

**EMBRACING SPACE:
Reviewing the body-space nexus as a creative tool,
inspired by the theories of Rudolph Laban and the Bauhaus movement.**

by

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This work has not previously been submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this explication from the work of other people has been attributed, cited and referenced.

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Abstract

My MA in theatre and performance investigates the relationship between the body and space, with a view to using it to generate content and choreography for dance theatre productions.

I draw my research from the theories of Rudolph Laban and the Bauhaus movement. Laban's view of space as a living entity governs my investigation. From his theories regarding space and its impact on the movement that the body produces, I have discovered the categories within space, which are useful to combine, in order that they can stimulate content and choreography.

The theories of the Bauhaus movement influence my approach to the composition phase of productions. With regard to choreography, I find that the Bauhaus principle, that form and function must correlate, produces movement that has clear intention and precision. The notion of the reconstruction of choreographic material through juxtapositions, in order to create meaning, governs my approach to the construction of a work.

In part one of this explication I discuss the principles of Laban's thinking that influence my practical work. I reflect on these principles at work in the British physical theatre company, DV8. This is followed by an interrogation of the Bauhaus principles, and I reflect on these in the work of South African choreographer Jay Pather and the dance theatre company, SIWELA SONKE. In part two of my explication I reflect on my own dance theatre work, *Eros & Doors*, that I created out of the notion of the body-space nexus, inspired by Laban and Bauhaus.

I conclude from my practical work that space is the silent but equal and active partner of the body. Space and the body are negotiating each other in every moment of action or non-action. Every movement that the body produces is a reaction between these two entities and a reflection of their dialogue. It is possible to create content from the meeting of several spaces; it is the combination of spaces that is pivotal. My research finds its form in the notion of embracing space as an equal primary contributing element within the creation of dance theatre. Laban and Bauhaus together have become my compass as I embark on the creation of original work, at the heart of which is the body-space nexus, and the notion of embracing space.

Introduction

In the growth of crystals (and what is not a crystal?); in the life of plants and in the weave of boundless existence which we call the cosmos, no other driving power can be recognized but the one that also creates the dance.
(Laban in Newlove & Dalby, 2004: 26)

The body-space nexus is at the centre of my research as a theatre maker. I am interested in the proposition that motion is at the core of both the body and space. This fuels my research into the body-space nexus as a creative mechanism. Science confirms that the same molecules found in space compose the body and therefore both can be deemed equally alive.¹ If both are alive it goes to say that they share the possibility for creative output and can be used for creative stimuli. I am specifically interested in space as a living entity with which one may interact in order to generate content and choreographic material for a work, the different dimensions that become available with the different categories of space, and the pivotal role that space can play in the structural framework of a piece and the building and layering of the visual images in a work.

I am regarding the body as both a site and an instrument – a site that houses interior private spaces and an instrument that conveys the meeting of these interior spaces with external locations and other spaces. I am interested in a particular state that the body needs to reach in order to interact with space maximally and usefully. I call this state the engaged body.² This is not a new notion; there are several prominent practitioners who influence my thinking. The nature of this state and some of the practitioners that espouse it forms part of my research.

Space is an elusive subject. Its properties and volume are invisible. It is comprehended via the structures that contain it, such as walls and doors in houses and the sky and the earth in the outdoors. Yet the physical boundaries that give space definition are an aspect of the composition of space. Thus space becomes a difficult field to investigate because its properties are not material. I am interested in the vibration of the particles that comprise space and the mathematics within space, subsequently how both interact with the energy and geometry of the body to dictate physical movement. As a theatre maker I do not aim to acquire or comprehend the details of the scientific basis of this phenomenon. I do intend to penetrate this information with my sensory awareness and visual eye in order to use it creatively.

At this point I would like to locate myself within the field of theatre making in order to contextualize my research. As a director of texts written for the theatre, location and structure form part of the givens I am provided with by virtue of working with a text. Consequently my focus can go to other elements, and in my case, relationship dynamics take precedence. I find these to be the motor of a play from which everything else reveals itself. Space and the body feature strongly with regard to placement and blocking, the shaping of which come naturally once the relationship dynamic of the beat or scene is distilled. I understand dynamics (embedded tensions within and between the characters) to be at the heart of the body-space nexus within text. I might choose to relocate the story into a more or less contemporary environment, but the location is given from the start.

As a theatre maker of original work, I have realized that character and relationship dynamics are not enough to create a work, the piece dismantles into a void of vagueness, unless it is first placed within a particular spatiality. Location disclosed itself to me as the primary component of form. Space is paramount, and I have discovered that the detailed particulars of the 'where' are critical in order to give form to the content. Primarily the space provides structure. It brings with it boundaries, tension to be interacted with creatively, and the visual power of recognisable image (which can be subverted or combined with an unexpected text, texture, sound or object). Space becomes both a creative generating tool for emotional and psychological content, and a layering device for image, when embraced as a living and contributing factor of experience. I would argue that space is a vital component of experience, and therefore of creation.

My developing understanding of the opportunities that the body-space nexus can provide comes from two main sources. The first is Rudolph Laban, who is considered to have revolutionised movement research and to have inspired the avant-garde dance movement, which has become dance-theatre as we know it today. Laban shifted the perception of space with its impact on the movements that the body makes, and with this he introduced a new paradigm of choreutic thought and practice.

I find that Laban's ideas are prevalent in the work of DV8, a British-based physical theatre company directed by Lloyd Newson that I have admired and followed for many years, and who greatly influences my developing understanding of the creative possibilities the body-space nexus can provide.

The second source is the Bauhaus movement and its critical influence on space, choreography, texture and image. It has been my privilege to observe South African director and choreographer Jay Pather in a working process with students as part of his residency at the University of Cape Town in May/June 2005 and to question him on his methods and ideas over a five-week period. It is through Jay Pather that I have been introduced to the Bauhaus movement and the application of its principles when creating a production.

In part one of this dissertation I will suggest a definition of space that I find useful for creative means. I will lay out the aspects of Laban's thinking that inform my work and I will review these principles in *Strange Fish*, a work by the British physical theatre company, DV8, directed by Lloyd Newson. While Newson does not utilise Laban in his choreography, I find that I am able to illuminate Laban's choreutic investigations through his work. I will lay out the principles of the Bauhaus movement that inform my work and analyse them in the work of Jay Pather and South African dance theatre company, SIWELA SONKE. In part two I will reflect on my thesis production *Eros & Doors* in which I set out to create a full-scale work using the principles I reflect on in this paper.

Part One

Chapter 1: Space as a fluid reality

*Space is not a passive receptacle
in which objects and forms are posited...
SPACE itself is an OBJECT [of creation].
And the main one!
SPACE is charged with ENERGY.
Space shrinks and expands.
And these motions mould forms and objects.
It is space that GIVES BIRTH to forms!
It is space that conditions the network of relations and tensions
between objects.
TENSION is the principal actor of space.*
(Tadeusz Kantor in Wiles, 1997: 13)

Tadeusz Kantor's description of space articulates the volume of possibility that space can provide when generating content. It suggests that space mutates depending on or according to what or who occupies it. Interactions within space can shift its proportional feel and atmosphere, which in turn affect the body's movements.

First it is necessary for me to define what I have come to understand by 'space'. I would like to replace the word 'space' with 'spatiality' to refer to all the possible categories and variations within space. Space can be divided into internal personal landscape, with its psychological, emotional, genetic and physiological variations, and external landscape, with its functional, material, elemental and historical realities and resonances. The former I will refer to as inner space and the latter as location. In the work of dance-theatre practitioners, location is sometimes referred to as site or external space. A third division within spatiality lies in the spaces between people – the consequence of two inner landscapes meeting each other in external space or location. De Certeau describes this as 'A middle place, composed of interactions and inter-views, ... a narrative symbol of exchanges and encounters' (De Certeau, 1984: 127). The middle place is an active category within spatiality and to this purpose I have appropriated the term and will refer to it as middle space.

De Certeau makes a distinction between place and space that I find informative. Place refers to a spatial area that is delimited with particular architectural or landscape signifiers, all of which have

been constructed for a chosen function, for example a kitchen, a school or a beach. Place is also delimited by ways of behaviour that correspond to the function of the location. The elements that demarcate this spatiality are set up in relationships that create an established and located area and imply stability. By 'stable' I mean fixed and unchanging. It is important to note that this is an implied quality rather than a reality. Place is also known as location or site. Conversely, 'space is composed of intersections and mobile elements' (De Certeau, 1984: 117). Space is actuated by the fluid and changing activities and interactions that occur within an external landscape. '[S]pace is like the word when it is spoken...it is caught in the ambiguity of an actualization' (De Certeau, 1984: 117).

According to Merleau-Ponty, space is existential in its origin. It is created via the individual's perception and formed through the insertion of her being into her surroundings. Space viewed like this becomes a perspective of the 'outside', one which is temporal and changing as new input moves into the setting. Accordingly, 'there are as many spaces as there are distinct spatial relationships'. Merleau-Ponty illuminates the difference between place and space when he refers to place as 'geographical space' and space as 'anthropological space' (Cited in De Certeau, 1984: 117-118).

De Certeau argues that there is a fluid relationship between place and space. He maintains that a story has the potential to transform place into space and space into place. When the emotional, psychological or fantasy inner space of the individual overwhelms her, the location has the potential to shift into an internal fluid space for the duration of her occupation. The location and its contents become resonant and symbolic for her of her inner space, and the structure and function of the location cease to exist. In other instances, when the inner space is not all consuming, the location might transform into an inner space only momentarily. I analyse these shifts in spatiality later on in the dissertation, in the work of DV8.

The opposite of this occurs, for example, when an individual has an experience in a particular kitchen in which the events are traumatic for her. The association of the experience with the kitchen is sufficiently strong, so that the kitchen is appropriated into the traumatic space in her psyche. This kitchen has become symbolic of the experience. The fluid inner space has become

fixed into the established place of the kitchen. Space transforms into place. In order to actualize this notion in performance, the audience would need to observe the individual displaying the same behaviour each time she enters the kitchen, behaviour that can clearly be identified with an experience or story that is stored within her psyche.

