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PERFORMANCE, FILM, AND DANCE FOR A DREAM ATMOSPHERE

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By DANIELA MAGALHAES CARVALHO

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LEND ME YOUR EYES:

PERFORMANCE, FILM, AND DANCE FOR A DREAM ATMOSPHERE

A THESIS APPROVED FOR THE

SCHOOL OF DANCE

BY

Jeremy Lindberg, Chair

Austin Hartel

Dr. Robert Bailey

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Abstract

Lend Me Your Eyes: Performance, Film and Dance for a Dream Atmosphere is a choreographic thesis and its goal is to describe the creation of a multimedia work involving dance, poetry, performance, and film. Consubstantiated by the insertion of the audience perception in the creative process, in the search for a dream atmosphere. A description and analysis of the performance developed from the theme and the materials produced by it, and the application of this material in the construction of a choreographic work that correlates live dance and Dancefilm.

Acknoledgements

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Introduction

Lend Me Your Eyes is a choreographic thesis that explores the perception of the audience for the creation of a dream atmosphere. The primary impetus for this project was a personal need to know more about how people react to or perceive dance through a diverse media: Dancefilm. Dancefilm is the marriage of the body and the camera with the objective of creating a choreography that will be shown on the screen. It is a dance made specifically for the camera, but also the use of the camera for the art of dance.

The stage provides a space to show the body in movement, causing direct kinesthetic responses to the audience, while Dancefilm uses the manipulation of movement-image in infinite possibilities, bringing to the eye of the viewer the elements of cinematic artistry that defy these kinesthetic responses. “Lend Me Your Eyes” is an attempt to connect the gaze and the body of the audience in a multi-media and interactive performance, combining dynamic elements with the purpose of creating a dream-like atmosphere for artistic dialogue between audience and dance.

The primary question addressed in this research is: how does the audience observe and perceive this specific art form? In an attempt to discover if there is science in seeing art, specifically film and dance, comes a realization of the difficulty to find a vocabulary that can transcribe what moves us artistically. An academic science based on comparatives, classifications, and delimitations is far from acknowledging the poetic infinity of an art form.

Instead of analyzing the science of a reaction to an art form, *Lend Me Your Eyes* explores this same reaction to share the process of creating an artwork. The primary idea of

analyzing how audience is affected by Dancefilm was transformed into a multi-media project of collective creation divided into three parts.

The first is an interactive performative installation using film and poetry with the intent of capturing the audience's perceptive intentions. The second is the creation of four Dancefilms to be integrated with the final live performance as an enhancer for a dream-like atmosphere. In this phase, these films are edited and assembled to create a dance that could not be seen in the real, physical world, only in the oneiric realm of sub-consciousness where dreams happen. The third and final process is to create the multi-media dance work in which live dance and Dancefilm are integrated to drive the audience's perception between dream and reality.

This work describes the process of the collective creation that culminates in the multi-media dance work. For that, its methods and outcomes will be analyzed through the lenses of Laban/Bartenieff's System of Movement Analysis, related with the ideas of cinema, dance and audience perception for the creation of the atmosphere of a dream. For that, the aesthetic/philosophic specificities that permeated the creative process will be explained through some of the concepts of philosophers Gilles Deleuze and José Gil, extracted from their books *Cinema 1 – The Movement-Image* and *Movimento Total: o Corpo e a Dança*, respectively.

From his book *Cinema 1, The Movement-Image*, Deleuze analyses different film schools and filmmakers from different philosophical theories, developing from them concepts related to the apprehension of the movement-image (the image of the film). From commentaries on Henri Bergson´s theories of movement-image, he unveils the different

types of "prehensions" that compose those images: the action-image, the perception-image, and the affection-image. He also discusses the placement of the film's shots, framing, montage, and its specificities on the construction of these images.[1]

José Gil, on the other hand, starts the book *Movimento Total: o Corpo e a Dança* with two questions: "how does the dancer build his gesture?" and "how does it differ from a common gesture?"[2] While Deleuze searches for definitions of the forces that surround all movement-images, Gil´s attempts to understand why the images created by dance movement affect the viewer differently than the ones created by pedestrian movement. He achieves that by analyzing what composes the body that produces those affective images: the dancer´s body. In this search he analyses a concept developed by Deleuze of a Body Without Organs (BwO), reaching his own idea of the dancer´s body as a paradoxical one. The paradoxical body is open to access the outside space through its inside, becoming body and space at the same time. That body-space is manipulated to create specific atmospheres that connect the dance meaning with the audience's perception.

A brief history of the relationship between dance and film will be detailed as background information to introduce the theme. For this part, will be used the book *Screendance – Inscribing the Ephemeral Image* by Douglas Rosenberg, as a reference, proposing a philosophical approach to the history of the connection between dance and film, and the book *Dancefilm – Choreography and the Moving Image*, where Erin Brannigan aims to "reexamine and repurpose the parameters of Dancefilm" through the questions she raised about specific approaches to the form.

[1] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press.
[2] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 8.

Next, a description and an analysis of the processes from which the work was developed will be realized in three parts: the creation and presentation of the performative installation; the analysis and editing of the materials collected during the installation; and the creation process of the dance work presented.

The dream atmosphere and the relation with the audience's eyes are intertwined with the choreographic choices and connections, and every aspect of the final work is a resonance of these terms. The next chapters will unveil the way Lend Me Your Eyes was developed, from the conception of the research idea to the performance of the completed work.

Dancefilm – Historic Background

Film is a relatively recent medium that allows the control of the scene, zooming in on small details what would be seen by the audience. The Dancefilm, on the other hand, unites the characteristics of this vehicle with dance specificities, permitting the manipulation of space and time in a very particular way, opening expressive possibilities of creation and perception.

Dancefilm[3], defined by Vera Maletic as "a blending of structural and perceptual elements intrinsic to dance and the media,"[4] is a highly diffused medium in contemporary times, recognized as an important artistic form and extensively explored as such. It permits a distinguished approach to dance, creating new choreographic possibilities that impact the conceptions of dance in general. Moreover, with the advent of internet and smartphones, film diffusion is virtually unlimited in the current day. Dancefilm is now a versatile media, easy to create and share. It also refuses to "conform to the capabilities and limitations of the live dancing body, but instead transcends them."[5] Hence, it offers choreographers distinct possibilities that are impossible to reproduce in the real world. Before this great diffusion of

[3] I use the term "Dancefilm", as presented in Erin Brannigan's Book "Dancefilm – Choreography and the moving image", but other terms referring to this media can be found in different bibliographies, such as "Screendance" or "dance for film". BRANNIGAN, Erin. (2011) *Dancefilm: Choreography and the Moving Image*. New York: Oxford University Press.
[4] MALETIC, Vera. Videodance – Technology – Attitude Shift. Dance Research Journal, Vol. 19, No. 2 (Winter, 1987-1988), 3-7. Accessed in November 30th, 2017. http://www.jstor.org/stable/1478165
[5] DODDS, Sherril. (2001) *Dance on Screen – Genres and Media From Hollywood to Experimental Art*. New York: Palgrave, 99.

Dancefilm, an intense history culminates on the use of film as a differentiator in the way of thinking and making art. “Video art,” defined by Douglas Rosenberg as “use of a media as an extension of visual art practice” comes to life as a product and subject of the experimentations in the period following the decline of Modernism.[6] During this transitional period between Modernism and Contemporaneity, both film and dance emerged as vehicles for investigation and interconnection between the arts, leading to an evolution that produced changes not only in specific art forms, but in the general concept of art as a whole. The evolutions that emerged during this period of time are underlined by two changes: the advent of the portable video camera and the new placement of the body at the core of how art is perceived, accomplished and presented.

Before the introduction of portable video, the advent of film and the experimentations in cinema practices that date its inauguration are of crucial importance. These practices will become decisive references that will lead the evolution of Modern art, breaking off the entrance into a new era.

Film and cinema were born from the empiricism of curious scientists in their attempts to capture movement in its constancy. “I am experimenting upon an instrument which does for the eye what a phonograph does for the ear, which is the recording and reproduction of things in motion,”[7] declares Thomas Edison. In the late nineteenth century, he and the Lumiere Brothers were responsible for the first devices capable of recording the moving image. They immediately started testing this novelty and it spread quickly. In the meantime, the art world was slowly and expressively deviating from the path that was trodden

[6] ROSENBERG, Douglas. (2012) *Screendance: inscribing the ephemeral image.* New York: Oxford university press, 78.
[7] Ibid., 34.

for it and the explorations of Modernist ideas were reaching their limits. The Symbolist idea that art work should not be "…seen as representation, but as vision" was taking on new dimensions.[8] With the advent of film, this quote was transformed with a very literal goal.

Modernism and its machineries were approaching their zenith, and art was reflecting the altered bodies and senses of a society distorted by the evolution of mass production. The arrival of an instrument that captured the moving images of society and its revelations brought varied visual perspectives. This newly created material of scientific evolution became almost immediately a tool and object of experimentation in all expressions of art.

While dance, music, painting, writing and other art forms were recreating themselves, film was a completely new conception that could do something that was never done before, a new method of creation that could interconnect different artistic expressions, nurturing the blending of diverse art practices. With the emerging experimental visual artists, photographers, writers and dancers taking full advantage of its use, it became an element that directly followed the vanguard directions.

Parallel with the visual arts, dance merged with filming history from a different vector of intensions. Historically, film had dance as its muse since it first appeared. The American Dance pioneers Isadora Duncan, Loie Fuller and Ruth St. Dennis were in close contact with the avant-garde artists of the beginning of the twentieth century, which includes those directly connected with the creation of this new media, such as Adison, Méliès, and the Lumière Brothers.[9] The product of film is the captured and projected movement-image in

[8] BRANNIGAN, Erin. (2011) *Dancefilm – Choreography and the Moving Image.* New York: Oxford University Press, 23
[9] BRANNIGAN, Erin. (2011) *Dancefilm – Choreography and the Moving Image.* New York: Oxford University Press, p 19.

constant transformation, while dance "…is composed by micro-happenings that transform unceasingly the meaning of movement."[10] The connection between these two mediums is much more intense in many ways than with any other art, since their language is made of a very similar vocabulary.

