Pat Catterson or Yvonne Rainer. Nevertheless, I asked everyone to try to perform the dance content presented in the video and not *Trio A*. Most of the dancers started by pointing out the differences compared to the version they already knew. Sam Kennedy, who had learned *Trio A* before, decided that it would be easier for him to approach *without respect but with love* as a new choreography. He thought that the choreography is so different from what he had been taught by Catterson and Rainer that it was not a matter of small changes or adjustments to what he already knew but that this was an entirely different work. Thus he decided to approach it as such and learn it anew. Having already learned *Trio A* he could not resist comparing it to *without research but with love* and many of the differences appeared somehow comical to him. The same also happened later with Megan Armishaw. This methodology really functioned as a 'Chinese Whispers' game for those who knew what the first 'message' was and how this had changed on the way through transmission.

Some of the dancers had learned either parts of it or the whole choreography, through different (illegitimate) sources. Andrew Hardwidge, for example, had learned parts of *Trio A* before from the same video in order to perform them as part of the piece *(Untitled)* (2000/2014) by Tino Sehgal, which included excerpts of it. Antje Hildebrandt, Elena Koukoli and myself had also learned parts of *Trio A* before, also from the video, for the work *Trio* (2009) that we had created and performed as *Trio Collective*. Lizzie Sells had been taught *Trio A* unofficially by one of the dancers who know it but are not allowed to teach it. Although she learned *without respect but with love* as a different choreographic work, in her version some details from *Trio A* were brought back, probably because of her body memory.

Those who had not been taught *Trio A* before knew about *Trio A*. Evangelia Kolyra was one of those, having to learn *without respect but with love* in three hours she expressed her frustration due to the pressure of learning a piece out of a video and within a specific and short time frame. Tania Sourby focused on the musicality of the choreography in order to learn it. She made up sounds and words for each movement and by the end of the rehearsal she created something similar to a song that helped her memorise the choreography. This method helped her to be very clear and precise in terms of movement and rhythm. Andrew Hardwidge used beat boxing while learning the choreography. Martha Pasakopoulou worked with precision and learned the

choreography based on counting bits. These methods of learning and memorising movement came out of the dancers' training toolbox. I never offered any suggestion in terms of techniques or tools that could be used. Tania, for instance, works a lot with rhythm and music for her own performances, Andrew has been working with beat boxing as part of his work with Tino Sehgal and Martha has a strong background in ballet where counting beats is an important part of the training. What I suggest here is that dancers apply these methods when they are asked to learn and memorise a dance. It is interesting to see how much of the dancers' training background and habits can be surfaced when they are not sure of the steps and therefore seek safety in what they already know.

Each of these methods reflects each dancer's own choreographic thinking and background in training. Each dancer may use different tools, visible or invisible, but these are always integral to the learning and memorising processes. These different processes also bring out different qualities. For instance, Martha's attention to detail and the pressure she felt to perform the choreography correctly made her pace really slow as she extended the video from six to eight minutes long.

The dancers were given no restrictions in terms of timing or spacing. When I asked the participants if they had learned a choreography from a video before either for educational or artistic purposes, they all said 'yes'. Martha mentioned that she finds learning from a video more difficult than learning from a person. It is understandable that, due to the two-dimensions of the screen, it is hard to understand the directions and the spacing of the choreography. Indeed, as the video project progressed, the choreography became more and more flat in terms of spacing. Also the duration changed considerably throughout the process. The choreography became longer at parts as pauses of thought were included and other times it became shorter due to lapses of memory. Naturally the personal pacing of the performer was an additional reason for the different durations.

As regards my role during rehearsals was that of the videographer and facilitator. I organised the studio spaces, hours and equipment and selected the performers so as to guarantee the continuation of the project as part of my research, but I never showed a movement to any of the dancers nor corrected them in any way. Any mistakes or inaccuracies in the videos became part of the choreography for the next performer. Thus the choreography kept changing and every version came out different. This also meant that each person had a slightly different choreography to learn and perform. As

Megan Armishaw who has performed *Trio A* and also performed *without respect but with love* said, these mistakes or inaccuracies became part of 'what the dance is *now*'. She also said that when she was taught *Trio A* from Catterson and Rainer, Catterson said that 'Rainer keeps changing the piece thinking that this is the way that it has always been' (personal communication). According to Catterson, even if Rainer does not remember the choreography correctly, her capacity as the author gives her the right to change it. Even if this is not the way that *Trio A* was performed in the past, *now* Rainer says that this is how it was, therefore, this is how it should be done *now*. Megan remarked that Rainer is really strict as to how *Trio A* has to be performed, by repeating Rainer's own words: 'You either do it this way or do not do it at all!' (notes from personal communication).

The dancers struggled with the complexity and length of the work and had problems remembering and executing the material but I did not mind that. Instead, I intentionally chose to include all mistakes and inaccuracies that occurred during the process without censoring anything but allowing everything to be integrated in the evolution of this choreography. This is also something that was internal to Rainer's original approach to *Trio A*. As Catterson admits: 'there were several inconsistencies between Barbara's and Becky's version of the piece. However [...] this seems to be fine with Yvonne at the time. (2009, p. 6). In addition to being more 'loose' in relation to the way the piece was executed Rainer was also more open in terms of the final presentation of the work. As Laurence Louppe remarks:

One of the major concerns of the Judson Church and the Grand Union was to retain the openness of moments, not giving them a precise performative identity, but where the experience of the studio is prolonged and makes the work in its turn: thus Yvonne Rainer included in her work *Continuous Project Altered Daily* (1972) moments of rehearsal where the dancers were still in the process of producing and memorizing movement material. (2010, p. 259-260)

The inclusion in the learning process of the memorising techniques and of any mistakes was likely to be allowed at the time by Rainer to be part of her work. As a matter of fact she once presented *Trio A* having one of the performers learning it live on stage. By allowing mistakes and including them into the work *without respect but with love*, I aim to include 'bad' copies into the creation of a canon while, at the same time, I 'respect' the values of the work *Trio A* when this was created.

4.6 Postproduction and Presentation

At present there are two versions of *without respect but with love*. Both are audio-visual works that consist of video footage and recorded sound, as well as outcomes of the same methodology described above. The difference is only in the different editing and presentation of these fifteen videos.

1. The first video was made following the rules of a choreographic canon. This means that the videos are presented on the same screen, one after the other, with a difference of 30 seconds between them. By showing all the videos in a row, following the order they were made, part of the methodology is revealed yet not in a fully explicit way. Ideally the video can be presented in a dark room projected on a wide surface with a backdrop projection so that the audience can move in the space in front. This will allow the audience the possibility to take different distances from the projected recording. Getting close to the screen will allow them to 'zoom in' to one of the videos and watch the dance in detail. Keeping a distance from the screen will allow them to 'zoom out' and get a general picture of the process as well as, of the way that the choreography got transformed.