'[S]tories are treatments of spaces' (De Certeau, 1984: 122). A physicist would argue that there is more than one spatial reality that occurs at once. This depends on the perception of the individual and the story that she tells herself. Thus one individual sees a block of wood as impenetrable, while another is able to break it with her hand as she tells herself a different story about the wood. It is the story of the individual that delimits or actualizes the space. What I draw from De Certeau is the concept that spatiality has the potential to continually shift between place and space, becoming delimited or fluid, according to the experience of the storyteller.

There is also the potential for middle space to be appropriated into a site when the interactions take on set patterns (De Certeau, 1984: 127). This occurs when the interaction between two people becomes stuck into a set pattern, so that a mother and daughter might be triggering the same inner space within each other every time they share company. This translates itself into a particular kind of interaction between them whenever they are in each other's presence, so that their interaction transforms into a fixed locality.

This proffers a compelling creative challenge for the stage. The notion of a stable location transforming into an internal fluid space or middle space and an inner space or middle space being appropriated into a fixed location is one that I see as both complex and as containing interesting creative possibilities. How does one shift the audience's sense of the spatiality so dramatically?

Chapter 2: Space and Laban

Infinity is the original fact; what has to be explained is the source of the finite.

(Nietzsche in Lefebvre, 1991: 181)

I am directly influenced by Laban's definition of space: 'Space is a hidden feature of movement and movement is a visible aspect of space' (Laban, 1966: 4). Laban views space as a living entity. He considers motion to be at the essence of both the body and space, and physical movement to be the consequence of the meeting of these interweaving kinetic fields. Accordingly, the relationship between physical movement and space is one of interdependence, they reflect and reveal each other.

Lefebvre's description of space as 'the locus of potentiality' succinctly echoes Laban's definition (Lefebvre, 1991: 174). He points to the fluid nature of space when he states:

Vis-à-vis lived experience, space is neither a mere 'frame', after the fashion of the frame of a painting, nor a form or container of virtually neutral kind, designed simply to receive whatever is poured into it. Space is social morphology: it is to lived experience what form itself is to the living organism...

(Lefebvre cited in Wiles, 1997: 10)

Lefebvre suggests that space mutates according to what occupies it. He describes this body-space nexus in terms of energy:

This is a truly remarkable relationship: the body with the energies at its disposal, the living body, creates or produces its own space; conversely, the laws of space... also govern the living body and the deployment of its energies.

(Lefebvre, 1991:170)

In his The Language of Movement, Laban expounds upon this notion:

Empty space does not exist. On the contrary, space is a superabundance of simultaneous movements.

(Laban, 1966: 3)

In the past we have clung too stubbornly to a static conception of our environment... understanding objects as separate entities, standing still in stabilised poses side by side in an empty space. Externally it may appear so, but in reality continuous exchange and movement are taking place.

(Laban, 1966: 4)

Laban asserts that the primary feature of space is the continual fluidity of movement within it. It is in constant state of change (Laban, 1966: 4).

Laban posits that the desire to move begins inside the body in the form of an inner attitude wanting to communicate itself in space. As the body initiates movement this inner attitude engages with the attitude of the surrounding space and the product of this meeting is what produces the actual movement. Within this relationship lie infinite possibilities depending on what inner space is in contact with what external space or middle space. I propose that the theatre maker can consciously engage with this meeting to seek out dramatic content.

In evaluating Laban's influence on the dance medium, Sanchez-Colberg writes:

Given that the focus is on the nexus of the body and space, movement becomes subordinate and intrinsically linked to the environment which contextualizes it. [M]ovement is relevant in as much as it may 'express' aspects of the body/space nexus.

(Sanchez-Colberg, 1996: 45)

2.1 DV8 and Laban

I would like to look at these ideas at work in DV8's production of *Strange Fish*. Formed in 1986, DV8 has been startling audiences with its raw, bold and honest work, in which pieces are composed from explorations of the private concerns of the company members.

Strange Fish explores the human desire for sexual touch, communication and love. Entwined into this is the fear and pain of loneliness, explored against the sense of belonging displayed by couples and groups. The chosen spatiality for the opening scene is the location of a church. We see and hear all the expected things that define this particular location: amongst them an old woman dressed in black, lighting candles and kneeling in prayer while she fingers a rosary, a bible, somber

music and a large crucifix. These particulars suggest a Catholic Church, which becomes pertinent later on when the protagonist's internal space interacts with the location. There are three women present in the scene: an old woman, a young woman who I will refer to as the protagonist, and a Christ figure (physically alike to the protagonist) situated on the cross. My attention is drawn to the protagonist, who is staring at the crucifix. I begin to notice that the Christ figure is female and as the protagonist stares at her, the figure begins to sing and move in a sexually provocative manner. As an audience member, I begin to connect these movements to the internal space of the protagonist, which seems to be a direct expression of her yearning for sex. The place in which these thoughts occur is highly inappropriate, given that Catholicism specifically regards sex as a reproductive process only and not one for mere physical pleasure. Immediately the location of the church takes on a heightened meaning. Owing to the location of the church, combined with the movements being transposed to a female Christ (a highly subversive act), I deduce that the protagonist's desire for sex is caught up in shame and guilt caused by her religious belief system. The inner space of the protagonist and the site of the church are in direct dialogue, providing the material for the scene. The protagonist moves towards the Christ figure at the same time remaining transfixed on her body's provocative movements. I see her enjoying them and a merger commences as she seems to allow the Christ figure to express her internal space of desire. The middle space of encounter between the female Christ figure and the protagonist becomes the central spatiality supported by the location. The protagonist hovers around the base of the crucifix, intermittently checking to see the old woman is not watching her. Including the old woman in the scene creates an additional space that affects the movements and the content; she provides the projected thoughts of this society. Suddenly for a moment the protagonist begins to move with heightened symbolic gestures, indicating a breaking away from control and inhibition. This only lasts for a few seconds before her movements return to natural everyday sequences and she promptly leaves the church. In this small scene I experience the protagonist's desire to free herself from her religious chains and indulge her sexual yearnings. The juxtaposition of the protagonist's internal space of sexual yearning with the austerity of the Catholic church sets in motion a dynamic dialogue of her inner battle with her religion, which informs the direction of the piece. Space is embraced to reveal an emotional battle within the protagonist.

Later in the piece we witness the protagonist of the opening scene pick up a male guest in the hallway of the same hotel at which she is staying. She stands in the entrance of her hotel bedroom, her eyes fixed on the male guest, who stands in the hallway, his eyes fixed on her. Here we have a new location – a hotel bedroom. While a hotel is a public place, a bedroom in a hotel is extremely private, potentially more private than one's own bedroom at home. Since indiscretions often take place in hotel bedrooms, they suggest an air of the unexpected, or of 'anything goes'.

Furthermore, hotels suggest impermanence and a break from the ordinary – they are places of transience. My attention is drawn to the Christ figure from the opening scene who stands in the bedroom. The figure is dressed now, conservatively like a church-goer, and is singing the song she sang earlier in the opening church scene. Immediately the location of the church and what this represents for the protagonist is transposed to the hotel bedroom. It is juxtaposed with the bedroom, a location that represents the protagonist's private inner space in this otherwise public arena. Her battle with the Church is embodied through this juxtaposition of spaces.

The battle with the Church is intensified as the protagonist takes off her top without adjusting her gaze. Seconds pass, and stones begin to fall between her and the male guest she desires. The stones introduce a new space, the physical manifestation of the protagonist's guilt or the Church's punishment.

The Christ figure continues to sing and moves to stand up close behind the protagonist. This continues for several moments after which the stones stop falling. There is a pause and the protagonist leads the male guest into her bedroom towards the bed. She kisses him and places his hand on her breast. They begin to make love. The Christ figure continues to sing while moving around the bedroom, her gaze on the protagonist. My experience of this part of the scene is a feeling of the Church's presence in the mind of the protagonist all the time she is making love. After a period of time the protagonist moves out from under the man to the floor and watches herself under him (he continues with the sex sequence). The Christ figure approaches the woman and slowly begins to drop stones onto her until they start pouring from the ceiling. The protagonist does her best to dodge the stones but they fall incessantly, harder and harder. She begins to thrash her body amongst the stones, and with this movement and the falling stones, the fixed location of a hotel bedroom transforms into the fluid internal space of the protagonist. The bedroom ceases to

exist as a location and becomes a visible realization of the emotional and mental space inside the protagonist.

When a group of guests open the door of the protagonist's bedroom and stand watching her thrashing about, the location of the bedroom re-emerges into the foreground, becoming fully present the moment the protagonist sees the group of people watching her and stops her wild movement. The spatiality has transformed from location into internal space and back again into location, but this time with residue from the internal space. What is interesting for me in this piece is how several spaces interact to highlight the emotional stakes, intensify the content and to layer the image. The inner space of the protagonist, the location of the Church (now represented by the singing figure), the bedroom in the hotel, and the stones (a manifestation of a psychological spatiality), interweave with each other. The protagonist's movement is an expression of her response to their meeting.

Another aspect of Laban, which is not visibly evident in DV8, but is pivotal to my approach to choreography, is the notion of trace-forms.

Movement is, so to speak, living architecture – living in the sense of changing emplacements as well as changing cohesion. This architecture is created by human movements and is made up of pathways tracing shapes in space, and these we may call “trace-forms.”...The living building of trace-forms which a moving body creates is bound to certain spatial relationships.
(Laban, 1966: 5)

Laban expounds the idea of traces of shapes that remain in the space for a period of time after a movement is completed, and before the memory of the movement disappears. These trace-forms leave physical and energetic imprints in the atmosphere of the space. ‘Traces’ of the movement remain to both ignite and inform later movements and to become part of the spatial echo. In some instances trace-forms are movements that remain unexpressed and part of the subconscious. They are not visible to the eye, but can be sensed by the choreography in her body.

In addition, Laban articulates how past, future and present operate simultaneously in each movement to differing degrees and intensity. To comprehend at what precise moment of a movement a person is in the past, future or present can reveal much about the person's core

motivation. One can isolate these temporal movements repeating and building some whilst shedding others, which offers a map of possibilities for choreographic direction and content.