The avant-garde visual artists were experimenting on how their ideas could be transported from a painting or sculpture to film, and dance was inevitably on their experimental path. In *Le Chien Andalou*, film conceived by surrealist artists Salvador Dali and Luiz Buñuel, for instance, there is a curious use of body posture: the characters have instants of permanence in still shapes, before they start moving, clearly as if they are painted figures that by some magic begin to move. The postures and shapes created by the characters are of great importance. The idea of shaping that comes from painting and sculpting practices is being kept somehow, before its transformation. The visual arts are clearly the main subject here, but, inevitably, elements of dance appear all the time as part of this transformation, like in the scene where a man chases a woman in a small room, against the wall: they are inevitably in a dance duet.

Artists "trained in other practices who brought an outsider aesthetic to filmmaking" such as Buñuel and Dali contributed to the language of cinema in general. [11] They also contributed with the emerging experimental artists that found in this language a milieu in which they could broaden their visions, such as experimental film maker Maya Deren. When Deren emerges with her films, she follows many of the ideas developed by the artists that came before her. She designed her way of creating film directly influenced by the works of

[10] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 54.
[11] ROSENBERG, Douglas. (2012) *Screendance: inscribing the ephemeral image.* New York: Oxford university press, 42.

surrealist filmmakers, such as Rene Claire, Man Ray, Salvador Dali and Luiz Buñuel, following the steps she learned from a close connection with avant-garde figures like Marcel Duchamp.[12] But one aspect of her approach to film differentiated her from them: she perceived making film the same way as making a dance – choreographing every element of it, turning the camera into a dancer.

Deren was married to Alexander Hammid, an Austro-Hungarian experimental film maker who mentored her in poetic film practices, offering the necessary technical abilities for her ideas. They began a filmmaking history, with *Mashes of The Afternoon* being launched as their first endeavor.[13] In 1946's *A Study in Choreography for Camera*, created in partnership with dancer Talley Beatty, Deren takes dance in film to a level never seen before: dance being used as an object to be captured in its own terms. She opened the space to other dance artists to experiment with a vehicle that amplifies the possibilities of the body in movement, creating a whole new way of perceiving dance. This way influenced how live dance would be developed from there on, revolutionizing the concepts of experimental choreography and filmmaking and influencing a whole new generation of artists that kicked the doors open to a new era.

Dancefilm in the contemporary world is broadly explored and connected to other practices. It evolves with technology, each time developing a new way of seeing and making dance. It has been widely used as a component of the live performances and enhances the

[12] In 1943, Deren and Marcel Duchamp started a film project called "The Witch's Craddle". The work was never completed, ROSENBERG, Douglas. (2012) *Screendance: inscribing the ephemeral image.* New York: Oxford university press, 47.
[13] CLARK, Ve ve A.; HODSON, Millicent and NEIMAN, Catrina. (1984) *The Legend of Maya Deren – A Documentary Biography and Collected Works. Volume I, Part I.* New York, Anthology Film Archives/Film Culture, xxi.

possibilities of interaction, defying the limits of perception and expanding the boundaries of creativity.

Lend Me Your Eyes – A Performative Practice

What is Performance Art?

To perform is to act. It is an achievement by an action. It is a process and finality at the same time. In the case of performative art, it is the action and completion of the artwork. Performative arts are the ones that create the artwork while presenting it: it happens as it happens. It is "an event rather than an artifact," a "time-based art form"[14] from which the audience absorbs the sensory impressions from the act performed. In performance, the artwork is the act of making art.

Performance art is about the creative process, therefore placing the body of the artist and its instruments in the core of this medium. Improvisation practices are commonly present in this "permissive, open-ended medium." [15] It also brings the artist to the real world; he is no longer the entity that previously created a material to be contemplated: he is creating it as it is shown, sharing this process with the audience. The performer is typically physically present in the work. Being placed inside the art-making process, the audience becomes an active part of it. They are not just "spectators" waiting passively for the artwork to reach them: the responsibility to construct an artistic form is shared with the people that are present

[14] WAINWRITE, Lisa S. (2019) *Performance Art*. In the Encyclopædia Britannica, Inc. Access April 20, 2019. https://academic.eb.com/levels/collegiate/article/performance-art/435748#
[15] GOLDBERG, RoseLee. (2011) *Performance Art: From Futurism to the Present.* New York: Thames & Hudson, 14.

in the act. Performance art is an event in which everybody is invited to take part in the actions that formulate it.

In the early twentieth century, almost at the same period of the advent of film, this expression started to be explored as a medium in the western fine arts realm. While the Modernists were going deep into the exploration of their specific medium, the Futurists realized that a way of stepping forward was to develop a new form of making art that would go against the deification of the medium (and the so-called fine arts in general). The surging of the film brought the novelty of a machine that was not just assisting on the art making, but a form of art that depended on the collaboration of man and machine for its whole existence. If the machine stops working, there is no film. The film transported a new dimension to visual arts: time.

In the need of breaking free from the established sets of painting and sculpture, the Futurists pursued many of the paths that were leading the cinematic work, and one was the idea of continuity. However, the machine that couldn´t stop working for the futurists was their creative body. Every art form is created by a process, even if it doesn´t show it in the final work. When the process itself is the work, it can be the process of any form of art, which brings to another characteristic of the Futurist works: its interdisciplinarity. For that, the establishment was substituted by the openness of the limits of visual arts and the exploration of media crossovers, without knowing what was going to happen. But they knew what they wanted and that was to experiment with the gesture as a "dynamic sensation made eternal."[16]

[16] Idem.

Performance art was introduced to the fine arts society as a medium that portrays the artist´s bodies in action. The story of performance art is closely connected to the advancement of dance to the vanguard, and they were walking together. If cinema got connected with dance from the beginning by their same nature of depicting the moving image, performance and dance kinship was built by their core instrument: the body. It was a multidisciplinary art in which dance was an indispensable part. In the Futurist Dance Manifesto, one of the various manifestos that surged from the Futurist artistic movement, one passage makes clear the importance of the body and dance as a whole unit indispensable for the act performed: "One must go beyond muscular possibilities and aim in the dance for that ideal multiplied body of the motor we have…dreamed of."[17] The Futurists and later-on Dadaists and Surrealists worked together with important dancers such as the Pioneers Isadora Duncan and Loie Fuller. Impresario Sergei Diaghilev, while in the forefront of the most prominent dance company at that time, managed to connect with several of the vanguard artists for collaborative creations, such as Igor Stravinsky, Coco Chanel, Henri Matisse, and the Dadaists Pablo Picasso, Jean Cocteau and Erik Satie. The last three worked together with choreographer Leonide Massine in *Parade*, a ballet considered by some as a seminal element in the surge of the surrealist movement.[18]

Another important collaboration of performance as an art practice was that the process of making art and the process of thinking art were fused and developed together. The disciplines explored by performance went beyond the artistic realm. Surrealism, for example, started the integration of psychological studies in the performative explorations. This opened

[17] Ibid, 24.
[18] Ibid, 77.

space for art to be an important realm in academic research. Proof of this is the opening of the Bauhaus School, an art school devoted to thinking art through an interdisciplinary curriculum. With new parameters for studying the art form, the first performance art course in an art school was taught there: Stage Workshop.

With the start of the war, a migration of artists came from all over Europe to the United States and brought along the new forms of performance practices. In 1933 The Black Mountain College and its interdisciplinary performance-based curriculum attracted several artists from all disciplines, including John Cage and Merce Cunningham.[19] Those artists were later the ones that directly collaborated for the revolution of Post-Modern art, developing new ideas of creating new art forms that were influenced by the specificities of the performance art.

Futurism, Dadaism, Surrealism, and the Bauhaus movements were, among others, exploring performance as the beginning of an upcoming revolution of making and thinking art, constructing the path on which the post-modern artists were going to travel. With film, dance, and performance being explored as the means for this revolution, the body and the senses became the key elements of Post-Modernism, along with the mixing and fusing of the different art mediums to create new forms of making art. Conceptual art, video art, land art, installations, and happenings were some of the forms developed in this period. In the contemporary world, different disciplines continue to be associated with new technologies for the creation of artworks.

[19] Ibid, 123.

Lend Me Your Eyes: The Performance

I sit at a table and wait for somebody to be seated on the opposite side. The invitation is a sheet of paper written in large letters: could you lend me your eyes, please? The audience hesitates to come. They are invited from far by a hand gesture, and when they approach, the question is repeated in an inviting tone. The voice tone consists of a light and clear sound, directly projected towards the audience member. The intention is to direct the audience's eyes towards mine by an inviting act.

This is how Lend Me Your Eyes performance starts. After the invitation, the curious person seats in front of me and asks what is supposed to be done. It is explained that I must look at their eyes and, after taking a deep breath, the process of transcribing them as a poem starts. The image reflected is more than just lines, shapes and colors placed in one's face. They represent the lines, shapes, colors, actions, sensations, feelings, emotions, stories, and made up memories that invade my inner body through our channeled eyes. I practice the exercise of opening a window and diving inside the house and get invaded back by those eyes that regard me. I emerge and write down what was there. A poem is composed in this close encounter.

I offer a camera to the same curious person and invite to film a dancer placed next to where we sit. She is continuously performing a dance unknown to the audience. It is a dream-dance that will be filmed by eyes that are prepared by the intense experience of being written down in words. The eyes that will film are now perceived as names, things, properties, impulses. I wrote these eyes a poem; they deliver me back a film.

This performance installation happened in two distinct places and times, and more than thirty people passed through the experience I described in the previous paragraphs. The first time it occurred was as part of a collective exhibition from the students enrolled in a New Media class, offered by the Art History Department at the University of Oklahoma. It happened as part of an arts event that occurs monthly in the city of Norman, where the campus is situated. The showing happened in the Fine Arts Library. The works of different art mediums were spread throughout the library, between the reading tables, unoccupied spaces, and bookshelves. I was placed with my table and chairs against a side wall next to a tall shelf where Theses and Dissertations were displayed. The dancer, Caroline Young, ballet major from University of Oklahoma School of Dance, was right in front of the shelf. The work lasted through the two hours that the showing was opened.

The second place was considerably different from the first. It was outside of campus in an art institute called Resonator. It was part of an international performance festival. We were placed next to a side wall, surrounded by artworks and other installations. The event also lasted two hours and other works where being presented simultaneously. We performed our actions constantly, as if we were interactive devices placed in a room full of distinct art displays. Like a performative installation, people would pass by and participate in our act.