2. The second video was made based on the concept of mixing different times and the fact that *without respect but with love* is all these versions together, where time and space becomes one and the same for all. Having already flattened the space from three-dimensional (live performance) to two-dimensional (in a video) I extend this flattening also into time by bringing these different times in one. The outcome is a blurred choreography where one can barely see eight, maximum nine of the fifteen figures. This is due to technical limits of opacity, which is the way I edited the fifteen videos into one. In terms of choreography, the outcome is neither too far nor too close to the original. It is not *Trio A* but also it is not -not *Trio A*. Nevertheless, it represents the original idea and values of *Trio A* as a democratic dance that can be learned and danced by anyone.²⁴

²⁴ This video was presented on occasion of the event *Trio A and Yvonne Rainer: Dance on film* (12 January 2016) that was organised at JW3 in London for the celebration of the 50 years anniversary from the creation of *Trio A*.

4.6.1 With love

When is something respectful and when is it disrespectful anyway? Are the works *without respect but with love* respectful or disrespectful? To who or to what is it important to be respectful to, the author, history, the work, the way of transmission?

I suggest that a more disrespectful form of copying is a more loving one and my experiment provides one more example where an act that is considered disrespectful and illegitimate is a loving act. Lauren Berlant in her essay *A properly political concept of love: Three approaches in ten pages* (2011) distinguishes bad love as that of narcissism, from good love that is open to transformation. I suggest that in copying as in this project 'one sees oneself loving not a copy of oneself but the "thatness" or singularity of the other, the beloved, the world' (p. 695). Berlant acknowledges two distinct regimes where value circulates based on economical exchange or on desire. When valued upon the criteria of the regime of economical exchanges and ownership copying is illegitimate but when thinking of copying as an act of love, the exchange and circulation it produces increases our power on the principle of love.

In her book *The threshold of the visible world* (1996) Kaja Silverman proposes another theory of love. Talking about imagery and the screen and using a psychoanalytical framework, she argues that the political potential of love valorises differences in reproduction. She opposes this kind of love to a full incorporation and assimilation of the desired object, which for this project is the canonical artwork, stating that: 'the gift of love can only be active [...] as a result of a ceaseless textual intervention' (p. 81). The lack of respect that I am referring to here operates as a textual intervention, which keeps the object alive whilst also questioning how it might circulate in economies of desire. The next question to ask is what would we do for love?

In Greece we use the verb 'to steal' [in Greek: κλέβω] to describe the ultimate manifestation of love to the other while this expression of this love is illegal or illegitimate according to the societal rules. This expression has its roots in the years that couples were married with respect to their societal statuses and a wedding was more of an economical exchange than the outcome of love. 'Stealing' a woman from her family, meant to take her without the permission of her father to whom she belonged. In those cases 'stealing' was not an act of paying respect to the societal rules, or to the 'owner' of the woman (her father and family), but it was the absolute act of love while taking the risk of disrespecting the canons.

For my work I do not 'steal' another artwork but I am 'disrespecting' the will of its author and the legitimate formation of its canonisation, following a twice-illegitimate methodology. At the same time I do that as an act of love towards *Trio A*, in the sense that, if I did not feel attracted to this work, I would not have invested my time and energy in it. Engaging with *Trio A* through my project I intend to create a way for both a continuation and a re-invention of Rainer's work questioning the formation of the canon as a tool for legitimisation. As Caroline Partamian (2011) writes:

Despite Rainer's drive to avoid repetition in any movements within *Trio A*, it is through re-performance that the piece has been able to remain relevant and reinvented from one generation to the next. *Trio A* has forever been, and will continue to be, a "work-in-progress". [online]

It is in this 'work-in-progress' where I situate my work *without respect but with love* as an open invitation to anyone who wishes to continue what I initiated and transform it. This way *without respect but with love* is both a final piece and a 'work-in-progress' to be repeated, to be re-performed and to be continued. As Catherine Wood (2007) writes, Rainer herself 'believed that there is a necessity of "re-telling" the way things have been given' (p. 19). And so it is out of necessity and out of love that, as choreographers, performers and writers, we keep retelling our history. In this action we are not just followers, we are lovers; lovers who are not respectful to the canons, lovers who love to act without respect but with love.

Conclusion and reflection

This practice-based research project started with an interest in copying as mirroring, a choreographic tool that is used broadly by amateur and professional dancers who use dance videos (such as online video-clips) and by copying the movements they create their own videos or live performances. The video *Frauen tanst Frauen* (2011), which is the first video submitted here as part of this research project, was created by applying this methodology (of copying as mirroring) to a short video excerpt of the video work *Rosas tanst Rosas* (1997) made by the choreographer Anne Teresa De Keersmaecker and the filmmaker Thierry De Mey. I uploaded *Frauen tanst Frauen* on YouTube in April 2011 and a few months later pop singer Beyoncé released the video-clip of her song *Countdown* (2012) which includes visuals and choreography that were explicitly copied from De Keersmaecker's video *Rosas tanst Rosas*. This issue was discussed broadly within the scenes of contemporary dance, pop music and video, opening up a range of questions in regard to copyrights, author rights, stealing and the circulation of works within these artistic fields. Although most of the discussions approached this as an act of infringement, De Keersmaecker's response was not to sue Beyoncé and to launch the online platform *Re: Rosas!* (2012). There she made an open invitation for anyone to copy her choreography and upload their videos on that website. This chain of events together with the discussions around them and the great response to De Keersmaecker's call provided me with a lot of food for thought for my research. In particular, within the field of choreography and in relation to my research interests it opened up questions around the (il)legitimacy of copying as a choreographic methodology, the copyrights in dance and how contemporary choreographers deal with them. My interest in the subject was strengthened hence I formed my first research questions as following:

1. Why is copying stigmatised as an illegal and illegitimate tool and methodology for the creation of choreographic works?
2. Which are the creative potentials of copying once we overcome its stigmatisation?

Looking into these questions I found out that copying is stigmatised within the dance scene, despite the fact that it has been thoroughly used and discussed in other art forms such as the visual arts and music fields, due to a tendency in dance to value notions of authenticity, originality and due to the ephemeral nature of dance as an art form. Thus, throughout this thesis I discuss the creation of 'value' within dance questioning what audiences, choreographers, dancers, dance critics and academics, value in dance as an art form.

Dance works are part of a circulation network based on their value. When by circulation network we refer to the dance market the value of the work is the economic and exchange value of each work. Before artists become owners of their work they were craftsmen (Martha Woodmansee, 1984), an author's works belonged to the public domain thus the importance of their works did not lay in their economic value. The value of artistic work became the economic value once artists became owners and artistic works exchange products. Being interested in the artistic value (not economic value) created in artworks that are produced through copying, in this project I questioned and discussed the artistic value intrinsic to choreographic works that engage with copying as a choreographic methodology. Thus this project initiates a discussion around the subject of copying as a choreographic methodology, suggesting that, copying as such, is neither legitimate nor illegitimate and thus presents copying as an act of love. Copying, as well as love and desire are acts that produce for the other its value. As Richard Shiff (1996/2003), referring to Paul Gauguin, writes, 'desire is not "original" to, derived from, or satisfied by any particular person, time, or place. Like resemblance and like fashion, it circulates' (p. 156) and copying, as a form of desire, circulates creating a net between works and between artists.