Each movement takes time for its completion and we distinguish, in each movement, different phases of its pathway. One part of it vanishes into the past, a second part is momentarily present, and a third part will presumably follow, and complete the movement.

(Laban, 1966: 27-28)

I suggest that it is from these echoes in space that a director can shape and distill choreography.

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Chapter 3: Geometry & the choreographic potential of shapes

Space-time configurations unfold in a flower-like manner; they swallow and engender formations; they wither and die and are reborn often filled with entirely unexpected inner and outer possibilities.

(Laban, 1966: 136)

Geometry stimulated Laban's research into space as living matter. He was inspired by the discoveries of Pythagoras and Plato with regard to spatial harmony, and he perceived their ideas of the universal laws of movement in nature and within the planetary system as connecting to the movement pathways made by the human body. From this he derived principle laws for the motors of human movement and the intimate relationship between motion in the body and motion in space.

Plato desired to make Pythagoras's notion of spatial harmony visible in three-dimensional space. Following Pythagoras he took the four elements of nature – fire, earth, water and air, and configured five geometrical solids – the cube, tetrahedron, octahedron, dodecahedron and icosahedron (Newlove & Dalby, 2004: 24). Together these shapes contain the map of how the universe is constructed and moves: 'Solids that intersected and interacted in such a way as to produce all the various discords and harmonic resolutions that are found in space within the universe' (Newlove & Dalby, 2004: 25). Laban transposed the dancer into these five solids and began to deduce how and why the body moves in space, how space affects the body's choice of movements and how the moving body shapes space. Laban renamed the five solids, crystals. He believed the transparent consistency of the crystal would assist the dancer in imagining herself inside the shape moving around it, and in mapping the pathways and structure with her own body parts. A crystal also contains within it the composition of matter, from space through plant life to the human being.

Within geometry lies the potential for dynamic choreography. Laban roots the crystals in the theory of dynamospheric space. The dynamosphere is 'the space in which our dynamic actions take place...' (Laban, 1966: 30). Laban identified the dynamosphere as the parts of space we

inhabit when we are in moments of tension. The five crystals serve as maps for dynamospheric space.

I have identified the understanding of the formation of the five crystals, and how they apply to human movement, as useful for the technical phase of rehearsal. '[L]aban looked upon these five multi-faceted crystals as the basic imaginative scaffolding upon which movements could be made with some precision' (Newlove & Dalby, 2004: 27). An awareness of these shapes helps the choreographer to prepare the performer's body for spatial development by exploring the movement pathways, shapes, proportions, dimensions and deflections offered in the crystals in technical exercises. These become entrenched in the body's kinetic memory so that later, when asked to generate a sequence of movement, the performer's body organically includes the dynamic variations found in these shapes. However I am new to the notion of the five crystals and find their shapes difficult to map out within space. Their construction is based on a detailed understanding of the organic movement processes within nature. I am beginning to grasp some of this on an intellectual level but the practical application is quite different and I am not convinced that it can be comprehended from a book. I thus simplified the crystals when rehearsing *Eros & Doors* to work with primary shapes – the triangle, the circle, the half circle, the square and the rectangle.

Laban identifies the geometry within architecture and the furniture and objects that inhabit the architectonic space, as a powerful determining factor in how inner attitudes are translated into movement. The height, depth, width, angles, contours, deviations and dimensions of a space and its contents contribute significantly to how inner attitudes translate themselves into physical movement.

This concept is innovatively explored in another scene in *Strange Fish*. In witnessing the protagonist watching a couple's enjoyment of each other as they frolic on a bench in the hotel lobby, I experience the scene from the perspective of the watching protagonist. I feel her loneliness as she stands at a significant distance from the couple, a voyeur to this 'love scene'. Later on in the scene she joins the couple on the bench and tries first to be included and thereafter to intercept their enjoyment. The bench begins to play an active role in the colliding spaces. It is used to shape and comment on the interaction that is taking place and its rectangular shape dictates the

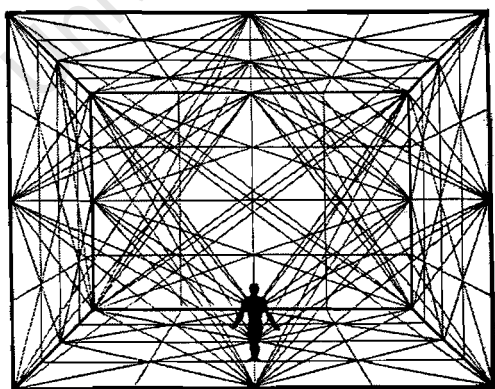
movements in the space. When shape is employed in such a direct manner, it also influences the emotional texture of the movements significantly. In this case they are short and sharp and the flow is bound. The emotional texture is prickly and jarring.

Laban expounds upon the notions of weight (gravity), space (direction) and time (dynamic). Gravity is either resisted or indulged, both with regard to space and to the performer's body parts. Direction is always present as we move towards or away from a person, object, space, situation, thought or emotion. Dynamic, perhaps the most essential component of performance, derives from the quality and degree of intention. If the performer's intention is unclear, the movement will appear diluted and will not hold the audience. Discovering the true intention can solve the degree of involvement of other the three continuums. These three continuums of weight, space and time interact with one another in different degrees to produce movement. The fourth continuum is flow (free or bound) that affects both time and weight within space.

3.1 Geometry and Bauhaus

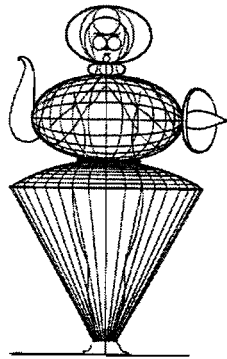
Geometry forms a major part of the ideas of the Bauhaus movement. In Oskar Schlemmer's seminal essay 'Man and Art Figure' he states that '[t]he laws of cubical space are the invisible linear network of planimetric and stereometric relationships' (Schlemmer, 1961:23).

Schlemmer is referring to the geometry within the volume of space that 'corresponds to the inherent mathematics of the human body' (Schlemmer, 1961:23) and is activated through the movement of the human body. (fig 1)

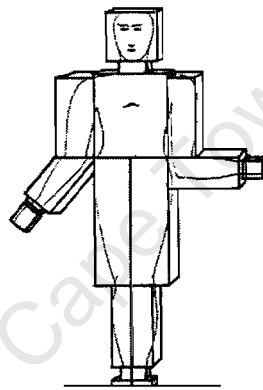


(fig 1)

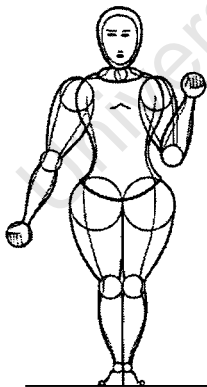
Bauhaus draws out this relationship and brings it into the visual dimension through costume that accentuates the geometric shapes of the body. (fig 2) These body shapes are then juxtaposed with the geometry of the set (of which the architecture will be a pivotal part). The effect of this I have only experienced in paintings from the Bauhaus period wherein the same principles apply. The effect is dynamic, with seemingly constant and shifting movement in which meaning is varied and multiple. Geometry forms a crucial part of both Laban and the Bauhaus understanding of the body-space nexus. Where Laban makes use of geometry in the preparation phase of rehearsal, Bauhaus employs it in the composition phase of rehearsal.



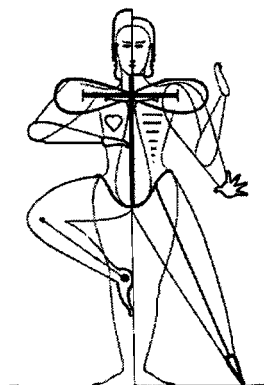
(fig 2)



(fig 2)



(fig 2)



(fig 2)

Chapter 4: Space and Bauhaus

The Bauhaus is not a style; it is a collection of attitudes.
(Rowland, 1990:10)

Bauhaus is a movement that began in Germany in 1919 as a reaction to the increasing divides in society emerging with industrialisation. It emerged in the aftermath of World War 1 in an atmosphere where humanity and healing were greatly sought after. The movement began in architecture, later spreading to graphics, textiles, painting, sculpture and theatre. The key notion behind the movement is to strip everything to its essentials and to abandon anything that is superfluous. In architecture the Bauhaus idea was to create housing and furniture that was functional and affordable across the varying strata of society. As the concept spread to other disciplines it was adapted accordingly (Rowland, 1990:10-15). In the dance theatre mode the principle translates itself into finding the core intention behind a given movement. The form this movement takes must also correspond to its function. The movement must be consistent with and subject to the stimulus that motivates it (Conversation with Jay Pather, 2005).

In Jay Pather's production of *Paradise* a student created a sequence with a jacket. Initially the choreography had nothing to do with the jacket; it could be danced with any number of props. Pather sent the student away with the instruction of finding the choreography that comes from and is inseparable from the jacket. When the student returned, not only did the form of his gestures and movements derive from the function of the jacket, his intention had, as a result, become clear and precise. Pather consistently stripped sequences to their core and connected the form with the root of the impulse. He would then build composite pieces by combining and juxtaposing different sequences or parts of sequences. In effect, Pather works like an architect combining different materials until he finds a visual harmony with all the discords and concords that create a pleasing effect and structure. In Pather's case the materials are the body, the architectural space, site, texture, music, text and video.

Having sprung out of architecture, the Bauhaus movement in dance theatre employs geometry with precision and depth in order to create visual image and source dynamic. To this purpose the geometry of the body is juxtaposed with the geometry of the architectonic space. Here there is an evident cross over between Laban and Bauhaus. This juxtaposition clearly employs an

understanding of the correspondence between shape and the sensual feeling that it arouses. I find it interesting that in the painting course taught by Kandinsky, he posited an innate sensory correspondence between colour and shape that is felt by the viewer. Once understood, these correspondences could then be subverted. In August 2004 I saw Kandinsky's painting, *Swinging* (fig 3), at the Tate Modern in London. I was captured by it and kept returning to see it. The painting epitomised for me an artwork that is dynamic, continually in motion and layered with a myriad of meanings. I wanted to create a piece of theatre with this impact. In May 2005 I met Jay Pather whose work introduced me to the Bauhaus movement. Several months later I was to discover that Kandinsky's *Swinging* was painted during his time teaching at the Bauhaus school in Dessau.