This work represents the development of a small performance project that consisted of profoundly looking at the eyes of another person and transforming these eyes into poetry. This project happened between January and July of 2016, in the cities of Sao Paulo, Penedo, and Volta Redonda, in Brazil. The performance was realized generally in bars, and the approach was to ask for a person to lend me their eyes for a while in exchange for a poem. Initially, the goal was to accomplish a writing exercise that would result in a product, a gift.

Already in the first attempts, it became evident that the primary exchange was another: to look at a look, intensifying an ordinary action at a level of dislocating its quotidian meaning. The change of gazes happened for nothing but the sake of poetry. The looking itself is the first poem and the second comes from an attempt at describing this profound poetic image.

The gaze of the spectator represents a window. The exercise of a poetic/aesthetic perception in that performance is to unlock this window and look inside the house. It is not a scientific analysis of this sight; it is a sharing of profound affection, from an exercise that can only be accomplished with another person.

The novel version of the performance is developed as an effort to feed the curiousness that surrounds this research. The primary question that arose from this curiosity is concerned with how the audience sees dance, and more specifically how they perceive it through film. The exercise of poetizing the eyes and the affection generated from that didn´t answer any of those questions. However, it created the possibility of using this sight in the creation of dance through film.

The audience films the dancer only after they undertake the exercise of being looked at and their eyes written. This is a concentrated moment when their eyes and they themselves are being the center of all the attention and this focus also acts as a preparation. The dancer is filmed by a range of vision that already enhanced by this intense concentration. While the poem is an image description of their eyes, the film represents the direct product of how they

see. They become “Cine-eyes: a more delicate and vaster perception, a molecular perception” of the dance.[20]

Immediately after an intense concentration directed to the audience member's eyes, this same member obtains the control of filming dance as desired. This exercise transforms the sight function, and the act of viewing becomes the operation of producing a sight. With the poem of their eyes and the view created by them enough material is gathered and an exploration of the possibilities of perceiving dance through somebody else’s eyes become possible. This does not reveal any specific perception patterns but unveils some concentrated potentialities of a dynamic sight. When the audience sees dance, they do not merely react to it. They create a new choreography by their cine-eyes, in that specific time, space, and movement range of possibilities.

[20] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 80.

Creating Dancefilms

The Audience's Eyes

"The cinema can, with impunity, bring us close to things or take us away from them and revolve around them, it suppresses both the anchoring of the subject and the horizon of the world"[21]

Following the performance, with the videoed material and the poems in hand, I began a process of analyzing and editing. This process was occurring at the same time the choreographic work was being developed, one influencing the other. The films collected from the performance were the connective material that would link the audience as the creator with the dance work inspired by their creation. We borrowed their eyes and now it was time to return them. I will briefly discuss how the eyes see dance live in comparison with how they see it through the medium of the camera and discuss how this difference informed the use of the film as the connective material for this dance work. From that, will be described how and why the films recorded during the performance were of great importance for the scenic and choreographic construction of the dance work presented live.

[21] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 60-64.

A person who sees a filmed dance is not affected directly by the movement of the dancer. The dance passes through a previous perception before reaching the viewer: it has been seen beforehand by the eye of the camera. There is a way of understanding this by relating dance to an act of "painting in water."[22] It is a movement that resonates in a wave reaction, conducted by the viscosity of its atmosphere, and at the same time, it is a drawing that disappears as soon as it is done. It is similar to this situation: a man is fishing in a canoe that is floating on a large river, close to the shore. At some point, on the other edge, a much bigger boat sails across in high speed. The fisherman will see the bigger boat as a line that crosses his sight and disappears. After this sight, the fisherman will in a rush try to hold somewhere or paddle away, expecting to be affected by this movement in the near future. Strong waves that resonate out from the boat's motion in the water approaches the small canoe and has a chance of turning it upside down. In a similar way, the eyes of the dance viewer watch the movement being painted and disappearing constantly, while the nervous and motor systems of his body are opened, receiving the resonance created by the danced movement. The reaction is different from the one in the boat story since it is expected that the movement of the dancer and its resonance won´t represent any physical risk for the viewer, but the reaction can be of great intensity nonetheless. The fisherman's reaction is objective, driven by the urge to save himself from a force that can physically damage him, whereas the dance viewer's reactions stay in the subjective realm. The dance viewer's eyes are a channel that captures and delivers the information to all that constitutes his inner body: his subjectivity. The subjectivity of the viewer is then directly connected to the dance via the

[22] This expression is used by the Choreographer Mats Ek during an interview for Artist Talk, at House of Sweden, in 2016. Accessed in april 5, 2017. https://www.youtube.com/watch?v=28bJ4RFdaUg

channels opened by the eyes.[23] The dance is, therefore, an image that generates resonances that are apprehended by this audience from their subjective point of view.

When seeing a dance that is filmed, this dance is already channeled by another eye: the eye of the camera. This eye captures the information and delivers simultaneously the image of its mechanical subjectivity: "the anonymous viewpoint of someone unidentified amongst the characters."[24] The camera creates a second level of choreography, drawing a movement-image that is disconnected from the body that generated it, resulting in an image that is already a resonance. The dance is, therefore, an action that generates resonances that are apprehended by the eye of the camera. The camera reacts generating a new image that is apprehended by the viewer that reacts to this perception.

During the performative exercise, the audience is sees dance from the eye of the camera. With that their perception of the dream-dance is channeled and transformed into movement-image, which gives the visual tips to how the audience member perceives the dance. This isn´t a definable way of discovering what their affections are made of but is a visual imprint of their perception of a danced movement: how they can choreograph with their eyes. The audience becomes the artist, and the videos are their choreography of the choreography. I watch the videos and am affected by them, and then I use this affect for the construction of a multi-media work of dance and film.

In watching the videos some clear differences in how each audience member filmed the dance became apparent. The movement-image of the audience´s perception varied in

[23] There are other aspects of the connection between dancer and audience and some of them will be discussed in the following chapters.
[24] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 72.

approach in aspects such as: the use of zoom and close-up, the centralization of the dancer, the choice of background, the stillness of the camera, the paths in which the camera moved, the axis of the camera in relation to space, the time that each shooting lasted, etc.

In some of the videos, the concern with capturing the whole body of the dancer is apparent, while in others the lenses travel through specific parts of Caroline´s body, and across specific places in the background. It is interesting how some of the filmmakers physically moved the camera in space to get closer to the dancer and get a bigger image, or a detail, while others utilize the zoom of the camera for that end, without changing the distance between them and the dancer.

The audience members were asked to film the dancer, so she was perceived as the central image of the film. What varied in the films was: how centered she was, what importance she had in comparison with the other elements appearing in the frame, and how the filmmaker chose to express this importance. In some of the films, all the details of how they were filming happened as a consequence of the necessity of showing a centralized dancer while in others the dancer is shown dislocated from the center of the frame. In rare occasions, she gets completely out of the frame, and the background becomes central.

The dancer was placed in a way that the audience while filming, could move around her and choose their placement. The placement of the filmmaker changed the background of the frame. While most preferred to place themselves in a way where little information was captured beyond her body in movement, and some of the videos captured the movements in contrast to other things that were happening in the space she occupied. In one of the films, the background seemed to be of more interest than the dancer, for the filmmaker: A man that

was playing an instrument behind her was centered in the frame, while only some of her gestures appeared as loose figures between the camera and the background.

The stillness of the camera can indicate how active or passive the audience members decided to be in the exercise proposed. In some cases, the audience members would not even leave the chair where they were sitting in front of me for filming. In contrast, those who moved the camera through space forced a constant changing of directions, as if many eyes are looking at the same thing. When the camera was still there was the sensation of a precise eye looking exactly at what it wants to see.

The ways the filmmaker moves and the paths taken during the shoot also differs in the films. This difference is mostly a consequence of other choices that were taken regarding other aspects of the film, for example, to capture a background that interested. But the motion of the camera appears in some videos to be the main choice of the filmmakers, making the other aspects of the framing a mere consequence of those paths in space made by the camera *traveling*. The same can be said about the axis of the camera. In one video, for example, the concern with framing the whole dancer during the film, maintaining the same background was accomplished by constantly turning the camera on its axis. This allowed the filmmaker to capture the full extensions of the arms and legs and the change of levels she performed during the dance without cutting out any parts of her body. In other videos, however, the axis of the camera was changed intentionally, as an experiment in the possibilities of filming her.

It is interesting to see how similar actions with the camera differ in their intention towards the apprehended subject. This differentiation appears on the details of the filmmaker's approaches towards the filmed image, which defines the relationship between

all the elements that are present in the frame. The frame of the film, as Deleuze explains, is the "genetic realm of the movement-image," [25] containing in itself the essential information that shapes the whole of the image in its context. It is possible to analyze everything that consists of the apprehension of an image from its frame. From that idea, analyzing the relations captured in the frame gives clues to how the filmmaker perceives the scene. I used some of these clue references in the creation of the live choreographic work to be presented back to the audience.

[25] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 83.

Editing and projecting

The main influence exerted by the films recorded by the audience during the initial performance was on the placement of the dancers and projections in the subsequent dance work. After deciding that the audience would sit still in the same place during the whole work, it was decided to use the depth of the stage as a way of differentiating the points of view of the choreographic sequences. The constant movement of the dancers was inspired by the constant movement of the camera. Most of the dance scene was decentralized and the changes were made by cues that happened from different places and times. The development of the whole work, the rhythm and sequencing were conceptualized as the montage of a film. Deleuze explains that a montage of a film is intended "to carry perception into things, to put perception into matter."[26] The construction of the dance work was an experiment in carrying the perception of the audience, translated in the way they filmed the dancer, into the matter of the choreography.

The stage was the frame, inhabited by the dancers and the scenic elements: the projections. The projections consisted of three television sets each of a different size and one digital projector placed in the center of the stage. The projector cast the video onto the back wall of the studio. The stage lights were set to exploit the horizontal view of the studio, making the width larger than the depth. Due to the impracticality of changing this setting, and the need to explore the depth of the stage, the public was placed in an unusual way: in a form of semi-circle on the diagonal of the studio. This had an interesting consequence: the

[26] Ibid, 81.

space in which the dancers would perform was shaped like a cone, like the light of a projection between the projector and the screen. The dance would happen inside this cone.