The first chapter of the thesis is an introductory chapter that offers a contextualisation of the subject and introduces the reader to the concepts of legitimacy and illegitimacy in relation to copying. More specifically, at the start of this project I questioned the singular status of a piece of art as original, copy, legitimate or illegitimate, suggesting that (il)legitimacy is not an integral characteristic of copying, instead, it is dependent on the context and the perspective set for its examination. I pointed towards this direction for my analysis in the first chapter by discussing copying and the different approaches to it, within the contexts of art education, dance education and the dance market. Through an analysis of my piece *Frauen danst Frauen* in the second chapter, I concluded that the status of an artwork, depends on the context within which it is presented and the angle from which it is perceived.

Within the above-described approach to copying this thesis started by providing a categorisation of copying in three ways: Mirroring, Training and Rehearsal. These aspects were explored individually through the works *Frauen danst Frauen* (2011), *The last lecture (a performance)* (2012) and *without respect but with love* (2015) and discussed accordingly in chapters 2, 3 and 4.

Copying as a methodology is considered to be illegitimate and as such it is disavowed, thus in the second chapter of this thesis copying is situated within choreographic contexts and in relation to choreographic values. This chapter names the criteria for the attribution of value in dance works relating to copying and asks whether these values are destabilised by copying and how. The aim was firstly to unpick the characteristics that make works produced via copying to be considered illegitimate and secondly to discuss them in relation to the values that make contemporary dance works to be considered legitimate. Looking for the reasons that led copying to be a creative methodology that is yet underestimated in dance, I ended up to the conclusion that this is due to an understanding of copying in opposition to notions of authenticity and ephemerality that are valued within dance and performance discourses.

Without rejecting the importance of these notions, I proposed that the study of copying as a methodology sheds light to different but equally important qualities within dance and performance practices. These undervalued qualities can be identified in untrained bodies; in non-virtuosic, unpolished and unrehearsed performances; in the execution of tasks, as well as in 'thinking through' the works of others. Within this subject I also refer to improvisation practices in relation to copying as mirroring. Through an analysis of my works I find out that although the qualities produced through improvisation seem to be completely opposite to those produced via copying, this is not actually the case since copying as mirroring demands from performers alertness and instantaneous responsiveness; and produces performances that cannot be repeated as set choreography. Unpicking the qualities that copying as a methodology creates, I also discuss virtuosity as a trained dancer's quality that is obtained via copying and repetition. In relation to this in the discussion of my works I introduce the term 'poor copy' in order to propose a type of dance that praises vulnerability and produces performances of powerlessness, thought, exposure, effort and play. The 'poor copy' refers both to the poor quality and to the mode of distribution that permits non-trained dancers to engage with dance. What the 'poor copy' produces is not an exaltation of dance as a spectacle but a celebration of an engagement with dance.

After reflecting on copying as a methodology in the first two chapters, in the last two chapters of this thesis I consider two main subjects that are strongly connected to the use of copying in dance. Primarily, the fact that a choreographer nowadays is by definition an author of choreographic works, and secondly, that his/her works are situated within canonical models of choreography that were created before him/her altogether delineating the ontology of choreography. I was led to the creation of the

second piece submitted as part of this research project through the very first presentation on my research on copying. After I was asked to give a formal presentation in the lecture theatre at Trinity Laban, I came across Jérôme Bel's video recording of his lecture *The last performance (a lecture)* in which he talks about his piece *The last performance* and discusses issues relating to the use of copying in choreographic works. His lecture presentation was crucial to me both because of its format and its subject. In this video Bel as a choreographer gives a lecture in which he explains his own work and research in a lecture, touching upon critical subjects such as the ontology of dance in relation to copying. When I was asked to present my own research to my peers at Trinity Laban, I decided to copy Bel's video presentation and this became the starting point of my second piece submitted as part of this thesis.

The format of my piece was a performance-lecture made via copying and remixing videos affiliated to the subjects discussed by Bel. Through this format I developed further the use of copying by including remix practices and looked into the choreographer as author and researcher bringing together choreographic and academic research. This piece was discussed in the 3rd chapter alongside the chronological emergence of choreographer as author of choreographic works and the author function.

At the beginning of this thesis I also outlined the evolution of the historical role of the artist and choreographer from being a craftsman to being an author and creative genius, which led me, in chapter 3, to propose the role of the contemporary choreographer as a 'Dance Jockey', who by copying and remixing pre-existing works, 'graph' dance and dance history. Therefore, I proposed copying as a choreographic tool that allows choreographers to produce works that form links and relations to other pre-existing works. By creating new links and new narratives through their works, choreographers weave new nets for dance and dance history.

Questioning the role of the choreographer as author genius, as derived from theories on authorship by Roland Barthes and Michel Foucault, I examined this further through my piece *The last lecture (a performance)* to find out that remix practices broaden the understanding of choreo-authorship as a mode of performance that is similar to curation and the writing of dance history. This type of choreo-authorship offers an understanding of authorship not as ownership but as a mode of performance based on value, which is not internal to a work but created according to its modes of existence and circulation.

In addition to the above, through my works I promote the importance of video as a choreographic tool and a means that is used in ways that go beyond its utility for the documentation of dance, towards the transmission of dance. Thus in the third chapter I discussed the use of videos to propose a 'video-to-body-to-video' transmission through online video platforms and to highlight the importance of videos and video sharing platforms for the development of this type of works and for the transmission of dance.

Looking into different modes and models of choreographic authorship I was led to the final piece I worked with, *Trio A* by Yvonne Rainer. This emblematic piece of postmodern dance is acknowledged in the dance and visual arts scenes also because of its initial position as a choreographed piece that can be learned and performed by anyone. This 'democratic dance' was available to be copied by anyone and was performed in public by many different artists without the need to take permission or validation by Rainer. A shift in this free way transmission of the work happened when Rainer in order to protect the authenticity of the work, took the author rights back, establishing a clear hierarchy of custodians and performers, creating a 'school'. Considering the canon as an instrument of transmission situated within a system of reproduction (John Guillory, 1993) in my work *without respect but with love* I explored canonicity in relation to illegitimate means of transmission. In the discussion of this work in the 4th chapter I highlight the importance of copying in the production of canon, despite the legitimacy or illegitimacy of the means followed for its production. I questioned the (il)legitimacy of the systems and rules followed for the creation of canonicity to confirm once again that (il)legitimacy is a characteristic not intrinsic to a work but is dependent on the perspective and the context within which a work is examined.

