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Pivot

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PIVOT

by

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All requirements for graduation with Honors in the
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<center>Pivot</center>

verb **1.** *intr.* To turn on, or as if on, a pivot; (*Mil.*) to swing round a central point during a maneuver. Also *fig.*: to depend *on*, to hinge *on*.
noun A. 1. any physical part on which another part turns.
3. a. The crucial or central point of something; that on which everything depends.

<center>"Was standt mir bevor?...Wie wurde es hier werden?"</center>

<center>-Mary Wigman</center>

Introduction

This project is an experiment. This project includes: recovery, repetition, erasure, agency, authenticity, possession, collaboration, silence, space, independence, constraint, risk. This project rejects binaries and treads between disciplines. This project challenges as it synthesizes. What I write reflects how I danced. For each section, I offer a corresponding written digestion; I focus primarily on process, theorizing the piece through personal reflection and readings of texts relevant to the choreography by Susan Manning and Carrie Lambert-Beatty.[1]

Writing about *Pivot* provides another opportunity to perform the piece. To write is to re-stage, on the page. Here, I catalogue the history of each named section, explaining each dimension of the material from inside out. I work towards an interpretation of *Pivot* in its entirety, concluding with a synthesis of the performance as contextualized by the choreographic process. While I constructed *Pivot*, I took copious notes reflecting upon the emotional and formal aspects of the creative process. Those notes, transposed and edited for clarity, can be found in an Appendix at the end of the document. Throughout, I combine rigid definitions, exploratory theorizations, and flexible interpretations to encompass the scope of the piece and the process.

As I did in my dancing, I adhere to a candid yet scientific approach—this is an ongoing experiment and I treat it as such.

I did not want to make or do a solo. The solipsism of a single body on stage reveling in its technical prowess seemed inappropriate, indulgent. What, after all, could one body say? Concerned with the separation between group and individual, the problematic egotism associated with solo performance, and the gendered presentation of solo female performers throughout history, I vacillated. I presented myself with a challenge. I wanted to sum up my dance education; I wanted to try something new and perhaps uncomfortable. I wanted to court uncertainty.

I wanted to contain multitudes. I wanted an archive. I wanted to ask questions about the group within the individual, the canon encapsulated in one dancer. My inquiries turned to a crucial facet of dance history and theory: the range of the female performer. Against my own expectations, I confronted the solo form. The questions of contents and continence, of embodied memory, proved too rich to ignore. As a newly-anointed female soloist, I wondered about the dramatic span of a single, gendered body—how could I hold many histories, and investigate their effects in my body? Definitions of pleasure and control harmonized with questions of freedom and constraint; situations of self-creation worked in juxtaposition to remotely-dictated tasks and preexisting assumptions about the female dancing body.[2] To this end, Lambert-Beatty's notion of "seeing difficulties" provided an enduring foundation for comprehending and composing *Pivot*. She defines the term here:

 "Ephemerality, presence, movement memory, documentation, attention, mediation, durational experience, involvement of the viewer…I call these 'seeing difficulties;' problems that might have always been a part of experiencing art, but which at particular times, and in particular places, become newly problematic and thus newly productive for artistic work." (10)

I began with a dichotomy: Yvonne Rainer versus Mary Wigman. A historical opposition staged in my cultural imagination. Judson Dance Theater and American Postmodernism versus Weimar *Ausdrucktanz* and German Expressionism. But, the closer I looked, the less the division mattered. Pitting the two against each other revealed a Cartesian longing for dualism, a need to separate "objective" from "subjective." Despite their temporal separation, each performer championed a new method objectivism or abstraction. Each performer positioned herself against mindless virtuosity, impotent sentiment, and, most importantly, canonical dance. Wigman's audience saw her rejecting narrative, character, and male spectatorship.[3] Rainer's audience heard her denying specialization and spectacle.[4] Wigman contended with erasure of the self within her choreographies; in a striking ironic twist, she was literally erased from the canon. Rainer, another strange example, holds veritable celebrity status despite her efforts to erase hierarchy and artistic distinction from dance. The two artists worked in the solo form to subvert norms of gender and performance. Separated by generations of evolving movement practices, unusual pieces in each of their repertoires examine the experience of observation, presentation, transformation—being watched and watching the audience as something, or nothing, happens.