The TV sets were placed in the following manner: the smaller one downstage right, the medium in the stage middle left and the bigger one upstage right, all facing the diagonal along which the audience was placed. The projections were edited so they would integrate with the dance. For better aesthetic integration, I chose to use only the videos that were filmed inside the studio, which were of Caroline doing the dream-dance, and the individual *earth-dances*, all filmed by the dancers.

The editing of Caroline´s videos started with choosing which parts of which videos would be used. The first sequence I edited was an experiment with the first part of the dream-dance, which comprised 5 gestures. The films were cut separating these gestures and turning them into five small clips from each film. The clips of the same gestures were placed lined up together, then rearranged in the same order of gestures as the original dance. The new clip (I will call this the clip 1) became a much longer sequence than the original one, keeping the same movement material. From this longer sequence, I did other cuts, this time keeping all the same gestures together, and transferred these cuts into four different clips (1a, 1b, 1c, 1d). Even in different clips, the original spot in the time line was kept, so while 1a showed a clip, 1b, 1c and 1d were showing nothing, creating black gaps. Each clip became the film that would be shown in each projection, maintaining the sequencing of the cuts of clip 1.

The remainder of the films of the dream-dance sequence were then edited into even smaller cuts in which the gestures were no longer kept whole. The cuts were spread in the four clip threads (clips 2a, 2b, 2c, and 2d) without following their original continuity in any

way. There was only one criterion when editing those clips: the time gap between them in each thread would start longer and progressively become shorter. The cuts became flashes of movement-image appearing randomly on the different screens, causing some of them to overlap at times, while in other periods nothing appeared on any screen.

The third sequence was made with the films of the *earth-dance* variations. Instead of cutting the films, I decided to treat their images first. I had the films of four dancers (Laura, Hannah D., Hannah L., and Margaret) and the dancers had four films each. In each of these films, the images were treated in a different way, with the intent of transforming them into something surreal. Some of the effects used were: superposition of the same video in delayed times, creating echoed images; changes in the color composition, light, and saturation; adding blurring and distortion effects; smoothing and sharpening edges; intensifying and dislocating glows; applying drawing effects, etc. After treatment, each film was connected to the other three, creating four films with four different clips each (3a, 3b, 3c, 3d).

The clips in series 2 were placed before the clips from series 1, and the four different projections were separated and recorded in this order: film I, made by clips 2a, 1a and 3a; film II, made by 2b, 1b and 3b, film III, with 2c, 1c and 3c; and film IV, with 1d, 2d and 3d.

The Dance Work

The dream-dance

The films that were produced in the performance installations offered indications of how the audience perceives dance and film. They are a portrayal of dynamic factors in constant motion, in an assemblage of movement-images and "flowing matter." [27] Movement-images and flowing matter are "strictly the same thing",[28] but while the first consist of images coupled to its actions, the second is a virtual setting where the quality factors of images are disseminated while not connected to an action. It is a potential extent: the place of stillness where everything is ready for whatever could happen. Gil designates this virtual area as the space of the possible: the place of "non-inscription,"[29] where things exist before they are actualized. This system of assemblage of actualized and virtual images is a section nominated by Deleuze the "Plane of Immanence."[30] Gil explains that "to dance is to flow in this immanence."[31]

The idea of this choreographic thesis is to observe the films as sections of virtual and actualized images, searching for qualities suggested by the audience´s perception through the camera. The work is developed than, by exercises that permit the dancers to flow in the

[27] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 59.
[28] Idem.
[29] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 56.
[30] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 59.
[31] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 43.

immanence created by these qualities. However, to promote a connection between the final dance and the viewers, there is the need of constructing a realm in which both dance and audience can connect. A choreography structured according to a theme facilitates the capture of a meaning by the audience, placing both into the same realm. This realm is an atmosphere, and it consists of a specific viscosity that will carry the audience perception through the dance. An atmosphere represents "a realm of affective forces. Being a matter more favorable to the contagion, the atmosphere impregnates and contaminates the bodies (of the audience and dancers), putting them in direct contact."[32] Through its "density, texture and viscosity",[33] the atmosphere indicates how the audience will travel along the immanence. By connecting the virtual and actual elements present in this path, the meaning of the dance can be constructed.

Already with the research idea, but still without a choreographic theme, one convergent aspect of dance and film got my attention in an unusual way. My husband, one night woke me up impressed by a dream he had. In the dream he was watching a person dancing in an odd manner that couldn´t be explained in exact terms. This characteristic, however, made him realize that the dance was happening inside a dream. This was comprehended by the impossibility of this characteristic to exist in a material world. It was a dream-dance. What impressed him was not the movements performed, but the way they were executed: the attributes of the gestures performed denounced that he was viewing a dance that was impossible to achieve in the real world. The denouncement came from the perception of subtle quality changes that seemed impossible to happen. Both dance and film are

[32] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 133.
[33] Idem.

mediums that permit the exploration of these quality changes in diverse ways. The dream-dance is an ideal theme to connect dancers and audience through a work of live dance and film.

Gil explains that "the dancer watches himself dancing (as in a dream): opposes in this way the image of his body to reality."[34] Every dance is a dream dance, and the focus on creating a dream atmosphere in which the choreography will develop enhances this vocation. At the same time, to make an impossible dance is to choreograph for a space where the laws of physics are put aside, like the one created by films. The films can be explored in the search for other-world characteristics associated to danced images that oppose reality. By this, the dream atmosphere in which audience and dance will be connected can be developed.

To choreograph the solo to be filmed as part of the installation, images and actions that have been envisioned in my recurrent dreams were explored. In one of these dreams, there is a sphere the size of a soccer ball that is a world, somehow like a whole planet that can be held in two hands. I carry this world around, but it doesn't belong to me. I have the awareness of to whom it does belong and during the dream I try to give it back to the owner. No other person can watch this delivery, but I do not know why. There are other people entering the dream that are deeply connected with the recipient and that prevents me from completing the delivery. This plot is repeated in different dreams, but the world never gets to its owner.

In another one, I find myself in a random town. Somewhere in this town, I get to a beachfront. I enter the water and I swim beyond the breaking waves. I stay there floating in

[34] Ibid, 51.

the water and do not realize that the waves are getting too big for me to swim back to the beach. They get even bigger and the sand disappears. The town is invaded by the water and I watch it happening from far. There is always someone waiting for me on the beach. The pattern repeats itself but the town and the people in it always changes. In some of these repetitions, there is a trail that leads me to the ocean and there is no sand. The ocean and the trail are beautiful in a cinematographic way.

The gestures that define the choreographic sequence of Caroline's solo dance represent reactions from some images that emerge from these dreams. The process used to shape a dream can be similar to changing poetry into dance. In a poem what is written can be something impossible to be visualized. In a dream, however, a vision of what doesn't exist is produced by our subconscious. It includes visual shapes and figures that are not possible to be revealed in the living world. To transform a dream into a dance is necessary to recreate what only exists in the realm of subconsciousness into images that can be concretized in the region of material possibilities. Although dance can challenge physics in the eye of the viewer, it still depends on its laws.

In the construction of the dream-dance sequence, a surreal type of intention had to be explored by the dancer. While the gestures shaped inspired by the dreams produce a certain script for the dance, the dynamics carried in these gestures build the atmosphere of being in a dream.

To develop these dynamics the dance was explored following aspects of the Effort factors described in Laban/Bartenieff System of Movement Analysis: weight, time, space,

and flow.[35] Weight is related to a body's presence in space in relation to gravity. The gravitational force is what connects us. It is indispensable for the development of the muscles, bones, and articulations of our body. The way our body systems are supported by our skeleton and how they relate in all layers depend on gravity. This promotes the shaping of our physique and the relations with every other body around us. The dancer´s body when performing the dream-dance is not supposed to be present in this world, relating with its inhabitants. It is placed in subconsciousness, where to realize unreal actions like flying is permitted somehow. Abrupt changes of gestures and shapes are softened by the exploration of actions that have lightness as an essential characteristic. Flowing, gliding, dabbing and waving are explored in the maintenance of the dreamy atmosphere.[36] The exploration of light weight represents an attempt to go against gravity and take off the earth, on a journey to dream-space.

During the dance, the pace remains slow and the movement phrasing continuous. In the performance, the dance is repeated for 2 hours, stretching the sense of duration. Continuity builds a mantra power of concentration and of impulse dissipation. The decelerated time facilitates the gesture development with more acuity, permitting to show its nuances and more complex layers. Deleuze suggests that "…a very slow movement realizes the greatest possible quantity of movement."[37] This great amount of movement appears by

[35] Effort is a category in LBMA that comprises all the dynamic qualities present in movement. Effort is related to the impetus, the intension of the movement. Flow, time, space and weight are the four main Effort factors described in the system. FERNANDES, Ciane. (2015) The *Moving Researcher: Laban/Bartenieff Movement Analysis in Performing Arts Education and Creative Arts Therapies*. London: Jessica Kingsley Publishers, 143.

[36] Those are three of the 8 basic Actions Drives described in the System. The Action Drives are functional actions that combine the space, weight and time factors. Those 4 actions are all the possible combinations with the light weight. Ibid, 174.

[37] DELEUZE, Gilles. (2006) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press, 45.

the dissection of its layers. The spatial intention of the dancer is to make her body become space, revealing its interior and absorbing its exterior infinitely, like a Moebius band.[38] This transforms all the danced space in her own body-space.

Characteristics like space, duration, shape, and action exist physically and can somehow be read. Legible qualities of a dream-image were used for making and performing this dance. Gestures that resemble detailed images of the dreams are explored in the sequence. One example is the circular shape of the sphere (world, planet), connected the action of carrying it, hiding it and the attempt to deliver it.

The dancer stays anchored in the center of a small delineated space, and the floor is her only anchor to the real world. All the rest is a mirage and the directions are unimportant. The audience can move around the space in which the dancer is present and, thus, the notion of frontality is discarded. A tridimensional conception occurs by the lack of direct space, manifested in a spiral pattern. Time, used as a way of stretching movement, creates an opportunity for the subtleties to show up. Weight appears as quality of movement, but not in its variations between light and strong. It comes up as the anchoring of the feet to the earth. Weight is the only connection that the dancer has with the real world, sustaining an indispensable physical rule. The dancer still can't float in space like in dream flight, she is a

[38] "A continuing moving line of paradoxical reversibility". GIL, José. (2006) *Paradoxical Body*. Trans. Andre Lepecki. TDR: The Drama Review, Volume 50, Number 4 (T 192), Winter 2006, 34. Accessed March 5, 2019. https://doubleoperative.files.wordpress.com/2009/12/gil_paradoxical-body.pdf. In Laban's book "A Vision Of Dynamic Space" he uses the term lemniscactic band: "The lemniscactic band circle of a movement form combines the two view points as illustrated by edge and ray, and leads to a unified view by its very nature: there is no separation between inside and outside and only one surface with one continuous edge." LABAN, Rudolf. (1984) *A vision of Dynamic Space*. Philadelphia: The Falmer Press, Taylor and Francis Inc, 60.

boat that navigates anchored, sensing the bounce of what would be a path to another dimension of consciousness.