Moreover, in the final chapter, I discuss the motives for copying while tracing my journey in the making of my final work; a piece that started as an impulsive response to rejection and dissatisfaction and gradually transformed to an act of love. Through this process I realised that as long as one engages with something this will keep developing and transforming; copying someone else's work, whether legitimate or illegitimate, is above all an act of love. Based on the difference between the circulation of value on economical exchange or on desire; I distinguish between 'respectful' to authorship as ownership ways of transmission and 'loving' ways of transmission and conclude that copying as a choreographic methodology increases value on the principle of love.

Contribution of this project

The potential of this research project is significant within choreographic practices and theoretical discourse, and its implications can be implemented in educational and in artistic contexts. Within choreographic discourse this project provides a study on the use of copying as a methodology by pointing out works that use this methodology, developing them in practice and discussing them in relation to affiliated theoretical concepts. Dance works are discussed as artistic products that circulate within the dance market and as such copying is proposed as a mechanism for understanding more about how dance circulates in the market. The focus of this research is not in education nevertheless it takes into consideration practices within dance education and feeds back to them.

In total this project provides a study on copying as a methodology within dance and performance discourses, where this subject has been considered illegitimate or illegal and thus has been underestimated. Previous studies have touched upon this subject in relation to dance education, literature, visual arts and music industry but not within the context of the contemporary dance and performance market. Situated within dance and performance discourses, this work goes beyond the understanding of copying as an act of infringement and contributes to important discussion for choreographic practices with regards to the stigma of copying.

Concepts affiliated to copying that have been thoroughly discussed before, within the dance and performance discourses, are those of reconstruction, reenactment and repertoire. However, these discussions are based on different approaches focusing mostly around issues of memory, preservation, loss and the maintenance of a dance technique. This study offers an understanding of the use of copying as such and explores its potentialities as a creative choreographic methodology. Within artistic contexts, copying is proposed as a powerful methodology that can be used by choreographers for choreo-graphing dance by manipulating and reorganising pre-existing material and for 'graphing' dance history within their own works and in accordance to the ontology of dance.

Authorship has been discussed in linguistic fields and in the arts in relation to collaborative practices and artistic collectives but not within the bigger picture, which promotes a horizontal thinking of art as a network. This thesis is informed by linguistic theories on authorship and feeds back to them through an analysis of the author

function within the field of choreography and through copying. It proposes authorship as a mode of performance that is differentiated to ownership and allows the creation of a horizontal artistic network that does not follow the verticality of time and profit.

Furthermore, this project sheds light to the rising importance of video and copying mechanisms that videos allow for dance and performance, within both educational and artistic contexts. These different architectures of access, including technologies of 'image reading', are useful within dance education both as tools for the teaching and learning repertoire and also, as this thesis proposes, for the development of performing skills that can be learned within the task of copying. Copying as mirroring was initially discussed within educational contexts as a tool that is used thoroughly in all stages in the training of a dancer. This thesis proposes the idea of 'the poor copy' to highlight a number of different qualities found in copying which can also be useful within dance education for improving a dancer's skills in instant composition, in quick responsiveness and alertness, as well as in editing and choreographic practices. In addition, a great variety of qualities worth our attention can be performed through copying; these qualities praise individuality and the personality of the dancer as well as, the attention to detail and focus in the completion of a task.

Finally, proposing that copying has inherent value, this thesis incites questions around authenticity, which then might change what is recognised as 'dance', questioning therefore the ontology of dance in its core.

Reflections on a practice-based PhD

This practice-based research was plausible because there was a space for it to exist within a specific institutional context within both art and academia. The research context of a practice-based PhD offered a quite open framework for the research of copying as a methodology while at the same time set some limits to it. The context of PhD research offered within a conservatoire provided a fertile ground for researching copying as a methodology, a subject that, as explained earlier, is stigmatised as illegal, illegitimate and 'inadequate' to generate new knowledge. The educational context creates a 'safe' environment for the production of works that use pre-existing performances by other artists. However, an educational institution has regulations that have to be followed. In particular in the Trinity Laban RDP Handbook it is mentioned that:

Submissions must provide a case for the candidate's *original* and *substantial* contribution

to their respective artforms. The former will, for example, exclude portfolios that are entirely devoted to attempts at pastiche of the work of others. (p. 8)

As an artist and researcher that works within this institution I have to follow the regulations which, in this case, provide a very specific understanding of what can be considered original work in relation to artistic practices excluding pastiche. This could be more problematic in terms of copyright if the works were produced with the purpose of becoming a profitable product. However, the written part of this project conforms fully to the copyright laws and the requirements of an academic work. The methodology of copying implemented for the production of the choreographic pieces could not be applied as well for the production of this text because this would be an act of fraud and, therefore, the project would be inappropriate for a PhD research.

In a similar way, the educational context of the university eliminated the pressure that I would have as an artist had my aim been to produce pieces to 'sell' within the dance and performance market. This research context allowed space for questioning the production of something 'new' and for experimenting with copying as a choreographic methodology, which would run under the risk of being unprofitable for circulating in the dance market. Nevertheless, within this project there was still a lot of pressure in producing new knowledge within academia and this was greater than the pressure for producing new artistic work. This is not to say that more weight is given to the theoretical part of this research than to the artistic part, or that theory has the role of justifying practice, although, within this context, there is a great risk involved that this might happen.

A practice-based PhD offers the possibility for further freedom and mobility for both artistic and academic works. Artistic work can sometimes, as we saw, find more space within academic or research contexts and theoretical works can take different forms when created within artistic contexts. This is a concept I explored further through my work *The last lecture (a performance)* that was presented as a performance-lecture both within artistic and within academic contexts. In both cases I often felt that the project was 'not enough'; being 'too boring to be art' and 'too inappropriate to be academic'. This piece does not fit successfully to any of the two categories and, despite the fact that this can be problematic for the presentation of the piece in terms of research, it is exactly what makes it particularly interesting.

A similar feeling of anxiety for a research project that does not fit well within any category followed me throughout this practice-based PhD. I was worried that this research project did not produce artistic pieces that are entertaining enough nor

academic pieces of work that met the standards of a solely theoretical research. I now understand that is at the heart of a practice-based PhD research to produce work that does not fit perfectly neither to the one nor to the other context. This is what makes it valuable, the construction of a third space for 'new' knowledge to be produced, where theory and practice do not relate hierarchically but are complementary.

Despite the fact that this project rejects a hierarchy between theory and practice, this body of work being a 'body' contains thoughts and reflections manifested in written form as well as in performance experiments. Theory and practice do not intend to explain or to substitute for each other. Producing theory is a practice and doing practice is also to theorise. This is not to say that theory and practice are one and the same, they stand for each other, but as practices they have different temporalities. Reading a text takes time, writing takes time, time that is not necessarily the same as moving or choreographing; the movement of thought can be slower or faster. Sometimes these times sync sometimes they do not. Predominantly this is a matter of different temporalities that are presented here in the same space.