(fig 3)

In Bauhaus works are built from the juxtaposition of unrelated solos, duets, video, text, music and texture, all of which embrace the architecture of the space in an attempt to achieve a 'purity of expression' (Rowland, 1990: 168). As I watched Pather put pieces of work together, I noted that he would take absolutely unrelated sequences and combine them. He might join a lyrical and quiet duet with a robust and edgy solo. Instantaneously both sequences came to life. Where before there was little dynamic, now the dynamic revealed itself to be specific and charged. In the same vein, Pather would ask the performer to recite an arbitrary text with a specific quality and this, in combination with the choreography, created a mesmerising and highly felt dynamic.

In architecture the material used contributes significantly to the aesthetic. This translates into a textural component in dance theatre. Texture is used to unearth or highlight the atmosphere and hidden resonance of a space. This is a strong component in Pather's work.

4.1 Bauhaus in the context of Jay Pather and SIWELA SONKE

I will consider a number of works of SIWELA SONKE led by choreographer and director Jay Pather and *Paradise*, a work he created with University of Cape Town students. The work is a fusion of dance, theatrical text, video, location and architecture. Whilst Pather acknowledges Laban as present within his work, it is Bauhaus that Pather cites as his major influence. It is useful in reviewing the body-space nexus as a creative tool to consider in detail particular moments in these works.

Paradise:

In the opening sequence of *Paradise* we are met with a clichéd image of performers dressed in white with angel wings. They are spread out on a narrow strip of lawn and trees that frames the front of a building. The space has a feeling of a garden or a forest and seems 'other-worldly'. The performers' bodies are twisted and spread into a myriad of geometrical shapes and different levels of the space are used. Five angels begin to harmonise opera badly. Instantly the visual image is subverted. The human quality of flaw is introduced through sound and inserting an earth-bound image into a heavenly one. In this one moment we are brought into the paradox that exists within the notion of paradise, and at once our perspective of this perfect place shifts. At one point helium balloons tied to the performers are released. As they lift up into the sky, the performers dance a phrase of movements bent low and close to the ground. Weight is used to magnify the gulf between reality and paradise, and desire and dream, as the performers indulge gravity, and the balloons resist it as they are pulled towards galactic space.

As we are led into the next physical location, we are confronted with six different spatial landscapes. Texture, a direct derivative of Bauhaus, is prominent in all the locations and middle spaces, and contributes significantly to the interplay of interior spaces with external landscape – aiding the body as conveyer of this dialogue. In one piece, three women play out their yearnings

for and battles within their personal paradises. Autumnal leaves provide a strong textural landscape within which their individual scenarios play themselves out. The leaves are used to reveal the inner landscapes of these three 'sophisticated ladies', as they cough and splutter amidst the falling leaves and roll and fall in its promising tranquility, only to rise again without comfort. Yet another scene takes place on thick white builder's plastic, and so here again the texture provides a strong tone to the space. This piece takes place between a man and a woman, whose costumes are sown from bubble wrap - an additional and powerful texture that serves to interact with their personal internal spatial dynamics that are in motion. Another scene is framed by see-through plastic, which is juxtaposed with the jarring wire frame of a bed. Helium balloons provide a third texture, adding an ethereal dreamlike quality. The performers in this piece, two women, are painted a ritualistic white, adding yet another texture. These textures are spaces in themselves that carry and denote meaning. They bounce off each other, changing or adding to their known meanings. The end-image is formed from the deeply layered juxtaposition of several textures. The spatiality at the outset of this piece is not definable and thus offers multiple interpretations. For me, this piece was one of the strongest in the work; I watched it over and over before I was able to make meaning out of it. Despite this, it resonated strongly within me. Owing, to a great extent, I believe, to the precisely chosen yet unidentifiable spatiality.

Hotel:

The location for this work is a room in a city hotel where people stay for brief pockets of time. The location, which significantly informs the piece, is a highly evocative one in being a place that is at once restful and transitory, and that engenders many types of interactions. A window which is opened and shut at different intervals brings in a second location, that of the street and life outside this room. In this way the existence of the window highlights the private nature of the interactions occurring in the room, in contrast to the public space outside. When the piece was performed in a constructed location, a video projection of the street outside was projected onto one wall. There are two internal landscapes that interact with both these locations, that of a black woman and a white man. There is a strong middle space between them; the nature of what took place in it is not specified. Towards the end of the piece, a third character is introduced – a dreamlike being, painted in white, dressed as something between a transvestite, a sangoma and an angel. His presence introduces a spiritual dimension, a space of philosophical speculation. The spatial content can be

identified within Laban, but Pather's construction of the piece is entirely attributed to the concepts of Bauhaus. Finally, in the last part of the piece a video is projected onto the curtain: a cheesy Bollywood movie. This serves to lighten and reduce the extremity of the fraught interactions we have witnessed. In a conversation with Pather he explained how he shaped a mass of unrelated choreographic material by juxtaposing and shaping moments within the colliding spaces. He patterned the existing intentions in such a way as to construct a meaning for the audience quite different from that of the performers. Rowland reflects on the role of Bauhaus principles in restructuring meaning: 'Bauhaus implies not only building and construction but also reconstruction' (Rowland, 1990: 10). Pather picks up on this notion of 'reconstructed' meaning, articulating his belief that a performer need not experience the same emotion as that intended for the audience. Furthermore this distance between the performers and the end content allows them to be absorbed by their private motivation without becoming self-conscious.

Kitchen

Set in the kitchen of a rural Zulu household, the piece was born from the kinds of interactions that take place in this quintessential domestic environment. A wife and a husband's inner landscapes are explored, their separate stories meeting only in the physical crossing of their paths. Through the juxtaposition of their separate experiences, their union is defined and commented on. A third character sits motionless in the upstage left corner. Who she is remains open to interpretation, but her presence and 'space' alters and adds to the dynamic of the relationship we witness. Like the protagonist watching the couple in *Strange Fish*, the audience similarly shares the perspective of the onlooker. It is as if we are her, and at the same time we are not, which provides me as an audience member with a quality of alertness that keeps my cognitive analysis working. A man is elevated onto a cross and forms the image of Jesus. His spatial proportion and live figure affects the dynamics in motion on the floor. In this work dynamic tension is created from the intersection and relationship of a range of unconnected spatialities: the private interior landscapes of a husband and a wife, the presence of a silent third person, the life-size and breathing image of Jesus, a resonant and recognisable location of a kitchen and a video projection of a bus journey. The video zooms in on snippets of people's conversation and out on the passing landscape. *Kitchen* begins with the husband and the wife entering from the outside. The bus trip is an extension of the journey they have made to get to this point. Its presence on video is a reminder of where they have come

from, as well as journeys that continue in the mind long after one has arrived home. Spatiality informs every moment of *Kitchen*. The construction of the piece derives from Bauhaus, while the spatialities echo Laban.

University of Cape Town

Chapter 5: The engaged body

To find a living quality, one must be sensitive to the echo, the resonance produced by the movement in the rest of the body.

(Brook, 1993: 70)

How to sensitise the body so that it can create presence and a ring of truth within the audience, as well as open itself up to potential creative stimuli, has been the major pre-occupation of practitioners like Peter Brook, Jerzy Grotowski, Antonin Artaud, Eugenio Barba and Jaques Lecoq. I first began to discover the notion of the engaged body when I found myself asking questions already explored by Brook and Grotowski, both of whom saw their explorations reflected in each other's work and in that of Artaud before them. Brook describes this conundrum of the engaged body when he says:

To me what matters is that one actor can stand motionless on the stage and rivet our attention while another does not interest us at all. What is the difference? ... I do not know what the answer is. But I do know that it is here; in this question we can find the starting point of our whole art.

(Brook, 1987: 232)

Brook is pointing to a presence, a magnetic quality that pulls the spectator towards the performer. It is this same presence that leads to a consciousness that allows the actor to be alert to creative stimuli. I have come to identify several characteristics of this presence, qualities that will emerge with training but that continually need to be developed and practiced as the person behind the performer grows and changes.

- The mind/body is in a heightened state of listening and receptivity.
- This listening occurs with all the senses.
- The mind and the body are attuned to responding in harmony.
- They are occupied with neither the past nor the future, only the immediate moment.
- The individual's habitual and cultural reactions have been stripped away as far as possible.
- An engaged body is a heightened space of consciousness.
- An engaged body is a heightened space of concentration.

The aim of the engaged body is for an impulse inside the actor to translate itself immediately into an action and not to be obstructed by thought. In other words, impulse IS action. A performer in

this active state has the potential to engage with the manifold dimensions of spatiality, outlined above, in a conscious way, attuning herself to the stimuli that might be useful for further creative exploration. Grotowski is well known for a method that he termed, 'via negativa'. This involves a rigorous physical and vocal training, in which all habitual and superfluous movement is removed as far as possible through a stripping away of learnt and unconscious behaviour, until only the awakened and present body remains. This is done in order that every movement of performance is the product of an unhindered impulse that translates itself simultaneously into action. Grotowski describes this unhindered impulse in his book Towards a Poor Theatre as 'an eradication of blocks' (Grotowski, 1969: 17). He differentiates between a 'holy actor' and a 'courtesan actor', the former who works to unmask herself while the latter acquires skills that cover up her vulnerability (Grotowski, 1969: 35). Covering up one's vulnerability can lead to displaying an idea of something rather than a truthful experience. Grotowski reflects on the actor's quest for truth when writing about Artaud's vision of theatre:

[W]hen Artaud speaks of release and cruelty...[w]e feel that an actor reaches the essence of his vocation whenever he commits an act of sincerity, when he unveils himself, opens and gives himself in an extreme solemn gesture, and does not hold back before any obstacle set by custom and behaviours.