From the Dream to the Earth – the Dance Work

After the initial performance and in the possession of the videos and poems, the process of creating the final dance work started to take shape. Seven dancers, all students at The University of Oklahoma School of Dance, participated in the process and performed the final work. They were Carlie Preskitt, Hannah Dillenbeck, Hannah Lecomte, Julia Payne, Justin Rainey, Laura Pratt, and Margaret Zwick. The dream dancer Caroline Young couldn't participate in the final piece due to schedule conflicts but contributed in many parts of the choreographic process.

At the first meeting, we discussed the idea of the project and what we would do from there on. We started with a free discussion about how we look at somebody else´s eyes, and how they look back. Then, the dancers got together in duets and practiced writing about each other´s eyes. This exercise was not done the same way it was in the initial performance. There was not a *set and setting* or a performative intention in the exercise: it was at this time an objective and direct action. They simply sat in front of each other and described what they were seeing, both at the same time. Most of the duets were fast, taking only a couple of minutes to finish the exercise. The descriptions included mostly the shape of the eye and the visual aspects of it: their colors, their positioning in the face, the lines and shapes that surround them and some traces of personality that could be indicated by these details. Some

of the writings were more descriptive and others were more poetic.[39] Since all the dancers knew each other, they not only used this intimacy in the description, but some of them claimed that it was almost impossible not to mix their personal knowledge about the other dancer with the direct description of what they were seeing. It was interesting for them to do this exercise with a familiar person. It made the process more comfortable for them and with that more clear and easier to accomplish. The intensity of the eye-to-eye connection, for the dancers, would be built together with the development of the choreography, straight by the dance aspect of the work.

In a more practical way, the main goal of this exercise was to simply introduce the subject to the dancers, so they could start processing it through their point of view. It was also clarified that the dancers were not going to perform in a choreographic sequencing about the audience´s eyes, but in a multi-media work developed *from* the audience´s eyes. The choreographic research process was the conglomeration of all that had been explored so far in the project, and the dancer´s job was to be able to embody all the nuances and sensibility related to the eye-to-eye connection. They had to create the dream atmosphere in which the audience´s eyes would be inserted, after borrowed.

Dance is an embodied exploration of an artistic subject. For this, the dancer's body moves in a different way than the bodies that just fulfill the job of carrying a person around. As José Gil explains, every dancer uses his body in a surreal way: "the dancer sees himself dancing as if in a dream: like this, he opposes the image of his body from reality."[40] Following this line of thought, every dance can be considered a dream-dance, which makes it a perfect

[39] See Appendix 1.
[40] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 51.

means for transforming this real world into one that includes the subject explored in this research. At the same time, dance is performed by a physical body which is composed of earthly qualities inherent to its existence. These two characteristics enable the dancer to travel constantly between realities and to create connections with the audience that bring them along on the trip. The dream atmosphere doesn't make any sense if the audience is not placed inside it: "the atmosphere is a milieu of affective forces. Being the matter more favorable to the contagion, the atmosphere impregnates and contaminates the bodies, placing them in direct contact."[41] The atmosphere is a space of interaction, where the artistic *meaning* of the poetic images suggested in the dance movements would be shared and transformed between dancer and audience. It is a specific milieu that serves as the connective plot for an abstract dance. The audience´s perception of the final dance work will develop from the suggestions of images created in the process of exploring the audience´s eyes, inserted in a dream space in which this interaction of dissolved images will travel between dance and audience. The audience´s perception of the dance is made by their travel through the real and dream world, led by the dancers.

The projected films, as we have seen, enhance the dreamy, unreal qualities of the dance by placing it where physical specificities can be manipulated, and details of the dance amplified and distorted. The dancers´ job is to create the trip and to bring the audience along. How could the dancer be capable of doing so? The dancer´s body mutative nature allows the exploration of the space shared with the audience in a very specific way. As José Gil exposes: "…to dance is not to signify, to symbolize or to indicate meanings or things, but to trace the movement through which all these senses are born. In the danced movement the meaning

[41] Ibid, 133.

becomes action."[42] José Gil refers to a dancer body as a *paradoxical body*, inspired by the concept of *Body Without Organs* (*BwO*) from Gilles Deleuze. A paradoxical body is one that is capable of connecting its inside with its outside, enabling an embodiment of the space and an invasion of the body by space itself. Everything related to the construction of the movement: its dynamics, directions, the unconscious forces that drive the dancer´s body to move, can then flow through this openness and dissolve in the space during the "act of meaning" (the danced movement). The dancer´s job is to "experiment, work the possible assemblages of the (paradoxical) body,"[43] transforming a space in which the audience is also situated, therefore transforming the audience´s space as well. Affected by the distinguished space created by and made of the paradoxical body, the audience accesses their own paradoxical body, in a becoming-dancer experience. The viewer does not only see the dance, but he is himself unconsciously dancing, receiving the danced movement with his whole opened body-space and responding back in an invisible duet:

> From the start, the first aspect (the absence of internal limits) creates a deep impression on the spectator looking at the dancer on the stage (the spectator will endure simultaneously a process of becoming-dancer): all of the body´s movement, or all movement coming out of the body, smoothly transports the spectator across space. No material obstacle, object or wall, impedes the spectator´s trajectory, which does not end in any real place. No movement ends in a precise location within the objective scene – just as the limits of the dancer´s body never prohibit his gestures from extending beyond his skin. There is an infinity appropriate to dance gestures that only the space of the body is able to engender.[44]

[42] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 81.
[43] Ibid, 59.
[44] GIL, José. (2006) *Paradoxical Body*. Trans. Andre Lepecki. TDR: The Drama Review, Volume 50, Number 4 (T 192), Winter 2006, 25. Accessed March 5, 2019. https://doubleoperative.files.wordpress.com/2009/12/gil_paradoxical-body.pdf

This connection is invisible because it happens on the viscosity of the atmosphere, or in Rudolf Laban´s *dynamic space*: "Dynamic space, with its terrific dance of tensions and discharges is the fertile ground in which movement flourishes. Movement is the life of space. Dead space does not exist, for there is neither space without movement nor movement without space."[45]

Gil goes beyond explaining how this exchange of movement potentialities happen in the atmosphere and what results from it: the artistic meaning created by dance. The dancer connects with the audience in a symbiosis where the sense of movement mix and match and is redetermined in the transference. This happens through a form of interaction which Gil calls *clouds*.

The clouds are "a concretion of a meaning that surges in an atmosphere."[46] Each dance movement appears on the atmosphere as a concretion of meaning in the form of a cloud. Clouds are gaseous and behave in an interesting way: they are constantly transformed while traveling and connecting with other clouds. It is the flowing motion of everything that is not visible in movements but constitutes it, in constant transformation. "The atmosphere is not a context, it doesn´t constitute a set of objects or a spatial structure in which the body is inserted; it is not composed by signs, but by forces."[47] These forces are the condensed particles that constitute the clouds. The encounters of the dancer´s clouds of meaning created through movement by a paradoxical body, with the clouds that surge from the audience´s becoming-dancer, are what constitute the meaning of the dance. This signifies that this

[45] BARTENIEFF, Irmgard & LEWIS, Doris. (2002) *Body movement: Coping With the Environment*. New York: Routledge, 101.
[46] GIL, José. (2002) *Movimento Total: O Corpo e a Danca.* Sao Paulo: Iluminuras, 104.
[47] Ibid, 126.

meaning is in constant transformation and is not made of signs, but of symbols that take changing shapes in infinite possibilities, provided by the floating encounters and transformation of these clouds.

On the second meeting, we started working on a dance phrase: a new sequence based on the dream-dance re-choreographed through different dynamic elements. The sequence, called the *earth-dance* was a variation of movements and phrasings of the *dream-dance*, keeping aspects of the specific dreams that inspired the first dance and adding new dynamic elements to it. While in the dream-dance the dynamics were explored with the goal of creating a dream atmosphere to be enhanced by the eyes of the camera, this sequence explores more terrestrial dynamics. The plot for the *earth-dance* remains the same (the dreams I described previously), but the goal now is to bring this dream to the real world. Dance vocation is to create a kinetic field enabling the transference of body sensible elements to the audience straight through movement. The *earth-dance* was developed to be danced live, together with the film projections, in a way that the kinetic connection with the public would be enhanced as the dream atmosphere would be constructed.

Next, I will make a description of the *earth-dance* and a brief analysis of some of the images that could emerge in these clouds from the dance. The variations from the dream-dance were inspired by verses that appeared in the poems, products of the initial performance.

The dance started with the indication of a straight path forward with the left arm, followed by a circular movement of the right arm that transformed the suggestion of the path into an attitude that resembled the holding of a ball: the world the size of a soccer ball that appeared in the dream. Next, the same ball falls from the hands, bounces on the floor and

goes up in the air. The dancers follow the ball with their gaze and body attitude before dissolving and retracting themselves into a ball shape, balancing on one leg and gathering their limbs and distal parts of the body until it all gets as small as possible. In this shape, the dancers lose balance and perform a slight fall, supporting the other foot on the ground. A circular movement of the elbow starts and reverberates along the torso towards the pelvis, making the body turn in its own axis until it gets in a position where the pelvis is projected forward while the hands hold the iliac crest. This movement is performed with increasing speed that, together with the spiraled path, produces a vortex sensation that is suddenly paused in the holding of the pelvis with the hands. The hands then leave the pelvis with a specific effort, making a continuous gesture to the high diagonal in front. With the hands elevated, the dancers move their gaze around suggesting a search for the ball that was lost at the beginning of the dance sequence, before the hands go down sliding through the body until they get back to the pelvis, while simultaneously the right leg stretches back in a lunge. The hands now start an asymmetrical circular gesture pushing the pelvis, twisting it and turning the body until facing front. The back leg comes back to a position parallel with the other leg, and the left foot is suspended off the floor at the end of the turn. The trunk stays in a contracted position caused by the pelvis twist, the hands disconnect from the pelvis, falling in between the legs. Keeping this position, the head and the gaze turn to the left while the left foot draws circles that face the floor. The sequence ends with a dislocation of the body balance axis to the right until the dancers cannot hold themselves upright and fall to the side.