The above-described conditions allowed a specific space and time for this project to come into being. The question that remains to be answered is in regard to the continuation of this project. Being the author of this work and thinking of authorship as a mode of performance within a network where texts circulate (all type of texts including performances, videos and written texts), I wonder how, where and by whom my texts will be used in the future. As Foucault said:

We would no longer hear the questions that have been heard for so long: Who really spoke? Is it really he and not someone else? With what authority and originality? And what part of his deepest self did he express in his discourse? Instead there would be other questions, like these: What are the modes of existence of this discourse? Where has it been used, how can it circulate, and who can appropriate it for himself? (1991, pp. 118-119)

From now on, these are the questions that are meant to keep me preoccupied with in relation to this project as a whole, which exists both with art and academic discourses. I am looking forward for this work to be taken by others, to be used and for it to circulate beyond my thought and outside of this framework. It remains to be seen whether it will be continued both within the art scene and in academia.

Appendices

The appendices follow the numbering of the chapters. Appendix 3 accompanies chapter 3 and appendix 4 accompanies chapter 4. The chapters 1 and 2 do not have appendices.

Appendix 3

3.1 Documentation of *The last lecture (a performance)* at Bank Street Arts

Available in DVD and online: <https://vimeo.com/68310859>

Credits

Duration: 20' 25''

Creation and Performance: Stella Dimitrakopoulou

Pandemic, Bank Street Arts, Sheffield, UK, 2011

3.2 Documentation of *The last lecture (a performance)* at Empros Theatre

Available in DVD and online: <https://vimeo.com/156297103>

Credits

Duration: 21' 58''

Creation and Performance: Stella Dimitrakopoulou

Technical Support: Yannis Loukos

Empros Theatre, London, UK, 2011

3.3 Documentation of *The last lecture (a performance)* at Frown Tails

Available in DVD and online: <https://www.youtube.com/watch?v=MaBCAOPupMM>

Credits

Duration: 36' 04''

Creation: Stella Dimitrakopoulou

Performance: Stella Dimitrakopoulou, Yannis Loukos, Eleftheria Togia

Technical Support: Yannis Loukos

Frown Tails, Athens, Greece, 2012

3.4 Text for audience - *The last lecture (a performance)*

The following text was given out to the audience in the first presentation of *The last lecture (a performance)* at Trinity Laban Conservatoire of Music and Dance, RDP

Week: 28 March – 1 April 2011

...artists' intuitive relationship with art history is now going beyond what we call 'the art of appropriation,' which naturally infers an ideology of ownership, and moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing. (Nicolas Bourriaud, 2002)

A number of experimental dance pieces, mostly made by European dance artists have explicitly cited, copied, reconstruct and respond to works from the past. Some outstanding examples are; Jérôme Bel's *Le Dernier Spectacle* (1998) in which he cites Susanne Linke's piece *Wandlungen* (1978); Tino Sehgal's piece *20 minutes for the 20th century* (2001) that was full of quotations from twentieth-century dances including works by Isadora Duncan, William Forsythe and others; Mårten Spångberg's *Powered by Emotion* (2004) re-enacts Steve Paxton's filmed version of his improvisation of *Goldberg Variations*; Janez Janša's *Fake It!* (2007) consists of extracts from pieces by Pina Bausch, Trisha Brown, William Forsythe, Tatsumi Hijikata and Steve Paxton.

These pieces that use pre-existed works have a different relation with the past than those created through the maintenance of repertoires of different dance techniques. They offer possibilities for an interchange within dance history rather than assuming that what is new must inevitably have progressed beyond what happened in the past.

My objective is not a historical approach to the source texts or their accurate reproduction but rather a multi-authored live process of re-working and re-staging. I intend to create links between the old and the new, between different practices and practitioners and between various dance forms and to approach a new understanding of the whole. These links call into question whether the work is mutating, being transcribed, translated, or recycled and they create a blurring of identity leading to a convergence of the dances and dissolution of authorship.

Recommended Reading

- Bourriaud, N. (2002). *Postproduction / Culture as screenplay: How art reprograms the world*. New York: Lukas & Sternberg
- Derderian N. / Maxted O. (2006). *Deconstruction/Reconstruction*. UK: protoPLAY
- Federman, R. *Imagination as Plagiarism (an Unfinished Paper...)* In *New Literary History* (1976) 7.3 pp. 563-78
- Gaylor, B. (2008). *RiP: A remix Manifesto*. Documentary. Canada: National Film Board.
- Sonvilla-Weiss, S. (Ed.) (2010). *Mashup Cultures*. Wien; New York: Springer

3.5 Transcript of the presentation *Dance Postproduction*

Dance Postproduction is a presentation made as a collage of videos and texts. It was presented in July 2012 at the 3rd PhD Student Conference 'Production' at the University of Wolverhampton.

TEXT

My name is Stella Dimitrakopoulou, I do a practice-based PhD at Trinity Laban Conservatoire of Music and Dance in London and in this presentation I will talk about the relation between production and performance through the re-reading and re-writing of some practices and discourses related to postproduction.

- VIDEO: DP01

00:24 – 02:48 = 2.24 min

'Why you are throwing this away? You can use it!' (Baldessari, J.)

'Today we are going to create a mash-up, a fun and adventurous way to make something fresh out of something still'. (The RIP! Remix Manifesto)

TEXT

'Visual, sound, and text collage became explosively central to a series of movements in the twentieth century: futurism, cubism, Dada, musique concrete, situationism, pop art, and appropriationism. In fact, the common denominator in that list, might be called the art form of the twentieth century, never mind the twenty-first. [...] It becomes apparent that appropriation, mimicry, quotation, allusion, and sublimated collaboration consist of a kind of sine qua non of the creative act, cutting across all forms and genres in the realm of cultural production.' (Lentherm, J.)

'This paper is a MONTAGE/COLLAGES of thoughts, reflections, meditations, quotations, pieces of my own (previous) discourse (critical, poetic, fictional, published and unpublished) as well as pieces of discourses by others (spoken, written, published and unpublished).' (Federman. R.)

'[I chose this way primarily because], I'm a writer who likes to be influenced' (Lentherm, J.) [and secondly because] 'Writing without citation is impossible' (Wolfreys).

'Any text is woven entirely with citations, references, echoes, cultural languages, which cut across it, through and through in a vast stereophony. The citations that go to make up a text are anonymous, untraceable, and yet already read; they are quotations

without inverted commas. The kernel, the soul – let us go further and say the substance, the bulk, the actual and valuable material of all human utterances – is plagiarism’. (Lentherm, J.)

- VIDEO: DP02

03:46 – 09:54 = 6.08 min

I turn the corner and there he was looking slightly older than I or his sculptures.

- That was a mini-me or this is a mega-you?

- Yea... This is me or this is you?

- This is a mega-you, but it's just a prototype.

- Ah it's a prototype, it's fucking good.

- Yea?

- Yea... Lets go to the toilets...

- Okey [...] Do you find it difficult or easy to be an artist?