(Grotowski in Scheer, 2004: 64)

It is my belief that it is an engaged body that transmits the performance to the audience in a felt manner, which is experienced as something akin to an energetic vibration. When a moment of absolute immediacy is achieved by a performer it seems to create the circumstances for an additional dimension to come through into the atmosphere of the theatre, a dimension that is without title and is yet easily recognisable to all who encounter it. Brook refers to it as the sacred element or layer: 'The sacred is a transformation, in terms of quality, of that which is not sacred at the outset' (Brook, 1993: 60). It is the ephemeral 'live' element in theatre, which I recognise as an audience member as a vibration within my senses. Brook poses the challenge of this mind/body state when he refers to the 'exceptional degree of concentration' needed to achieve it (Brook, 1987: 235). He argues too that an actor must always realise that no matter what part he is playing, the character is more intense than he is:

So, if he is playing a jealous man, that man's jealousy is beyond his own jealousy. ... He has to serve the embodiment of a human image that is greater than what he thinks he knows. Therefore he has to put into service highly prepared faculties. And that's why an actor has to train and keep on training. ... The supreme actor is imitating the supreme man. ... This of course is impossible, but if the challenge is recognized, the inspiration and the energy flow.

(Brook, 1987: 233-234)

Barba believes energy begins as a mental focus, which the performer transmits through her whole body until it reaches the audience via the senses. He created the term 'scenic-bios' to articulate the core of this phenomenon which Turner explains refers to 'the quality of live-ness that the actor needs to communicate something' (Turner, 2004: 49). For Barba this communication involves 'dilating' the body's energy, by engaging the whole body and mind on the action being carried out. According to Barba, this process involves shifting the balance in the body, working with opposition and omission. He maintains that it is in the alteration of balance that dynamic energy lies: 'It is the effect or consequence of the imbalance that creates a quality of energy in the actor that attracts the spectator's attention' (Cited in Turner, 2004: 49).

The concept of changing balance contains within itself the law of opposition. In order for the body to maintain balance, it must work with counter-balance, so if the body is trying not to fall over, it will focus on resisting gravity and push upwards. The body does this unconsciously, constantly shifting between indulging or resisting gravity. Barba trains the actor to be conscious of the engagement with gravity so that the energy can be economised and intensified. This consciousness leads to the third component – omission. 'To perform every moment in the story may be too laborious, so we have to omit, refine and condense the story and the performance down to their essentials' (Turner, 2004: 54). An economy of movement with an intensity of focus is what is sought.

Lecoq describes the engaged body as 'the state of neutrality prior to action' (Lecoq, 2002: 36). He is well-known for his use of the neutral mask in helping actors to find this state. '[T]he neutral mask opens up the actor to the space around him. It puts him in a state of discovery, of openness, of freedom to receive' (Lecoq, 2002: 38). He argues that it allows the performer 'to touch elementary things with the freshness of beginnings' (Lecoq, 2002: 38). In dealing with this

concern for receptivity Lecoq turns to motion, distilling the composition of human movement into two essential actions: pushing and pulling. He asserts that it is the intention behind pulling and pushing that gives an action its dynamic quality. In this way Lecoq peels away all that is superfluous in communication in order to discover its two essential actions or reactions - that of moving away from or moving towards space, people and objects. His aim is to help the actor become maximally expressive with her body:

Physical preparation... should assist everyone to the fullest realization of accurate movement. There should be no sense of the body 'getting in the way', nor of it feeding parasitically off what it should be conveying.
(Lecoq, 2002: 70)

His deconstruction of movement led Lecoq to propose seven laws of motion:

There is no action without reaction.
Motion is continuous, it never stops.
Motion always originates in a state of disequilibrium tending towards equilibrium.
Equilibrium is itself in motion.
There is no motion without a fixed point.
Motion highlights the fixed point.
The fixed point, too, is in motion.

(Lecoq, 2002: 94)

Lecoq's laws of motion make an interesting link between the body-space nexus as postulated by Laban, and the engaged body. If a performer is aware that she must move into a 'state of disequilibrium' in order to reach a desired 'fixed point', she will organically place attention onto moving into and managing the disequilibrium phase in order to get to the fixed point. But if 'the fixed point, too, is in motion' (Lecoq, 2002: 94), then at its arrival a new 'fixed point' must emerge and so it continues. These laws echo Laban's theory of consistent motion in space and the body, but they also seem to contain a strategic language which the performer can use to map the route of action from intention to intention. Lecoq's laws of motion can be used to heighten the focus of the mind and body as it embraces space.

If all matter is continually in motion, I would suggest that stimuli are available in everything and at every moment. Motion is a continuous process of moving from one point of balance to another point of balance. It is in the infinite moments of imbalance in between the points of balance that I am suggesting dynamic stimuli for content can be found. But for a stimulus to become theatrically

effective it needs to carry a particular and heightened meaning for the performer. The performer needs to resonate with the specific content within the dynamic, which goes a long way towards drawing the mind/body unit into a focused and charged state. This focus produces an energy that must then be transmitted through every cell of the performer's body. In order to achieve this a performer must learn how to project an intention through her whole body. When the intention directs the mind/body the pathway for 'the live quality' and sacred element of performance is opened.

To be aware of motion in space and in the body I believe the body needs to be engaged, and that the starting point is silence. It is a silence in which the mind and body can begin to become quiet and enter into the present. In the book Between Two Silences, Brook describes how this silence is recognized:

[T]he supreme moment of communication – the moment when people normally divided from one another by every sort of natural human barrier suddenly find themselves truly together, and that moment expresses itself in something which is undeniably shared...

(Moffitt, 1999: 6)

This silence defined by Brook begins in the individual and, when achieved, connects with everything within space – from the space itself, to objects and to people in a visceral way. It is an active silence in which the performer must engage with her mind and body and bring them into a working union. The aim is for the performer to unmask herself and be in a position of beginnings. The performer in this state begins to connect to her surroundings and to their effect on her internal spaces. There is motion within this silence that is not visible to the physical eye, but is capable of capturing the attention of the spectator.

Conclusion of part one

A multilateral description of movement which views it from many angles is the only one which comes close to the complexity of the fluid reality of space.

(Laban, 1966: 8)

The 'fluid reality of space' has shifted my understanding of the role that space can play in creative works. Through the ideas of Laban and the Bauhaus movement, space has been opened up to me like a Pandora's box of never ending creative stimuli. The work of DV8 and of Jay Pather has led me to an understanding that space is something to be embraced for creative impulses, theatrical construction and as material with which to build, layer and structure images.

The notion of choreographing movement from the fusion of the geometry of the body with the geometry of space stimulates me enormously. This is an endless field full of choreographic suggestions and opportunities. In addition, the potential to sense and choreograph from invisible traces of movements, that either preempt the actual movement, or hover after the movement is completed.

The notion that space is alive and contributes significantly to the body's movement changes the way performers and choreographers regard space. They begin to engage actively with it, with the understanding that it significantly shapes their movements and that they, in turn, shape the space. Inner space, location and middle space are in a continuous conversation, and their relationship is alive and dynamic. I find this dialogue between spaces immensely exciting and effective in providing tools to generate choreographic content for dance theatre productions. The engaged body is an integral aspect of the body-space nexus. Without it space can not be fully embraced for creative means.

Part Two

Chapter 6: *Eros & Doors*

I set out to originate the content of a production from the meeting of the internal spaces of the performers with selected locations and the resulting middle spaces. My influence with regard to the content lies only in that I chose the subject matter of sex and sexuality. The substance of the material emerged from the performers' personal biographies. To generate dynamic choreography and to structure a dance theatre production I set out to use the principles of Laban and Bauhaus as laid out in part one of this thesis.

6.1 Preparing the body and generating the raw choreographic material

Every rehearsal began with building the performers stamina, flexibility and level of fitness. I used the Ashtanga Mysore yoga series for this purpose. I added dance routines, extension work and other exercises, amongst them stick work and spatial orientation exercises, all of which contribute in different ways to the development of the engaged body state.

In order to develop the body's kinetic intelligence and to generate raw choreographic material, we worked with the primary shapes. I would instruct the performers to place themselves inside a particular shape and explore it with their bodies. We experimented with using different parts of the body as a substitute for the body's extremities, for example the elbow or knee would replace the fingers and toes. This opened up a myriad of dynamic shapes and pathways, which later I would include in choreographic sequences. We worked with the triangle, tilting it and repositioning it at different angles, the circle, the half-circle, the cube and the rectangle. We worked with these shapes in both one-dimensional and three-dimensional form. I discovered that each shape organically elicits from the performer movements of particular rhythms, stresses and emotion. I observed that the pathways that emerge are either, curved and circular or sharp and angular comprising of straight lines. These shapes further illuminated the concept of bound or free flow.

I found that shapes engage the mind/body connection and connect the performers to the dynamospheric points in space. Particular shapes evoke certain moods and emotional textures which can be embraced or subverted. I made use of Laban's door, table and wheel

planes, the dimensional crosses and deflection axes to expand the body's kinetic range and motivate choreographic material.

Since 1997 I have been working with a series of stick exercises to source intention and dynamic from the performers. The structure of the exercises could not be simpler, but the depth and detail of intention and dynamic that they tap into within and between the performers is virtually always profound. I brought in these exercises to focus the cast, develop the engaged body and unlock particular dynamics within the performer and between the performers. Owing to my investigation into Laban, for the first time my attention was drawn to the shapes and pathways of movement that the sticks were drawing in the space. The geometric shapes marked out by the sticks were exactly what Laban refers to with his five crystals. I could visibly follow the geometry of the dynamic interactions and the dynamospheric points in the space. I use the exercises to stimulate a dynamic between the performers or within a performer that can serve as a trigger for the particular movements and relationships. For the first time I encountered the shapes that they map from the particular dynamics.