A difference in the dynamics between the two dances is demonstrated through the relation space/weight. In the dream-dance, as we have clarified in the previous topic, the gravity force is dissolved by the way the dancer relates to space, and everything becomes a

topologic tangle. In the *earth-dance*, however, gravity exists and a topographic exploration of the body in space puts everything in its "right" place for some instants. Gravity force becomes very clear, for example, in the falling gestures. The attraction force creates the gravitational field that keeps our bodies in connection to the world in which we live. It is the force that the center of the earth exerts to our bodies, with the ground as an obstacle. If we think that a fall is a transference between a higher and a lower level in space, it exists in both sequences. There are some soft falls in the dream-dance, but it is accomplished in a way that it creates a sensation of being dislocated from the gravitational field. In the *earth-dance*, however, the fall is a fall in all its aspects. The change between higher and lower level is evident. The path from a higher to a lower spot in space related to a gravity force brings another layer of dynamic elements to the movement: the speed of it. In consequence of the relation between path, duration and gravity force another essential aspect of movement sequencing is enhanced: the rhythm.

In Laban/Bartenieff System of Movement Analysis, there is a definition of a Rhythmic State.[48] The state is a conjunction of two Effort elements, and in the rhythmic state, those elements are time and weight. [49] Weight, as we have already discussed, is related to the presence in this world supported by gravitational laws. The time effort has a very interesting connotation in the System: it is a human intention related to "the attitude toward how one approaches whatever the duration of time is."[50] A suspension is an act of keeping something in the air for a dilated period, and momentum is the product of the mass of an object and its

[48] FERNANDES, Ciane. (2015) The *Moving Researcher: Laban/Bartenieff Movement Analysis in Performing Arts Education and Creative Arts Therapies*. London: Jessica Kingsley Publishers, 165.
[49] Laban describes the Effort elements "as indicative of stages of the inner state of mind which prepare the mover for a sequence". There are four Effort elements: space, weight, time and flow. BARTENIEFF, Irmgard & LEWIS, Doris. (2002) *Body movement: Coping With the Environment*. New York: Routledge, 53.
[50] Ibid, 56

velocity. The phrasing of the *earth-dance* is not so much defined by which movement comes before and after, but by the rhythm created in the relation between momentum, suspension, and pauses.

The topographic exploration of the space in the *earth-dance* delimits the dancer's body against the outside space. The dancer maintains the outside-inside relation of his paradoxical body, still manipulating the space around and inside him, but now placing and outlining its different shapes. In comparison with the liquid and gaseous shapes that the dream-dance explores, the dancer constructs solid shapes and transferences during the *earth-dance*.

Before spacing the sequence and relating it with the other parts of the dance, we just worked in these dynamic elements of weight, space, and time. The movement sequence itself is simple and the gestures precise, but the dynamic elements would be the most influential communicators of the dance, the particles that would fill up the clouds of meaning.

In the next encounter with the dancers, we worked in an even more straightforward sequence of movements: a walk. We tried to recreate a dream walk that would be the beginning of the work, the introduction to the dream atmosphere. The primary influence of this walk was the catwalk of Tai-chi. For this, the dancer imagines he is walking on top of an extensive rice paper sheet that cannot tear. A bound attitude was necessary to control every inch of the steps, and a light quality was necessary for the paper to remain intact. In this walk, a precise transference of the body´s contact between the two feet translates the body through space. Once the dancer transfers the contact to the floor to one foot, the other loses its support to the ground, allowing the body to change its facing without moving the foot that is in contact

with the floor. The catwalk has a close relationship with the flow element, and the dancers have to focus on the changes between bound and free flow that are happening simultaneously in different parts of the body.[51] The conjunction of the flow experiment and the space they walk through suggests another state: the Remote state. Weight loses its importance during the remote state. The dancers do not impress their physical presence in space, but they create the atmosphere in which they will step in, preparing the terrain.

On top of that, surreal dynamics were explored by the dancers in their attitude and subtleties applied to their tai-chi motion. The body in movement attempted to resemble some of the same effects explored in the video editing, such as echoes, delays, dissolving attitude, blurriness, a saturation of light, and others. Even some slight changes in the notion of space dimensions were attempted, like an exploration of changes in the body axis without falling. Another layer of intention was related to a familiar feeling that appears in everyone's dreams: a failed attempt to run, that is resembled by an urgency (running) connected to a slow and bound movement (tai-chi walk).

We then made some attempts to connect the walking with the *earth-dance* and got into the first part of the work. Three dancers that mastered the dream-walk start the scene building its atmosphere, while the other dancers are sitting in front of the four screens that show the dream-dance in sparse flashes coordinated between them. At some moment, the dancers in front of the screens walk straight towards a specific position in space and wait for the dream-walk dancers to arrive, so they all can start the *earth-dance*.

[51] Ibid, 53

In the subsequent meetings, I created a small sequence for each dancer. To choreograph these sequences, I did the performance exercise of writing about the dancer's eyes and created a variant of the *earth-dance* using gestures and movements suggested in each poem. For the process of transforming the poems into choreography, I did the exercise of excavating from the poem's verses movement elements present in actions, spatial directions, shapes, time, and others. It is a movement analysis, but instead of researching movement from a human body, it is made by analyzing how these factors emerge from the written verses. This analysis facilitates the transformation of written words into danced motion and of the verses into gestures. These new gestures combined with the *earth-dance* formed each variation.

The *earth-dance* variations

In Hannah Lecomte´s variation, the first actions suggested for the dance are in the line “like steps on stairs, your eyes one day get tired.” The sequence created starts with a transference of the body from a high to a lower level together with three steps forward. At the same time, the arms perform a circular gesture in the horizontal plane. When she reaches the lower level, the hands travel toward her right cheek supporting her head on the way to the floor, where she lays down, in a sleeping position. In this lying down position, she draws circles in the floor with her foot (“decency of curved lines”) and rise with the elbows reaching high behind her and the head dropped in front, as if she is mounted by something, like a horse (“You have eyes of Loin / of pretty horse”).[52]

The base for Julia's sequence comes from the verses “That circle between two worlds/ of thick clouds, thick lashes/ your eyes catch in black”.[53] She starts the earth sequence but does the circling of the elbow to the opposite side. She goes to a standing position after that she takes three steps while covering her head with a circular motion with both arms. Her right leg stays off the floor, lower on her back in the final step. The right knee comes forward with her pelvis, while her hands make a gesture covering her eyes, keeping her body axis on her back. Softly her arms stretch forward while she falls taking three steps. She makes a round shape with her left arm forming a bowl and with the right hand she catches something from inside this bowl and then covers her eyes with both hands. She makes a gesture with her hands that resemble taking her eyelashes of and rising them up.

[52] See Appendix 2.1
[53] See Appendix 2.2

For Margaret's dance the image of the last verse "your eyes fish precise fish in pierced nets" suggested a movement in which she dives to the floor and gets lifted by her hands, suggesting she gets caught by a fish bait that pulls her back up. When she stands up, she makes a gesture inspired by the verse "Your eyes fall by the mouth" in which her hand creates a line between her eye and her mouth. [54]

The main images that suggested Carlie's movements where comprised together in one sequence. The inspirational verses are: "lucky painted curves / one for each side / one facing back to life."[55] She performs a waving movement with her torso, lowering her body from a standing to a sitting position, from which she pulls herself back and changes her gaze from left to right. She reaches her left foot with her right hand and pulls it close to her, making her knee bend up. She stands up right after slightly pushing her forehead back with her hand, which makes her take some steps backward.

The lines used for Laura´s sequence are: "Through the scape line / you have eclipse eyes / Of curve interrupted".[56] It is a short sequence that comprises three movements. It starts by a slash circular movement of her right leg. Then, she forms a figure at the end of the turn with the torso contracted and her arms making two curved lines, one arm to the front and the other to the back. The sequence finishes with a stretch of her right arm slightly twisted in front of her, in an upright position.

The verse used from Hannah Dillenbeck's poem to start her variation was "Your eyes shiver on the feet and trap in the mouth."[57] The first variant gesture was the right foot

[54] See Appendix 2.3.
[55] See Appendix 2.4.
[56] See Appendix 2.5.
[57] See Appendix 2.6.

shivering that led to two falls, the first with the upper body, landing in a medium level and the second leading her full body to be closer to the floor in a horizontal placing, with her hands and feet supporting her torso off the floor. She then lifts herself and makes a gesture with the hand blocking the mouth.

Justin's sequence was the support for Hannah's sequence, being the camera eyes that film her while she dances, and the support that makes her travel through the dream atmosphere. At some moments of the sequence, he lifts her as if she is flying on a dream. The first verse of his poem inspired his part: "you have eyes to other places."[58]

After the creation of the individual sequences, we realized the full exercise of the performance, now in a controlled ambient, in the studio that the dancers would perform the final work, with stage lights. The dancers then became the audience member. Each dancer sat in front of me while I wrote about his eyes and after got a cellphone and filmed Caroline that was continually doing the dream-dance. It became a much more concentrated exercise than the performance itself since it happened in a controlled circumstance. Was interesting to see how the dancers acted as the audience but at the same time, they did it as if they were also performing. They followed the movements Caroline did and manipulated the camera as if it was another dancer, creating dream-dance duets. New poems surged and were later used in the construction of the scene.

Right after the performance exercise, Caroline taught the dancers the dream-dance, explaining every detail of it in the performance aspect. She explained the images she connected to the gestures and the abstract story-line she created to remember it, following

[58] See Appendix 2.7.

the dream plots I explained to her. She turned the dance into a poem while teaching it to the other dancers, which made the dance a poetic sequence, grasped by the dancers in its dynamic nuances.

The dancers also filmed the earth-dance variations from Hannah L., Hannah D., Margaret and, Laura, in a similar circumstance than the one they videoed Caroline: In the controlled ambient of the studio with the same lighting and arrangement, but now without the poetry writing. The material was edited and manipulated to be part of the video projections.