- How can I answer?

- Don't ask me...

- Well don't ask me..

- Is that difficult to answer?

- Yea, oh yes..

- All your ideas are so different.

- I don't think so

- They are always the same eh?..

- Yes they are always the same. They look different but are always the same.

(Cattelan, M.)

TEXT

‘Once repetition becomes embedded in all aspects of culture, one is no longer bound to contextual understanding but rather modular reinterpretation of the same material according to the multiple contexts the recording attains through repetition. This is why the job of the social critic, more often than not, is to re-contextualize, to demystify and reassure that cultural exchange does not take place with misunderstandings or misrepresentations. In this regard, Remix, is a tool of the spectacle as well as of criticism. It can both present something as new to the uncritical audience, but also make available traces for anyone who is interested in understanding how things are constructed from recycled, recombined, and repurposed material. [...]Repetition effectively recycles every moment of representation, especially when such moments are already dependent on repetition’. (Navas, E.)

‘In other words, creating, imagining, writing, is a simple act of quoting, of repeating the same old thing’. (Federman, R.)

'To rewrite is performed apart from all productive initiative and does not pretend to produce anything, not even the past, or the future, or the present of writing'. (Federman, R.)

'For a car or a handbag, once stolen, is no longer available to its owner, while the appropriation of an article of "intellectual property" leaves the original untouched. He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me'. (Lenthen, J.)

- VIDEO: DP03

10:40 – 13:44 = 3.04 min

Copying is not theft. Stealing a thing leaves one less left Copying it makes one thing more; that's what copying's for. Copying is not theft. If I copy yours you have it too One for me and one for you That's what copies can do If I steal your bicycle you have to take the bus, but if I just copy it there's one for each of us! Making more of a thing, that is what we call "copying" Sharing ideas with everyone. That's why copying is FUN! (Paley, N.)

TEXT

'Once repetition becomes the default form of representation, recordings can be manipulated to create unique live experiences; in turn the live performance is recorded and recycled as a remixed production' (Navas, E.)

'In our current high-tech "information" society, where cutting and pasting words, images, and behaviours is a large part of our daily experience, it seems inevitable that quotation and allusion should be so prominent in contemporary dance'. (Jackson, N.)

'What matters is what we make of the elements placed at our disposal. We are tenants of culture: society is a text whose law is production, a law that so-called passive users divert from within, through the practices of postproduction' (Bourriaud, N.)

'Old and new make the warp and woof of every moment. There is no thread that is not twist of these two strands. By necessity, by proclivity and by delight we all quote'. (Lenthen, J. 2007)

'So If a choreographer wants to differentiate to do something different she has to produce different movement, something that doesn't look the same and as I think movement is not something you can make new'. [...] 'Especially when you work in the field of dance and choreography, it is very often that you can watch a performance and

you can say that this performance is 10% Ballet and 30% Butoh 15% Merce Cunningham and 5% Pina Bausch' (Spångberg, M.)

'Any dance or dance style, when considered closely, can be seen to be a complex network of references and associations'. (Jackson N., p. 226)

[but] 'An analysis should not limit itself simply to identifying, texts that participate in the final texts, or to identifying their sources, but should understand that what is being dealt with is a specific dynamics of the subject of the utterance, who consequently, precisely because of this intertextuality, is not an individual in the etymological sense of the term, not an identity; [but] the one who produces a text by placing himself or herself at the intersection of this plurality of texts on their very different levels. This leads me to understand creative subjectivity as a kaleidoscope, a "polyphony"' (Kristeva, J.)

'that Moves away from ones own thoughts and tries to find writing borrowing voices which would eco ones experiences and releasing from the obligation to create something new'. (Burrows, J. & A. Heathfield, A.)

- VIDEO: DP04 - *Another Chair Dance*
<https://www.youtube.com/watch?v=6KlrjMDuooU>

TEXT

The reasons for allusion also vary considerably, from those who quote others as a way of validating their own ideas and providing an "authenticating authority", and those who quote in order to debate with, or satirically subvert, their opponent's opinion. People also unconsciously, or consciously, splice together various traditions in the process of establishing their own identities. (Jackson, N. p. 222)

[At this point] it is interesting to note that unlike writers including phrases from other writers, choreographers rarely include whole phrases of movement from other choreographers' works in their dances as part of a broader choreographic "argument". Perhaps it is due to the emphasis in dance-making on the originality, uniqueness, and individuality of dance, especially in the modern dance tradition, or maybe because of a belief that such quotation would constitute stealing, but it hardly ever occurs in an explicit fashion. (Jackson, N. p. 222)

- VIDEO: DP05 - J. Bel

15:54 – 19:19 = 3.65 min

I realise my project is once again jeopardized. I am very sad but above all, I realize this inexistence of the possibility of quotation is in fact more dramatic, more important. It has much more serious consequences. I realize that quotation... Why quote Marguerite Duras in my book, if I'm a writer? I quote her because... I quote her because I'm working on a problem and it also happens that Marguerite Duras wrote about this problem in a very interesting way. And I agree with her. That's why I say "As Marguerite Duras says..." [papapa papapa papapa papapa]. It means I don't need to say it again. I needn't write it differently because it's been very well written. In this instance by Marguerite. And this means that as a writer. I take reference within the history... There are people around me, people before me, predecessors... who have expressed things very well. So I'll use their research, I'll refer to their discoveries. So there is a background, a past. If there is no quotation, no reference possible... There is no history. I must start again from scratch once again. (Bel, J.)

TEXT

'The reasons that artists, American and European, borrow from other art are multiple and varied. Basically, art is always about art, and art history is a cumulative progression of what has come before. Artists, because of their obvious interest in and knowledge of art, draw on this knowledge and familiarity as readily as they draw on other experiences. An artist may reuse existing images, along with other elements, because they are available and suitable; and because they may give the borrower and the newly formed work a place within the ongoing history of art'. (Lipman, J. & Marshall, R)

- VIDEO: DP06 – *re-re-twothousandth-re*

<https://vimeo.com/21916507>

TEXT

The live event, and the embodiment of the final objects offer possibilities for different processes in postproduction leading to a transformation of the use of the term.

In the frame of this approach, I would like to talk about *re-retwothousandth-re* a performance produced by the collective *Trio* of which I am a cofounder member alongside to Elena Koukoli, Antje Hildebrandt and Michelle K. Lynch. This piece is based on pre-existed choreographies, remixed and restaged in different contexts and by different performers. The production of those performances is depended on the use of technology as in any mechanical reproduction but also on the human bodies that present them on stage.

'Through this piece we are proposing a question in the production of new movement. We are interested in making this process in the other way round by doing a choreography only with movement that already exists, but not in the sense that Ballet does, using certain movements that are codified' (Spångberg, M.)

[for] the maintenance of repertoires of different dance techniques. Instead, we are looking for possibilities for an interchange within dance history rather than assuming that what is new must inevitably have progressed beyond what happened in the past.