Meanwhile, *Pivot* pivots. Between eras, between iconic sources for material, between modes of performance, between facets of myself, between the minds and bodies of two creators. The piece hinges and flexes, turning again and again, creating, as Lambert-Beatty mentions, "connections across the ephemeral art form's temporal unfurling." (Lambert-Beatty 56)[5] Time and proximity are rendered unstable; individuality and authenticity are redefined, rhymed slant, rejected.

No singular author or choreographer takes responsibility for *Pivot.* Instead, the program notes credit a collaboration. I enlisted Emily Climer for her cerebral, witty, formal choreography

and we set to work. Our relationship, complicated by distance, necessitated a tech-heavy process. NYC to Iowa City meant FaceTime rehearsals interspersed with few in-person meetings. Emily's lack of physical presence forced a unique manner of working; video offered strange opportunities to reframe the piece. A potential handicap turned into a fascinating tool. Digital records formed a considerable portion of the piece. From shared videos to video calls, we worked through the mediation of the screen to develop phrases constructed during a week-long intensive session in December. Surveillance became a primary theme, as did recovery and archiving. Found movement from historical documents entered the piece in January, when we met for our second in-person rendezvous. Using footage from *Metropolis* by Fritz Lang and archival footage of Maria Wigman's solo works, I derived a base phrase. The work began.

Prologue

b. In extended use and in *fig.* contexts: an introductory or preliminary act, event, etc.

To begin, I pushed aside the wings as rehearsal footage played on the screen behind me. The video captured me talking to Emily about where I wanted the audience to sit, where I wanted to position myself, how I wanted to be seen while performing.[6] My recorded voice audibly articulated my agency as a mover and a maker. In juxtaposition to that declaration, I established the conditions of my own small spectacle. Setting up the stage framed *Pivot* as something to be seen and as a visible work-in-progress. Continuous project, altered daily. My initial actions informed the viewers that what they witness tonight will be different each time; my initial actions forecast eternal riffs on the cumulative residue of all past iterations of the piece. *Pivot* itself is multitudinous—I performed multiples of history, both formal and personal. Here, I also introduce the first instance of physical masking. As Manning mentions in relation to Wigman's use of masks, "The onstage apparition eclipses the dancer's offstage persona. As a critic comments, 'The artist entered wearing a grotesque mask, disguising herself in order to appear

undisguised." (Manning 67) I began as myself, moving the curtains away and greeting the

audience with a welcoming demeanor. Once I became ensconced in the world of my

choreography, however, I obscured pedestrian details with a calculated veil of performativity. I

hid myself within the material of the first section. Lit by high side light and isolated at the lip of

the stage, I stood, distanced by performed authority.

Blur

2. *fig.* To stain, sully, blot, or blemish the purity, beauty, or truth of (anything); to disfigure, befoul,
defile, asperse.
4. To make indistinct and dim, as writing is by being blurred. Also *fig.*

Blur staged a conflict of control. The section functioned as a condensed forecast for the

rest of the piece, signaling the possibility of "seeing difficulties" (Lambert-Beatty 10). Elision

proved a crucial concept in the 7-gesture phrase: the bleeding together of one movement and the

next, the gradual erosion of clarity, the visual game of "Telephone" staged in the incomplete

relay of each gesture. Though I assumed *Trio A* would provide the majority of reference material

for *Pivot*, an earlier work in fact offered a prescient perspective. *The Bells* (1961) manifested

Rainer's preoccupation with sightedness, with seeing the dance unfold. The parallels are patent.