All the choreographic sequences were then defined, and the whole work was an exploration of the dream-dance, the earth-dance, and its variations. We had the beginning: the introduction of the dream atmosphere with the dream walk. The body of the work was then developed from free exploitation of all the other sequences. It had no plot or history thread to follow, only cues to be followed by the dancers, which built the rhythm of the scene. It was an aesthetic play between the dream world and the real world. Following, I describe the result of this play.

The *earth-dance* is kept right after the walks, started by the four dancers that started in front of the screens. The three dream walkers meltdown until laying on the floor while the other four dancers perform the *earth-dance* sequentially, starting with Hannah D. them followed by Margaret, Justin, and Julia. Each dancer starts the sequence at the same time the previous dancer reaches the part where the kicking of the ball on the floor happens. Right after finishing the *earth-dance* the sequence connects with Hannah L.´s variation, keeping the sequential order. The cue for the three dancers after the meltdown is to start the sequence

in unimoto with Hannah D. right after she lay down on the floor during Hannah L.´s sequence. At some point all the dancers finish the sequences in an upright position, the high part of the spine curved, and the elbows raised in their backs. They all melt from this position to start the first part of the dream-dance together, randomly changing their facing towards the audience. In the gesture of the hand that leads to a fallback, they spread in the stage, and six dancers sit down with a straight forward gaze to the audience, as if the audience is now the screen they are watching.

Laura and Carlie start a duet where they perform their dances in an improvised deconstruction, using their gaze towards each other as the connecting element of the duet. The sequence starts simultaneously by the two, and at some moment it becomes disconnected decoupage and collage of gestures and movements present in the dance. When the two dancers start the improvised decoupage, the other five dancers stand up and walk towards upstage left, where they gather in a cluster and continue the dream dance together from the point they had stopped before sitting on the floor. In different periods Hannah L. and Julia detach from the group doing their dance variations. When Julia does the gesture that resembles taking off her eyelashes, everyone then stops what they are doing and repeat her gesture in an indirectly spaced wave reaction that makes them all walk towards the cluster, except for Hannah D. and Justin, that walk towards a position in the downstage right. Margaret is already in the cluster and is the only one who does not have to go anywhere, so she starts a frantic repetition of her sequence variation that lasts until after everyone is in place and the music stops (they all look at her to indicate that she has to stop).

Now the final part of the work starts. Hannah D. and Justin perform a duet. In this duet, Justin is only responsible for watching her, like a camera that films her. In three

occasions he leaves his lenses and actively creates contact with her. In two of her falls, the dancer lifts her and moves her through space. He is then the personalization of the dream atmosphere, creating a situation where she can fly. In the third occasion, Justin assists in a turning movement just by touching her, catching her attention for one moment when she looks at him, creating a poetic contact through their eyes. While the two dancers perform the duet, the other dancers in the cluster start declaiming verses of the poems of their own eyes written in the exercise with Caroline, and the ones written about the audience's eyes, products of the performances. The declamation is repeated randomly during the time the duet lasts, and in the third repetition of Hannah D's sequence, the cluster walks towards them. The two dancers follow them along when the group reaches the duet, going towards the far upstage center, under the central projection that now shows the manipulated images of the individual dances. The dancers keep declaiming the verses the whole time, diminishing the pause period between one verse and the other. In this last part, still, on the cluster they walk straight forward very slowly and start at the same time declaiming their verses and responding to the declamations of the other dancers, mixing and jumbling the words creating a new improvised poem, connecting their eyes with the audience's, the ones that are watching them.

The work starts with a sonar impulse, that repeats four times. The fourth is the cue for the dancers to start the videos. A song starts playing right after that simultaneously with the beginning of the tai-chi walk.[59] The choreography was not constructed over any music; it has its own rhythm. This music consists of continuous repetition of a reverberating sound in the background while some notes of a sitar and an electric guitar randomly emerge. It brings the feeling of a mantra, almost conducting to a trance. The music keeps playing during

[59] Spacemen 3 – An Evening of Contemporary Sitar Music Part 1.

the following scenes until Hannah D. and Justin separate from the group to start the duet. The stopping of the music is the cue for the girls in the cluster to look at Margaret so she can stop her *earth-dance* variation. The next sounds until the end of the work will be the declamations of the verses about the eyes.

Brandon Wade and Joshua Robbins designed the lights for the work. It remains in a mixture of blue and yellow for almost the whole dance. One diagonal white light is also used, creating a diagonal corridor of light perpendicular to the cone in which the dancers are performing (the virtual projection light). In the final part, when the dancers walk forward from the center back of the stage, all the lights turn off, except for one strong white backlight, placed right behind the dancers.

The costumes were all white, in different formats. Laura, Margaret, Julia, and Hannah D. had different dresses, Hannah L. had loose pants and a turtle neck sleeveless cropped shirt, and Carlie had jeans shorts and a loose button up shirt. Justin had white line pants and a t-shirt. In the films, all the dancers wear the same white dress.

Conclusion

The main achieved goal of this choreographic thesis was the creation and presentation of a dance work that integrated dance with film, poetry and performance art. It resulted from an exploitation of specific aspects of this multi-media endeavor with the artistic goal of creating an atmosphere of a dream, in which dance and audience could be placed together. In the development of this research, I describe the methodologies and outcomes of this process, unveiling aspects that permeate the relation between audience and art work that permeated the process and its influence in the final result.

In exploring a performative experience that focus on the poetic description of the audience's eyes, an inspiring material was collected and used in the construction of poetic images through dance and film. Together with this material, the performative experience allowed an active participation of the audience in the creation of the artwork, connecting the specificities of the audience's gaze to the development of the choreographic sequencing and rhythm.

For aesthetic reasons, the original films were not directly shown in the final work, however they inspired the spatial and temporal connection between dance and film on the dance creation. The movements and translations of the dancers, as well as the positioning of the projections were a consequence of the new choreography created by the audience through the lens of the camera, during the performative event.

By exploring the elements extracted from these materials with the dancers, new poetic images and dance dialogues were developed and assembled in an abstract plot. The plot was developed in an atmospheric realm connecting dance, film and audience. The theme that inspired the atmospheric construction created a mood that surrounded the space in which the work was performed, absorbing the elements englobed in it. The dream atmosphere, together with the films made by the audience, also inspired the dynamic exploration of the projected Dancefilms.

As a consequence of the creative process involving audience, dancers and dreams, the final work was presented on March 9th, 2019, at Reynolds Performing Arts Center's 3002 Studio at the University of Oklahoma. It was part of a conjunct production with fellow graduate student Laura Pratt, entitled Deviating the Gaze. *Lend Me Your Eyes* was presented together with her work *No Time For Us*. There were around 75 people in the audience, including professors, fellow students, friends, family and some of the people that participated in the performances.

This thesis is a description of my creative methods for the development of a theme. It could be developed in different ways, according to the participant audience and to different contexts. The interesting about contemporary art is the importance of the process, and this work enveloped a possibility of involving the community in this process. It would be very interesting to see how this work could be developed differently in other places, with a different type of audience.

By the focus on the visual elements, however, there was one specific issue that made me question this process: how could a blind person participate in the creation of this dance?

How could a person with visual disabilities perceive dance in general? How could we use the other senses in the perception of dance to make it more inclusive? As an advance of this work, I would like to find other ways to create a connection between dance and the audience. Instead of borrowing their eyes, I want to develop a way of borrowing their other senses.

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Appendices

1 The eyes of the audience

1.1

Your eyes gibbet
Lenses that tie
They are eyes of glue
And of big
It is a Flame blue
That one that really burns
Well pulled, well kinked
You have wire eyes
Almost barbed

1.2

Your eyes respond
As commissioned painting
Your eyes are gifts
Present everywhere
Your eyes occupy
All the other eyes.

1.3

Don’t remember
They are of river
Elongated and large
And beautiful
Your eyes run
Between tender stones
That you placed
just to have fun
your eyes are deceiving in size
deceiving in passage
they make almost no mistake
Are of curve but don’t impede
Even look dirty
Of the flash flood
Your eyes wash
Like sudden water[60]

1.4

They spread in almost clear pillows

[60] the word in Portuguese is literally translated as water head.

Your eyes even clarify when they want to

Shade themselves

The white is missing

Downwards the line twists

And it is less than it should

Your eyes hold

And are doors

And are the black that reflect

Only one color is missing

Your eyes are the ocean in the dark

1.5

Are the only ones that pull to the inside

Your eyes are nets

They catch big fish and centralize

Your eyes fish souls

Are eyes of outskirts

Prepare with their lines

Bent and clear

The descent

To the mouth that sustains the arch

Can more than show

Your white is hidden pearl

For a long time

Your eyes are of spiraled trance

And you try to escape

Sometimes

Your eyes are wells

1.6

They are eyes that desire

And desire with an effort

Your eyes hinder

Between the being that doesn't release

Your eyes are prisons

And I don't want to leave anymore

Are hand painted

Unassuming arabesques

Your eyes freeze mine

Are black almost dark

Are bridges that bury

Your eyes disappear in themselves

And their sad umbrellas

That imposes like the letter

That write to I don't know who

Your eyes say everything

Just nobody knows what

1.7

Are small and recorded

In a tape that erases

And can catch fire

Your eyes inflame

But don’t get sick

Well carved lines

They hide, or almost

The honey almost tree

Your eyes are stalked

But take mine inside

They go to the chord that hasn’t being cut

Your eyes pretend they hang

But they only hug

1.8

Painted in different papers

Your eyes fool the rest

Of the lines under and forever

Are painted and don´t hide

The bottom so black

Your eyes begrime

And protect

Your eyes always look

Even when they want to

How much they paint

Your bedroom

Are eyes of open risks

Of unclosed wounds

You have eyes of ardor

Just saw they close

You have eyes of waited smile

1.9

Left melted like glass

Your eyes pretend they hide

They melt

Your eyes are of dream color

And of dancing tension

With huge umbrellas

They send me your mouth

Full of taste

Full

Red are your eyes

But only when they want

1.10

Those are of clear play

Of child that lost

The scape line

Your eyes are of fast

And don’t stop rolling

The ashes that come from the road

And take the air of the child

To the beach

They bury by sand

And build almost stoned castles

Your eyes salt

(but they wash after)