Our objective is not a historical approach to the source texts or their accurate reproduction but rather a multi-authored live process of re-working and re-staging. We intend to create links between the old and the new, between different practices and practitioners and between various dance forms and to approach a new understanding of the whole. These links call into question whether the work is mutating, being transcribed, translated, or recycled and they create a blurring of identity leading to a convergence of the dances and dissolution of authorship.

'Remix can enable people to become engaged not as experts but as practitioners who gain knowledge through critical engagement rather than critical distance. Engaged critics must produce beyond intellectual reflection of that which they critique. The cultural critic involved in networked culture must be a multi-tasker: she must be able to reflect while embedded in the very system of critique. She must be a module, ready to analyze as events develop, not wait for history to turn events into archives' (Navas, E.)

'Quite often the artists emphasizes that it is the reproduction that he is re-creating, rather than, as in past art-about-art, the original work that served as the subject'. (Lipman, J. & Marshall, R)

'I try to show that artists' intuitive relationship with art history is now going beyond what we call 'the art of appropriation,' which naturally infers an ideology of ownership, and moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing'. (Bourriaud, N.)

'The criterion of "originality" of artistic production is both modified and contested. To write would be first of all to quote. The "writer" would not be the one who "listens to a voice from within," but rather the one who quotes, who puts language into quotes; who

both sets it off and calls to himself, who, in a word, designates it as language.' (Federman, R.)

[To conclude,] finding one's voice isn't just an emptying and purifying oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos. (Lenthen, J.)

- VIDEO: DP07 – Andy Warhol

<http://www.youtube.com/watch?v=nGGk7x6PK0Y>

- Andy, the Canadian government spokesman said that your art could not be described as original sculpture. Would you agree with that?
 - Yes.
 - Why do you agree?
 - Well, because it's not original.
 - You have just then copied a common item?
 - Yes.
 - Why have you bothered to do that? Why not create something new?
 - Because it's easier to do.
 - Well, isn't this sort of a joke then that you're playing on the public?
 - No. It gives me something to do.
- (Warhol, A.)

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3.6 Text: *Re: Play-Back*

The following text was published in 2012 by *Repeat Rewind Rephrase, Latimer Project*. Here I refer to this piece *The last lecture (a performance)* using the title *Play-Back* instead. *Play-Back* was the title I used for the piece when this was presented in Athens to a Greek speaking audience.

Repetition entered a new level when some performers opted to combine pre-recorded material, [...] recordings can be manipulated to create unique live experiences; in turn the live performance is recorded and recycled as a remixed production. (Eduardo Navas, 2010)

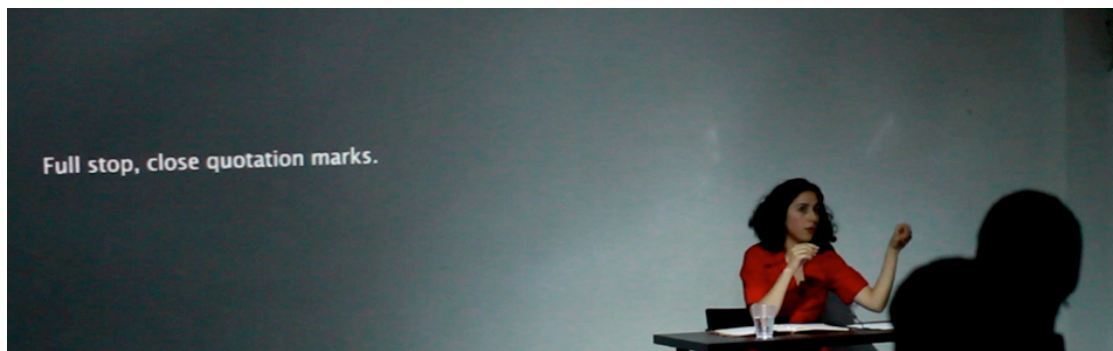


By Stella Dimitrakopoulou

In May 2012 I was invited by *Repeat Rewind Rephrase* to perform my piece *Play-Back*. At that point, the piece had developed to a level where it needed specific technical requirements in order to function conceptually the way it was. Since the location available for the event was a small space with low technical availability, I decided to submit a text for the publication accompanying the program, as a response to my performance 'Play-Back'. I am seeing this as a documentation of the piece as well as a continuation of it in different means, those of words and imagery.



I am going to [write] about the performance called ["Play-Back"]. It was created in [2012]. But the idea for it came to me in [2011]. My situation in [2011] was as follows, I'd done two performances ["Culture"] and ["The last lecture (a performance)"] In these two performances there wasn't a single dance step. However, my objective was dance. Each time to produce a dance. In both cases I failed. And this was a problem because I love dance. And I wondered how to create a real dance performance. And the idea came to me... The idea of stealing the dances I liked. Those of other choreographers and to organize them to create my own performance. A sort of sampling, in fact. Or a cut-and-paste. A copy-paste of my favourite dances. The aim clearly being the copy. (Jérôme Bel, 2004)

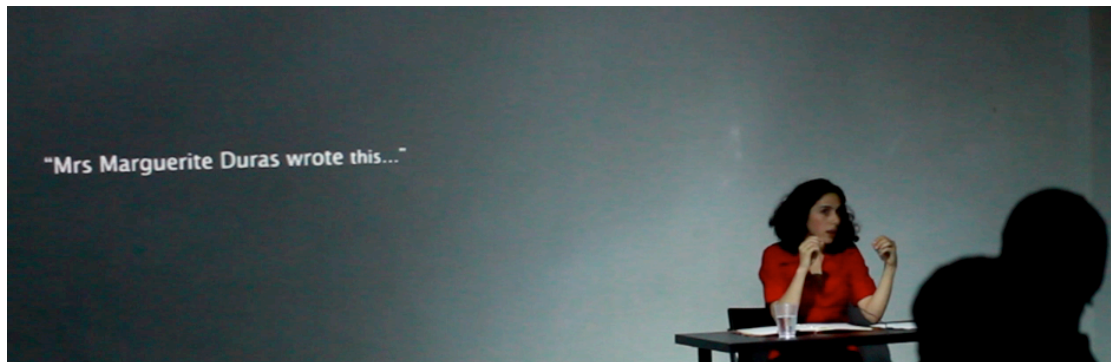


'Play-Back' is a performance that deals with the notion of copying in dance in relation to the academia. It is based on Jérôme Bel's presentation *The last performance (a lecture)*.

In 2004 Jérôme Bel was invited to perform his piece 'The last performance' (1998) in three theatres and instead of presenting the piece he decided to make a lecture about its issues.

In 2012, in *Play-Back* I use a documentation of Jérôme Bel's lecture and I re-perform some of it using different ways of copying the material. I adopt words, I translate, I reproduce meanings and sounds, I follow his movements, I copy his gestures, I copy someone else copying him, and I repeat and repeat and change and repeat. In the

moment, transferring meanings of words, or sounds of words; in Greek, in English, in French. In the same moment, trying to grasp his posture, his hands, his fingers, his eyebrows, his lips and his eyes... Following his pace, his breath, his smile...