To deepen intention within a movement sequence I explored the three continuums – weight, time and space, within the shape exercises. Weight almost always led to lift sequences when done in pairs owing to the contact. We choreographed most of the lift sequences out of these explorations. The work with weight provided the performers with an opportunity to explore their bodies in relation to lift work in a way which was not imposed, or frightening. This gave me as the director, the opportunity to observe the different levels of agility in the performers with regard to contact work. It enabled me to tailor lift work for the different levels of physical ability within the cast. Time proved the most difficult for the cast to absorb into their kinetic memory. An alertness to the finesse of rhythm requires a lot of experience in order to be retained in the body. This is the continuum we struggled with the most, and I felt that we did not pay attention to enough. Space developed an awareness of the duality and tension of past and future within the same movement. This helped the performers towards an understanding of the notion of the engaged body.

Achieving the properties that lead to the engaged body requires consistent work over a sustained period of time. Unless working with a permanent company, this state can only be attempted and is

more often than not achieved momentarily. I could only attempt to develop an awareness and physical knowledge of this state in the performer, and hope that the performer carried this knowledge into the performance. With the student cast of *Eros & Doors*, I particularly worked with bringing a consciousness of the performer's back into each movement and later into the performance. I propose that the back carries with it the person's past and vulnerability. Engaging with this part of the body connects the performer to her whole body, particularly her vulnerability. I would work with opening up the performers' bodies to the surrounding space. These simple exercises went a long way in bringing the bodies into a heightened state of awareness and alertness. However, I consistently needed to remind the performers about their backs and opening up to the surrounding space.

I did several exercises with paintings to generate motivated choreographic material. Some of the exercises were related to our theme and some were not. For example in one exercise the performers went to an exhibition by Paul Edmunds at the Joao Ferreira gallery. They selected a work purely for its textural quality, one that resonated with them, and choreographed a sequence from it. Through Jay Pather and his use of Bauhaus principles I have observed that choreography must come out of a moment of truth within the performer. This material can then be juxtaposed with space, infused into space and put together with other material in order to create meaning. I set about constructing choreographic phrases by combining sequences, inserting them into relevant rooms and allowing the geometry of the room and its furniture to shape the sequence. I inserted these sequences into particular inner spaces, middle spaces and locations and created a meaning for the audience separate from that of the performer. This exercise is a direct consequence of Bauhaus and its notion of constructing choreography through a mesh of unrelated material.

A section of one performer's journey takes place in the lounge and forms part of the peripheral spatiality that supports a scene that takes place in the bedroom. The performer is engaged in the mundane activities of sweeping and tidying up. Into this I inserted one of her sequences that had come out of a painting. I asked her to use the furniture in the room and shape the sequence accordingly. Suddenly the sequence began to come alive in terms of her journey and dynamospheric space, and her subsequent activities in the lounge found specific geometric

patterns and rhythms. Both Laban's understanding of the effect of the geometrical proportions of furniture and objects on movement, and the Bauhaus principle 'form following function', are at work.

The individual journeys began development at the start of rehearsals. However the exploration of each journey occurred in a fragmented manner owing to the delicacy of our theme and the difficulty in accessing the specific spatialities. The journeys as a whole only emerged when we began the composition phase of rehearsal.

6.2 Choosing the locations

Early on in rehearsal we identified the home as the place where we formed our attitudes to our bodies and sex. The specific rooms within the home emerged from a discussion about the places where each cast member felt both comfortable and uncomfortable exploring his/her sexuality. Particular rooms embodied particular attitudes, fears or desires. One performer had sex in outside spaces only, the garden being particularly thrilling owing to its public nature. Thus the garden was decided upon. This seemingly tiny fact was the key to uncovering this performer's sexual obstacles and complexities that stemmed from factors inside the home.

The bathroom was a uniformly held place where the cast could lock the door and explore their bodies in a sexual and 'dirty' manner. This location was unanimously considered the most private. It quickly became the location for brave and honest explorations into taboo areas of sexuality and the body, as well as secret erotic desires. The lounge was identified as another sexually liberating place for some. Ironically its public nature is the factor that contributed to this.

Aside from one cast member, no one identified the bedroom as a sexual place. Its personal or private nature seemed to either frighten them into cutting off from their sexuality or to bore them. According to the cast, sex becomes functional and predictable in this location and bound up with mythological 'do's and don'ts'. For the one performer who enjoys the bedroom, it serves more as a place of taboo, the walls being thin enough for her to hear her family when she is having sex and for them to hear her. The juxtaposition and idiosyncrasy of mundane activities alongside sexual pleasure is what excites this performer. The bedroom subverted the expectation of it being a sexual

place. Instead it tended to reveal extremely private interior spaces that were connected to the performers' personal perceptions of their bodies and desires around their sexuality, rather than have anything to do with the sexual act itself.

The balcony and the ladder in the bathroom I brought in purely for height. I wanted to reach into the upper spatial plane as I feel it opens up a different spatial dimension and with it, expanded dimensions in the audience mind. My understanding of dimension is directly influenced by Bauhaus with its inclusion of the whole spectrum of spatial architecture.

The choice of the kitchen as a location came out of a conceptual desire. I wanted to insert an abstract space amidst the real places in order to balance the real with what exists within the mind and imagination. I wanted to create and play with a space of philosophical meditation rather than a real functional location. What transpired in reality is that the kitchen served us in both a functional and abstract capacity. As a functional location it provided one performer's journey with a structural home, the lack of which, until this point, had been problematic. The performer's consistent need to eat and to mess, together with her obsession with her physical appearance, converges in the kitchen. The fridge as the sole piece of furniture in this room becomes the embodiment of both the kitchen and the performer's obsession with food. I designated this space to her. She spends a lot of time here - in, on and around the fridge. The remaining cast members only pass through the kitchen on route to other places.

The doors brought in an interesting element. They became alcoves of anticipation. They embodied inner fantasy spaces filled with possibilities of what can be 'lived' when one enters into a particular room, or the relief that comes from the knowledge of an escape route from a particular room. The doors opened up the possibilities of surreptitiously being seen, an awareness of proximity to others (playing with the degrees of proximity), spying, listening or shutting off the surrounding world. They served in their functional capacity and as mirrors to individual inner spaces. Their frames became passageways into different spatialities. The doors reach their full zenith in the finale sequence in which they capture the myriad of emotional spaces we all carry around inside our private selves, as we open and close doors, real and metaphoric, throughout our day.

6.3 Identifying the inner spaces and uncovering the middle space

In order to identify the inner spaces of the performers, I used erotic paintings as a route into discussions about their attitudes to sex and their bodies. A simple exercise led to the bulk of the content for the piece. I asked the performers to find a painting that they found liberating and one that they found disturbing. It was crucial that their selection was made from a gut response rather than a cerebral one as what drives or hinders our individual sexuality is often unconscious. These paintings that they selected in the first week embodied the riddles of their inner spaces, which we spent the next five weeks unravelling.

I quickly discovered how difficult it was to access the inner spaces because of the personal conflict that abounds with regard to the chosen themes of sexuality and sex. And thereafter, to identify the spatialities that would ignite relationships of tension and obstacle when brought into contact with these inner spaces.

Early on in rehearsal I brought a mirror into the space, as a tool to unearth and reflect inner spaces. In my experience a mirror is able to access the fragile or vulnerable part of the self quickly and effectively. Somehow looking into a mirror connects the person immediately to those inner spaces that are dominating the person's emotional life, or in this case the subtext that relates to my chosen theme. The mirror becomes a transparent space that serves to reflect each person's relationship with his or her intimate self. It also serves as an echo or enlargement of the inner self, or the 'other' with whom the person is in dialogue.

I wanted to play with the aesthetic that the mirror creates with regard to allowing the visibility of more than one side of the person to exist simultaneously, and creating the illusion of the private in public. The bathroom mirror was more successful than the bedroom mirror. I did not make enough use of it in the bedroom; it became more a part of the aesthetic than anything else. The intended aim was to do both.

As a lot of the material emerged out of internal spaces, I decided to use the audience in order to allow the 'other' within the internal dialogue to emerge. In order to identify who the audience is for each performer we had to identify the person in each performer's life who either challenges

their sexual desire or holds up a moral viewpoint to which the performer struggles to adhere. In one performer's case the audience became a projection of her inner psychological space in which a battle rages as she tries to control the outside world through her perfect looks and loose sexuality. Throughout the piece she tries to control the audience through seduction.

In the crude bathroom scene near the end of the piece in which the performer explores her orifices with bold glee, she uses the audience and through her looks and laughter says, 'don't be so smug, and pretend that you don't do this when you're alone!' The performer is challenging the inner spaces of the audience members. I loved this scene as I found it confronting my own sense of privacy and taboo.

Inner spaces revealed themselves in objects. An ironing board became a physical manifestation of a psychological inner space for one performer; it is the embodiment of his mother and the work she does for the family. He cannot have sex or be sexual with an ironing board in the same room. It is an object that he considers demands respect. This tiny spatiality, within the lounge textured one performer's entire journey. He develops a relationship with it, one in which he can confide and find comfort. Equally a whiskey bottle became the physical manifestation of a psychological inner space for a performer; it represents a world of violence and reckless abandon that gnaws at his psyche and threatens his stability. Several sequences emerged for this performer as a result of the inner space that this whiskey bottle encapsulates. These tiny spatialities set within the bigger location of the rooms develop layers of emotional texture in the rooms and within the piece.

Once we began to place the body (with the focus on a specific inner space) in the chosen locations, we encountered all sorts of obstacles and 'nothingness'. Only when we began to delve deeper, to uncover the middle space hidden within the location, did the body-space nexus begin to generate dramatic material. In other words, the location becomes theatrically useful only when the middle spaces that it holds are unearthed. I discovered that a location that is used frequently, over a period of time, absorbs significant interactions born out of middle spaces, into the atmosphere of the place. On more occasions than not perceived locations are middle spaces in reality, particularly if these locations are lived spaces of the individual. The middle space proved the most illuminating in rehearsal, I had underestimated its pivotal role.

A breakthrough in rehearsal came when I realised that we needed to pinpoint the 'ghosts' in the different rooms. I am referring to the person whose presence is active in the room despite not physically being there. This gave way to the middle space, which provided the obstacle to the inner space. In identifying whom the familial, political, religious or teacher 'presence' is that dwells in the rooms for each performer, the middle space was accessed and the inner spaces became ignited within the location. Until then the inner spaces tended to dissipate within the locations. I began to question whether location is ever merely functional. The architectural structure is for the time-period stable but the volume of space within it is fluid and changing depending on who and what is occupying the place and when.