1.11

Those I´ve seen before

But this sea is clear

The blue reflects the brown of the river

They´re still apart

They´re a bit more clear

A bit taller

A bit less wide

Your eyes have seen

What you have not

1.12

Yours are almost tired

Decreasing

Your eyes save

And almost overflow

Your lack of space

That frees

Your eyes wait

Just don´t know how long

Your eyes question

The colors that hide

In the space that overflows

Your eyes save water

And build white clouds

Of snow end

Of world beginning

Your eyes thaw

1.13

Prepared by the curve

Your eyes catch the train

That runs between stones

Like water, like water

Your eyes endure

And they spill

There’s an in-between that pulls up

Your eyes find themselves

And find other stuff

And many stones to run off the water

Your eyes are bullet train

Still yet to leave

1.14

You have eyes that know each other

And show

Soft by burning water

Still

Have filters of what is missing

Of tall rivers

Your eyes were once stone blue

Today are turbid hot

You have eyes that run from the magma

But more by wonder

You have eyes that want the sea

Of mineral cold

Of lands that bleed

Your eyes dry

1.14

Cursive eyes

Almost illegible

You have medic eyes

That already know the end

Don’t know if they want to tell

You have eyes of scrambled numbers

Of light in the wrong color

You have eyes of clear *mandinga*

Of fried manioc white

You have eyes of cinnamon in may

Doesn't give any flower

Only when you want

2. The dancer's eyes:

2.1

Hannah Lecomte

Like steps on stairs

Your eyes one day get tired

It's going to take a while

And they splash

The umbrella fails

In the lack of plumb

They are far and separate by idleness

Through the easy mountain

Through the decency of curved lines

Your eyes follow you through the marrow

You have eyes of loin

Of pretty horse

Of fallen amazon

Of honey in the green

You have eyes of thirst

Differs in light

Your eyes were once fatter

Of brief dots

Win games of many cards

You have eyes of nausea this time of the night

This shades are new lines

Of apple, twisted and sliced

And not very sweet

Your eyes swallow

But chew first

2.2

Julia

You have eyes of candy

That thin line

That circles between two worlds

Of thick clouds, thick lashes

Your eyes meet

less when they dance

more when they look at me

Your eyes clear the blood

That isn't red

Your eyes catch in black

And green

And of thick clouds that when drop plummet

And the river eventually runs

Between fat lines of thick sight

Runs between no rocks

You have clean eyes

Only to the ones who know

You have cat eyes

Glow in the dark

I haven’t seen how many

And how far

Your eyes sail in large bay

Before drowning in fine farm

Of black gold, that one day will appear

You have eyes of pirate that steals candies

And eats in the trip of hairs

That meet when too early

You have eyes of tall fringe

You have eyes of sunroof

Dirty from the trip

2.3

Margaret

You have eyes of the east

Lost in the tall white air

And in the blue

Of shallow, your eyes have mine

And the corners

You have eyes of agreement with the hidden

Your eyes fall by the mouth

And climb through the ears

You have eyes of eastern wolf

Locked in a rich zoo

Have line, but just one

Your eyes fish precise fish

In pierced nets

They make peace by the not very bass sound

Eyes aggravated by the side risk

You have well prepared eyes

And almost to embedded

You have eyes of small holes

Of week fingers

Of colorless image

painted by taste

You have palate eyes

And very hungry

2.4

Carlie

You have eyes of smart witch

One for each desire

One for each scene

Lucky painted curves

The face painted of something that already left

But your eyes insist

One for each side

One facing back to life

They are eyes of who knows

(?)

The nose pulls to the farce

That teaches how to live

The other sucks you

To the purple river

You have eyes of sea animal

They scare

They salt

You have eyes that one day will save

You have eyes of slow gesture

You have eyes of black and vague ceiling

You have eyes of bird

Almost incarnate vulture

You have eyes of rare meat

And tasty

You have eyes of teacher's Wednesday

You have eyes of slide

Of the last kid

You have eyes of love that don’t have eyes

That don’t have

2.5

Laura

You have eyes that see from behind

Through the scape line

Your eyes stubborn

So blue that the sun doesn’t rise

You have eclipse eyes

Of new moon shadow

Of curve interrupted

Your eyes saw stones

And raised up time

You have eyes of old moss

And scented

Your eyes are sustained by the lashes

And sleep by the mouth

You have eyes of rocky crib

2.6

Hannah Dillenbeck

Off the earth they run

But they don’t hide

You have eyes that shiver on the feet

And lock in the mouth

That when likes, devours

You have eyes that throw up mud

Of thick cry

And of even thicker salt

Eyes of not even sea

The dead don’t see each other in the entrance

You have eyes of disorder

Very pretty, by the way

2.7

Justin

You have eyes to other places

And shades of cut mountains on the way to the beach

You have eyes that one day will drown

You have all the eyes that fit in the broken face

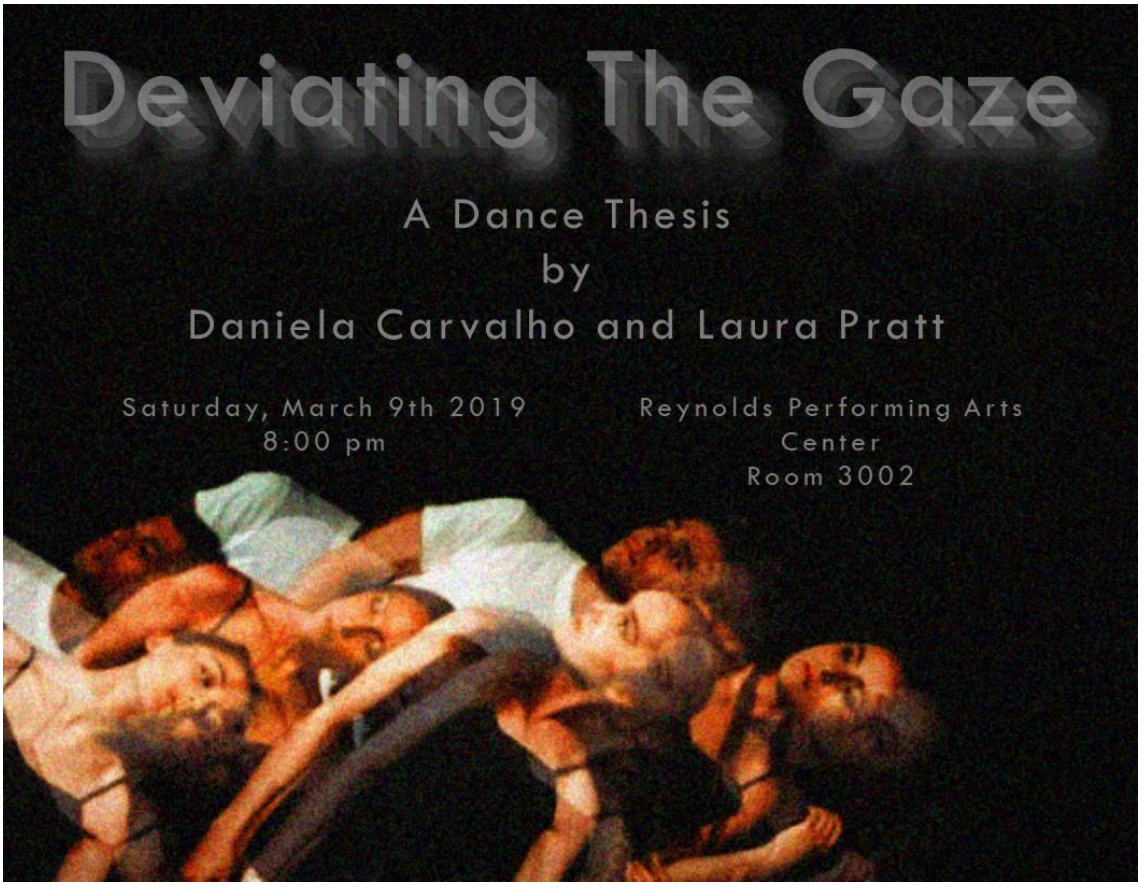
Of wood prepared to dust

Curved, together and new lines

You have eyes of eucalyptus beginning

Smell in the rain

3 Poster


Deviating The Gaze
A Dance Thesis
by
Daniela Carvalho and Laura Pratt
Saturday, March 9th 2019
8:00 pm
Reynolds Performing Arts Center
Room 3002

4 Program

4.1

Special thanks to the University of Oklahoma School of Dance with particular consideration to:

Mary Margaret Holt, Dean of the College of Fine Arts

Michael Bearden, Director of the School of Dance

Jeremy Lindberg, Associate Professor of Ballet, Graduate Liaison

Austin Hartel, Associate Professor of Modern Dance

Robert Bailey, Associate Professor of Art History

Dr. Zoe Sherinian, Professor of Ethnomusicology

Jessica Bellamy, Student Liaison

Dustin Trotter, Special Events Assistant

We would also like to thank our volunteers, friends, and family for their support!

Deviating The Gaze



MFA Dance Concert

By

Daniela Carvalho and Laura Pratt

Reynolds Performing Arts Center
School of Dance
Room 3002

Saturday, March 9th, 8:00pm

2019

4.2

No Time For Us

Choreography: Laura Pratt

Music: *Time For Us, by Nicolas Jaar*

Voice*: Kieran King*

Dancers: Stephanie Eggers, Lacey Moss, Hannah LeComte, Julia Payne, Margaret Zwick

No Time For Us explores the (currently en vogue) blasé state of disinterest in other's lives, and how this epidemic is further perpetuated by our newfound ability to hide our eyes into our phones. Is the energetic transfer between audience and performer disoriented through the use of the cell phone? Is the ephemerality of live performance disturbed by recording or photography?

INTERMISSION

(15 minutes)

Lend Me Your Eyes

Choreography and video editing: Daniela Carvalho

Dancers/Videographers: Carlie Preskitt, Caroline Young, Hannah Dillenbeck, Hannah LeComte, Julia Payne, Justin Rainey, Laura Pratt, Margaret Zwick

Music: An Evening of Contemporary Sitar Music Part 1, by Spacemen 3

Lend me Your Eyes is the choreographic result of poetry, video and performance art exercises using the audiences' eyes in the search for a dream atmosphere.

A brief Q&A will be held after the performances

Lighting Designer: Brandon Wade

Light Board Operator: Joshua Robbins

Videographer: Peter Farrel

Sound Board Operator: Mauro Dourado