"When the past is recaptured by the imagination, breath is put back into life"...
(Vircondelet, 1994)

and Raymond Federman (1976) wrote that "creating, imagining, writing, is a simple act of quoting, of repeating the same old thing."

I am watching a video and I am repeating what I am looking at and by repeating I am bringing back into life what has been captured by a documenting device. I recapture the past by repeating it, copying it or quoting it live on stage.



... in my act 'of repeating 'the same old thing' I am interested in the kind of copying that announces itself as such and does not disavow its nature. I think of this as an opposition to the kind of copying that is created for the maintenance of repertoires of different dance techniques where the artistic values are placed on authenticity and the authority of the past.

In my work I look into past performances in order to use them, to re-use them and abuse them. I am not 'stealing', I am copying or quoting, since...



... and in the performance I reveal everything. I am on stage and the audience is watching me watching Jérôme Bel's lecture being projected above and behind the auditorium. The setting allows the audience members to choose to watch me live, or my primal source (the video), by just turning around.

The production of the performance is depended on the use of technology, as in any mechanical reproduction, but also on the human bodies that present it on stage. The live event, and the embodiment of the final objects offer possibilities for different processes in postproduction leading to a transformation of the use of the term.

As a director and performer I am neither a visionary nor a show woman. I am not creating any poetic vision; I am almost doing the complete opposite of that. Therefore in my performances I do not intend to present a specialized privileged vision of the world. It is almost the direct opposite that is inherent in my act of copying. And I believe that such a type of copying is not a repetition of the same but a motor for something new...



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Appendix 4

4.1 Documentation of the performance *without respect but with love* (2012)

This video documentation is available in DVD and online: <https://vimeo.com/154984395>

Credits

Duration: 16' 45"

Creation: Stella Dimitrakopoulou

Performance: Stella Dimitrakopoulou, Antje Hildebrandt, Nina Alexopoulou

Chisenhale Dance Space, London, UK

4.2 Transcript of the performance *without respect but with love* (2012)

'Picture in your mind's eye [a] sand box divided in half, with black sand on one side and white sand on the other. Take a child and have her run hundreds of times clockwise in the box until the sand gets mixed and begins to turn grey; after that have her run anti-clockwise... the result will not be a restoration of the original black & white division but a greater degree of greyness'. (Flam, J. 1996, p. 74)

'Seen in this way, all systems spiral into sameness, all of life, all of production, even the act of looking. Now move. Move closer. Get really close. Step into the box and bend down. What is there is not what you saw before. The individual grains of sand are not grey, but still black and white. The analogy only holds for as long as we occupy a fixed position. 'Greyness' is the impression of a color from a fixed perspective. Only in this way does looking become blindness. *The Mind Is A Muscle*. MOVE.' (White, I. online)

[PAUSE]

She said: Last night I dreamt of you. How strange.

I haven't thought of you and haven't dreamt of you for ages.

How strange.

She said: Last night I kissed you in my dream.

I haven't kissed you for ages.

How strange,

that we came back after so many years

Just to see how it is

She said: I wonder.
After so many years.
Can we still do this?
Will it hurt?
Can we do it because it won't hurt?
Can we do it because we managed to detach?
We got over 'it', or maybe, each other?
Or are we doing it because we still love each other?
Isn't this history?
Are you jealous of my lovers? After so many years? (Dimitrakopoulou, S., 2012)

'And she said: History is an angel
being blown backwards into the future
And she said: History is a pile of debris
And the angel wants to go back and fix things
To repair the things that have been broken
But there is a storm blowing from Paradise
And the storm keeps blowing the angel
backwards into the future
And this storm is called
Progress' (Anderson, L.1989)

And she said: What is Living History?
And she said: Living History evolves constantly through the bodies, which it lives. It is
almost like a virus that spreads...

[PAUSE]

No manifesto. No communication. No ejaculation. No confrontation. No sensation. No
surprises. No crises. No way. No fly. No die. No try. No pain. No gain. No rain. No sun.
No one. No mercy. No sense...
Of time, of love, of feelings, of self, of desire, of kisses, of lips, of hugs, of force, of
energy, of words, of holds, of sights, of heights, of strokes, of thoughts, of freedom, of
fears, of tears, of tearing apart (Dimitrakopoulou, S. 2012)

[Compilation of texts found online]:

This is a homage made without respect, but with love and with ambition. Almost

anyone can be an author; the business is to collect money and fame from this state of being.

That is what fame is, isn't it? To get the world to fall in love with you. Respect was invented to cover the empty place where love should be.

“Love does not consist of gazing at each other, but in looking outward together in the same direction.” (Unknown Author)

Love is what makes me work: excitement, desire for something. Sometimes people say: 'What the fuck do you think you're doing? That's not art.' I say: 'Fuck off, assholes!' Assholes... they are something to get excited about, something to work for. (Creed, M. 2005)

A dragonfly just landed on my lap. Pause. “Look at me, pay attention to every little movement I can do with my body, commands your eyes to look, to work as a muscle. Look at me, wanna try to imitate me? You know you can only fail!” But, if you're not failing every now and again, it's a sign you're not doing anything very innovative. (Unknown Author)

You've got to dance like there's nobody watching. Love like you'll never be hurt. (Unknown Author)

I don't know. Sometimes I try to say what's on my mind and it comes out sounding like I ate a library and I'm shitting quotes. Sorry (Unknown Author)

And she left and her last words were: “Have fun with the torch!” and before that she had said: “I think now you should work on something. You should ask yourself why you like me”.

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4.3 List of individual videos of *without respect but with love* (2015)

Below there is a list of all the videos produced during the process including the names of the performers as well as the relevant internet links. The password for all the videos is: trioa

01. Clare Daly: <https://vimeo.com/118702066>
02. Rosalie Wahlfrid: <https://vimeo.com/118708487>
03. Emelie Wångstedt Af Dalmatinerhjärta: <https://vimeo.com/121048427>
04. Helena Rosamund Webb: <https://vimeo.com/121048427>
05. Andrew Hardwidge: <https://vimeo.com/121048806>
06. Alice MacKenzie: <https://vimeo.com/126163102>
07. Evangelia Kolyra: <https://vimeo.com/127061814>
08. Samuel Kennedy: <https://vimeo.com/125152103>
09. Tania Sourby: <https://vimeo.com/125785951>
10. Martha Passakopoulou: <https://vimeo.com/129561403>
11. Lizzie Sells: <https://vimeo.com/132531163>
12. Megan Armishaw: <https://vimeo.com/132829532>
13. Antje Hildebrandt: <https://vimeo.com/138401470>
14. Elena Koukoli: <https://vimeo.com/140310260>
15. Stella Dimitrakopoulou: <https://vimeo.com/142566643>

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