In the violent scene that takes place in the bathroom in which the performer tortures a toilet roll, he speaks into the mirror at different intervals of the scene. We identified that he is talking to his father. The mirror in this scene embodies the attitudes of the father and with it introduces an inner space belonging to the father so that within the bathroom there resides a powerful middle space. This provides the scene with conflict. I did not expand this dynamic into a physical metaphor, akin to the stones falling in *Strange Fish*. This remains as a possible development within the work.

The audience reflects various people for the different performers and becomes active in the middle space when addressed. This is evident in the ballet scene situated in the bedroom and the 'I am beautiful' scene that takes place in the bathroom, in which the performer is talking to the audience who to her symbolize her school and gymnastic teachers.

While the rooms in the house started out as real places, they quickly transmuted into inner spaces and middle spaces. I discovered the ease with which static locations transform into fluid internal spaces, and how often place becomes a middle space in a familiar location; where location becomes symbolic for a particular relationship or kind of interaction.

In the beginning of the home sequences we witness three performers in their inner spaces. One is celebrating and enjoying his body in the bathroom mirror, another is grappling with her physical insecurity in the bedroom and another is in the lounge fantasizing about the wild abandon she

desires. The inner spaces of these performers take over these rooms so that the locations become inner spaces; they are fluid areas and only return to fixed structures when new people enter. This pattern continued throughout the piece organically.

One of the most successful transformations for me from a fixed location to a fluid inner space occurs with the performer in the bathroom moving the toilet around. Her anxiety is rising to the surface and manifests in the toilet overtaking the space. She carries the toilet above her head, around the bathroom, watching herself in the mirror, shouting out, and eventually collapsing on the toilet in the garden. The location of the bathroom transforms into her inner emotional space of deep yearning for others to understand that her true nature is wild, uninhibited and most importantly that of a woman not a girl.

Once the journeys began to take form, trace-forms emerged in a substantial manner. I discovered that when a cast member offered a sequence of movements emerging from an intention, I was able to sense the movements that they were leaving out. The 'forgotten' movements or trace-forms tend to reveal the unconscious intention, shadow move (an involuntary movement that reveals an inner space of the person), and the time-frame that the sequence is emerging from i.e. past or future. These invisible pathways were often where the dynamic choreography was unearthed. Furthermore they helped me to understand the direction in which the journeys were heading.

Laban asserts that '[I]t is, however, possible to analyse the essential volition inherent in each movement' (Laban, 1966: 47-48). The motivation for every movement contains ripples of additional movements. I discovered that when my own body is engaged I can sense the ripple of trace-forms emerging or being left behind. I was interested mainly in the trace-forms of the inner spaces that were lurking in the atmosphere. I use the word 'lurking' because owing to the complex nature of our subject matter, the essential motivations were often lurking behind those presented. I relished this phase of the choreography as it brought the invisible into visible form.

In some instances I would use the phrases born out of trace-forms to build character motifs that we would repeat at different intervals in the performers journeys. They serve as echoes or

premonitions. At the outset of the home piece, on route from the bedroom to exiting the house, a performer does a giggling/nervous sequence at the door of the bedroom, her bedroom. We will see the same sequence again moments later put into context, and then again much later on in the piece as she carries traces of the journey with her. Here I am influenced by Robert Lepage, who in his book 'Connecting Flights', discusses the option of unfolding a piece in relation to a word or image (Lepage, 1995: 161). In my case I tested the validity of the material (often disparate and unconnected) to the themes of sex and sexuality.

Lepage uses the analogy of pyramids as an approach to theatre that guided my construction of *Eros & Doors*. The pyramid '[S]tarts with a single word and leads to bigger things... [t]he form must be the content and the content the form' (Lepage, 1995: 161). He refers to the many levels of the chosen subject matter that must ripple out from the core theme. This principle helped me to stay focused in the putting together of sequences and in fragmenting the whole into parts that expand and build. The character motifs aided this process. In addition they helped me in weaving a throughline into each journey. Lepage suggests that the success of a show is when, '[W]e are offered a selection – one that's coherent, but a selection nonetheless' (Lepage, 1995: 167).

6.4 Juxtapositions

Bauhaus informed the composition and structural component of *Eros & Doors*. I worked with the juxtaposition of elemental space with man made location. I commence with fire in an outside location with the intention of setting the audience in a sacred spatiality; the fire denotes a sense of a primal or spiritual dimension. Immediately I juxtapose this with an inside space, a realistic set of rooms in a house. The effect should produce a tension through the contrast of the outdoors and sacred, and the indoors and ordinary. I subvert this further through the performers' placement on the set. Though stationary, they are looking out at the audience, confronting and inviting the voyeurism that is about to take place. This breaks the expectation of realism that the set creates.

I combined the fire in the outside space with a poem to serve as the prologue. Upon reflection I feel that the words of the poem duplicate the initial experience. Owing to their linearity they detract from it. Were I to do the piece again I would remove the poem. Through the fire the

performer becomes the embodiment of the sacred dimension. When he returns at the end of the performance and enters the realistic set, he transports the sacred realm with him. On reflection, were I to do the piece again, I would remove the line that he delivers in the final scene, and simply have him laugh, as he watches the inhabitants of the houses lose their inhibitions momentarily. I think the effect would be more ambiguous and thought provoking rather than didactic.

I worked with constructing sequences and meaning by juxtaposing solos with other solos or duets. I contrasted tempo, emotion, and atmosphere to create dynamic and release meaning. I inserted text into sequences with a contrasting dynamic in order to activate the hidden tension. The performer in the bathroom who is flexing his muscles and admiring his physique speaks a text from Camus's *Caligula*. The text helped release the dynamic in this scene. Texts that the cast had written early on in rehearsal, I inserted once choreographic sequences had been built. These sequences were unrelated to the texts but the original intention of the text is given the 'original' life as a result of the combination.

One performer had choreographed a sequence from a response to a painting that subverted the crucifix image. This became known as 'the Jesus sequence'. Independently he had written the text: 'Our sexual engagement; a statement forbidden by the New Testament' (Mfundo Tshazibane, 2005). Another sequence had emerged between two performers out of an iconic image of the virgin bride combined with sadomasochism. I split this image up by transferring the bridal image from the performer to a plunger through the use of a veil. The 'real' bride could move away into another scene allowing the plunger to continue the sequence taking place in the bathroom and the actress to develop the image in a new direction through the Jesus sequence taking place in the lounge. At this point I inserted a duet that had emerged through a spatial connection between the performer of the Jesus sequence and the performer of the Bride. Within this I placed the text mentioned above. In combining all these unrelated elements, several pertinent internal dialogues found their form.

Earlier on in the piece at the end of an extract that a performer delivers from Biko's political writings, the entire cast freezes except for one woman. She performs a sequence next to and

into the fridge in which she works the audience, teasing and commanding them with her sexuality. She wants the sole attention of the audience, and she attempts to get it through her physical appearance and sexuality. By placing this sequence directly after a Biko speech I hoped to subversively draw attention to the equal stakes for the individuals of contrasting issues - politics and vanity. Ideology is deemed important while physical appearance is frivolous. Yet both serve equally as an obsession and hindrance to sexual pleasure.

The Bauhaus notion of polarity led to the placement of putting polar opposite sequences alongside each other in order to highlight the individual emotional journeys that take place and to set up dramatic tension. The scene in which the performer interacts with a whiskey bottle in the lounge has dark and violent undertones as he dialogues with his internal space of fear. Into this scene I placed the performer with the flowers who is excited and filled with the nerves of love as he tries out ways to present his girlfriend with the flowers. The rhythms, movements and emotional tones of these two scenes are diametrically opposed. As a result they highlight the individual aspects of each. Once these scenes are well underway I bring in a third opposing rhythm and energy with the performer who marches through the rooms carrying her shopping bags and shouting 'Hello!'. Her directional pull is strong and her movements are direct and quick as her battle for attention and control rages. The composition of these three sequences build to produce shapes that occupy different points of dynamospheric space and provide conflict as well as a visual aesthetic.

In a soft and sensitive love scene that takes place in the bathroom between a man and a woman, I placed a crude scene in which a performer boldly explores her orifices. The movements of the love scene are flexible and light, where as the other's movements are big and strong and charge around the entire room. Again I am playing with the dramatic effect of opposites. Earlier on in the piece the same couple from the bathroom are in the bedroom engaged in sex. I coupled this with a performer in the lounge who is doing everything she can to repress her desire and maintain order. She cleans and tidies while the bedroom couple uses the furniture and floor for their pleasure. I am playing with order and chaos. For me this contributes to the humour.

The material we generated was a mesh of dark and light emotion. I had to ensure that neither got lost or diluted. I let two 'dark' scenes run simultaneously together, one in the lounge

between a man and a woman, and one in the bathroom in which the performer is beating someone up (I substituted the person with a toilet roll). In the lounge scene, the man is battling with Biko's writings, while the woman is determined to seduce him. Although the man desires her, he cannot be sexual with her in the presence of Biko, who for this performer stands for the importance of doing important things for the development of South Africa. Sex next to this ideal becomes an inexcusable waste of time. In the bathroom the performer is playing out or yielding to his desire for and fear of violence. Whether this is real or not, is not specified, nor is it important. The tone in both scenes is fraught with the conflicting emotions often dwelling beneath our surfaces and within our psyche. The atmosphere had the potential to become overwhelmingly dark. In order to balance this and avoid an overload in this area, I placed a performer in the centre of the two scenes, in the bedroom. Her sequence is one of absolute joy and release into an uninhibited expression of joy and eroticism. Though she has begun this sequence she does not move. I asked her to project a bright colour through her back, above her head and from the sides of her body out towards the audience. The colour carries an energy of exuberance that literally moves beyond the body's extremities and into the surrounding space. Here work on the engaged body came in effectively. In doing this the atmosphere of two scenes taking place on either side is effectively held and balanced. This principle of polarity strongly influenced my approach to weaving the emotional content of the piece into a dramatic pattern of concords and discords.

Once the journeys were in progress I combined a central solo or duet with functional, and habitual movements in the peripheral spaces. I wanted to balance the poetic with the ordinary and for the effect of the piece to be like that of looking at a painting - the audience does not see or experience everything the first time around. Each viewing will take the audience into different aspects of the piece. Furthermore, this allows for more than one interpretation. For this reason I keep the journeys developing in terms of the mundane activities that occupy time. I did an exercise in the final week in which I asked the performers to reflect on what they did in their homes when alone. This unearthed some wonderful 'private home rituals', which expanded their chosen inner spaces. In future I would bring this exercise to rehearsal early on so that these rituals can be developed and interrogated. Reviewing the piece I feel that I needed

to deepen the ritual movements and investigate further their relationship within the individual's journey and their significance in terms of the rhythm of the whole.

I instructed each performer to open and close the fridge door on entering or leaving the kitchen as a function of habit. The pace of this activity is different for each performer. This was successful in contributing to the rhythm and framework of the piece. I was also interested in the unconscious activities that occur within familiar landscapes, and how these shape our patterning through space. In identifying the specific home that each person is in, the unconscious patterns of movement came to the surface as well as the habitual activities engaged in when entering and leaving a particular location. I found these useful in contributing to the structural framework of the piece.

Laban created the term eukinetics to articulate his research into rhythm, timing and dynamics within an individual's performance and the performance as a whole (Preston-Dunlop & Sanchez Colberg, 2002: 92). A simple example of eukinetics is when each person maintains her own rhythm despite the surrounding rhythms. Comprehending this notion helped contribute to the illusion of six different houses transposed onto each other. The performers moved through the different rooms at their own pace. When encountering another performer, they would choose to ignore them or include them momentarily as if hearing a sound or feeling a presence.

The different realities converging at different junctures in the piece, and the cast moving between each other's realities freely, helped to construct the rhythm of the piece as a whole. The start of each scene and moments within the scenes are timed so that the audience shifts their attention between the locations. The focus points are strategically placed, however with enough leeway for the audience to decide what they want to watch.

Negotiating the six journeys required me to climb into the chaos and extract the pace and rhythm of the piece as a whole. Watching the piece on opening night I felt that I needed to slow down certain sequences and travel deeper into them. I felt that I needed to sit for a sustained period of time with these moments in order to allow them to be revealed to me. After a couple of nights I added a freeze moment into one of the sections in which everyone is making a transition to their

next sequence. One performer is on the balcony and everyone freezes, except for her, as she throws sweets over the balcony railing. I asked all the performers to freeze for 4 counts before continuing to move. It worked well. Were I to do the piece again, I would like to insert and develop more of these moments. I suggest that they create moments of suspension in which the audience can catch up with the sensations of the experience that they are having or simply to heighten their experience. The rhythms of the individual journeys and the rhythm of the whole piece were discovered simultaneously and via each other. The rhythm of the whole informed the individual's rhythm, while the combinations of the different journeys fed the whole.

6.5 Colliding spaces and converging realities

In structuring the performance text I decided to work with six different houses in order that each journey happens independently from the others, and it is in their collisions that the piece becomes layered and textured. The notion of colliding spaces and the choreographic content that emerges as a result of this interests me. Some of these collisions I structured, using the Bauhaus principles of polarity and juxtaposition, while others I allowed to emerge as a result of placing the different journeys into the same location. I wanted the audience to experience several separate realities despite the fact that they take place in the same visual location. I find this notion stimulating and the action of it works. I discovered that it is not disruptive for an audience to entertain two or more spatial realities at once.

I set up this convention in the opening scene of the house, by having the whole cast on set as the audience enters the theatre. As the action begins each performer marks his/her own route into or out of different rooms, performing habitual home rituals on route and calling to non-existent people, all the while oblivious to the others in the space. If someone is addressed it is not for who they are but who they represent for the other person.

Some performers are in their parental homes while others are in their current homes. This was chosen according to which place brought with it the most tension when colliding with the inner spaces being investigated. In this way those who pair up in sequences are working with an imagined person from their own lives. The content for the performer and the meaning for the

audience are separate. The combinations for pairing up emerged partly from colliding spaces and partly from connections within the inner spaces that manifested in a frisson between performers. This frisson revealed itself later in terms of meaning and content with regard to the journeys involved.

When I asked the performers to enter each room as if they were entering either their parents' home or their own current home, depending on what had been decided upon, their bodies immediately began to respond to geometric spatial design and the textures of these spaces. Their movements, while not rehearsed, were specific and detailed. Despite the fact that the architectural component of the space is different to their imagined homes, their bodies responded to the proportions and resonance of those other places. The fusion of the imagined architecture with the existing architecture, brought about varied geometric routes of travelling through the house, contributed to the illusion of six different homes through the varied patterns of spatial negotiation, and layered the location with emotional texture.

One of the most successful moments for me in which spaces collide is a tiny phrase in the finale sequence. It takes place in the bedroom, on and around the bed. Five inner spaces converge in the bedroom for a moment, as the performers repeat echoes from their journeys. In this tiny phrase I experience residue from each journey, and I sense each journey in its entirety.

Having several journeys play out at once yielded interesting and humorous visual choreographic moments. The couple who freeze in the bedroom-bathroom doorway become steps for those passing through these rooms. How they are used as steps is particular to the character of each performer passing through. This brought in a moment of relief and wit.

What is interesting for me is that when the spaces collide organically, the relationships that are released within the self or between the self and another, are in harmony with the rest of the performer's journey. When the performer who is admiring his body in the bathroom, needs to move to the next point in his journey, he finds the opportunity to peep at a woman in the bedroom. She is disclosing her inner space to the audience, and on a purely technical level, the performer must wait or he will interrupt her monologue. Needing to continue his journey, he

peeps at her. On noticing him she includes him in her disclosure. This excites him and he enters the room. Thereafter I combined two of their individual sequences before they do a duet that they had choreographed out of a sense exercise. (This couple I had paired up owing to a visible frisson between them whenever I placed them into partner work). The peeping came about as a result of needing to 'fill' time, and yet formed a pivotal part of this performer's desired fantasy and area of exploration within the piece. This occurs again later on in the piece with the same man and a different woman. The triangle of lust that forms between three of the performers is another instance where this occurs. This too emerged as a result of a technical necessity.

Towards the end of the piece, in the scene in which the performer explores herself in the bathroom, it is the bodies that collide rather than the spaces. The stationary bodies of the couple ensconced in a love scene form part of the new performer's architectonic space, and become animated only in the moments in which she collides with them. She uses both bodies to express her desire or disdain.

I suggest that bodies left alone in space find their own paths of meeting, crossing and counterpoint to each other. In doing so stories dwelling beneath the surface of the body or space are brought to light. Meanings waiting to be discovered were quite often unearthed organically and unexpectedly through the meeting of different spatial realities within the same location. Suddenly aspects of individual journeys that were resonant, but remained elusive, began to surface and make sense.

Conclusion of part two

I have discovered that while the body-space nexus is a potential tool for generating the content for a production, its success depends on the ability of the director to spot and source the combinations of spatialities, as well as the delineations that define them. The problem I encountered is that for the body-space nexus to produce content that is dynamic and dramatic, the location needs to provide a trigger for the inner space with regard to the theme. I discovered the motivations for these triggers when we identified the residue middle spaces within the locations. In the case of *Eros & Doors* the details of the inner and middle spaces unraveled slowly and in haphazard and non-linear fashion. The core of some of the inner spaces only surfaced in the final week. These particular journeys proved highly problematic until this had occurred. In *Eros & Doors* I am more successful with some journeys than with others. Watching the production on opening night I felt that there were layers beneath the presented material that needed to be explored, but that I could only now begin to sense.

While the spatial theories of Rudolph Laban and Bauhaus have many crossover points, they differ in their creative approaches quite substantially. Laban constructs with material that is distilled from the existing spatialities within the performer and chosen locations, while Bauhaus constructs through the juxtaposition and placement of unrelated material that has been derived from several sources.

The principles of the Bauhaus movement were a non-stop aid in my assemblage of the material and the composition of *Eros & Doors*. The maps that the theories provide are not set, thus they allow for guidance in an infinity of possible directions. It took me some time to negotiate my way in the composition phase of the work and to move between Laban and Bauhaus with ease and fluidity. In my opinion the Bauhaus approach requires substantial experience in order to have the confidence to compose sequences through the reconstruction of disparate material.

In order for the performer to engage with space effectively her body must be 'engaged'. Furthermore for the impulses and movements to reach the audience in a felt manner the performer must be consciously projecting the energy of the movements three-dimensionally from all parts of her body. Equally, the director must be working with an engaged body, so that she can shape and refine the choreography, sense the trace-forms in space and intuit the rhythm of the piece.

Throughout my masters research I found myself drawing inspiration, both creative and intellectual, from painting and sculpture. I set out to create a piece of dance theatre as if I was making an abstract painting, employing and combining fragmented segments rather than a linear narrative. My intention is for the audience to come away predominantly with a 'feeling' experience rather than a cerebral one. Obviously both are at play in the piece, but I wanted sensation to be the greater of the two.

Through my MA research I feel I have discovered an area that will occupy me for a lifetime of study. My investigation into the body-space nexus is at its beginning. When I work with a written text it is the text to which I turn to for answers and support. In embracing space I feel that I have found my equivalent compass when creating original work.

Endnotes

1. This is a vast area which I will not attempt to go into in this paper nor do I believe is a detailed study necessary to understand the implication of this theory and how it shifts the paradigm with which one views space. However further recommended reading on this theory is A Brief History of Time by Stephen Hawking and Physics Made Simple by Ira M. Freeman.

2. The word 'engaged' emerges from jargon I use in rehearsal when working with performers on 'engaging the whole body/whole mind'. I find the word useful as it implies an action of activating, connecting and focusing. The state itself goes beyond a single definition. Terms tend to emerge out of practical approaches used to attain this state. Whilst they may have different titles (the neutral body or the present body) the qualities that become the embodiment of the state are shared amongst practitioners.

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Appendix

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