Lambert-Beatty explains, "In *The Bells*, Rainer stuck with the convention of the seated audience

and moving performer, but her rotating repetition of the movement sequence choreographs the

viewer's perception as thoroughly as it does the dancer's action." (Lambert-Beatty 58) The

impossibility of "saying" a phrase of movement as fast as possible experimented with the

legibility of a phrase of movement in repetition; the final restatement of the 7 gestures reiterated

control and legibility. Lambert-Beatty's phrase captures the sensation left by Blur: "a moving

memory of the motion now ceased." (Lambert-Beatty 52)

Blur introduces the concerns animating *Pivot*: elision, legibility, erasure, agency,

mastery. This section serves as the thesis statement to the work. One phrase, comprised of seven

gestures, supports a simple yet impossible score. The gesture phrase, repeated and obscured, at once itself and something other, introduces a fraught referentiality present in the entire piece. Definitions of authenticity and repeatability are offered and complicated in Blur. The viewer sees the "original" phrase morph, then reappear in exaggerated detail. Some gestures do not reoccur. Did they exist at all if the viewer can't track them? Blur stages another central question through the loss and reclamation of the gesture phrase: at what point does the movement direct the performer? The task was to articulate the gesture phrase as fast and as legibly as possible. In executing this directive, I lose control and must thus reclaim mastery by reasserting the original gestures at the end of the frenzied dissolution. Blur also functions as the second mask.[7] Manning describes the dialectic Wigman establishes in her masking, drawing attention to the stakes of concealment: "Rather the spectator senses a palpable tension between the charismatic presence of the performer and the performer's attempt to mask herself, to transcend herself, to release and realize the spatial and dynamic form of the dance." (Manning 43) After setting up the stage, I put on my performing self, my masterful self. Inhabiting a traditional mode of theatrical confidence, I asserted a knowledge of what I will do, and how I will do it. Authority resided within my execution of each gesture. Fallibility was obscured by continuity, confidence, clarity. But I could not sustain such conditions and fulfill the task. My mask slipped, revealing complex repercussions of performed authority—but in a deliberate reassertion of the original gestures, I demonstrated my capacity for control once again. The mask of mastery sustained but a fracture.

      Reconstruct

 1. *trans.* To construct or put together again, esp. following damage or destruction, or by way of renovation.
a. To form a mental or visual impression of (a past event, phenomenon, etc.) based on assembled evidence.

This section surfaces twice: once as a task geared towards formal precision, and again as an improvisational riff. Reconstruct allows agency to appear, and prioritizes a toggling between modes or states of being. The material, created by Emily during one of our first rehearsals, contended with virtuosity, the "…suprapersonal energies of the dance" (Manning 20) We set out to make an archive of material that explored types of virtuosity. The phrase became a placeholder or signifier for formal precision and mastery as the piece progressed. Though I took on multiple types of mastery throughout, Reconstruct asserted a preoccupation with technical prowess. We whittled down the material until most of it was obscured by a score I referred to as Do It Perfectly. In this score, I was responsible for executing each movement in the phrase at maximum accuracy. If I felt I had not performed the movement "perfectly," I started over. This created a devilish cycle of attempt and return, an endless and futile reckoning with my own definition of "perfectly" and with the viewer's knowledge. No one would know if I abandoned the score. Only I held the editorial power.

Like Blur, Reconstruct looped into oblivion. Lambert-Beatty refers to this phenomenon, stating, "movement reoccurs, even stutters." (Lambert-Beatty 56)[8] The score we developed to introduce the phrase effectively erased and restated incomplete versions of the phrase, challenging once again the conditions of repeatability. Qualitative shifts forecasted by the precision in Blur compel the audience and me to evaluate: what is precise? What is perfect? What is loose, imprecise, lax? By refusing to show the audience the entire phrase, I put on another task mask of perfectionism. The third mask appeared. The material never resolved and never reached completion, which troubled audience expectations of visibility and forced yet another instance of "seeing difficulties." (Lambert-Beatty 10)

Express

II. To portray, represent.

a. To manifest or reveal by external tokens. Of actions, appearances, etc.: To betoken. Now almost exclusively with reference to feelings or personal qualities, the wider use being *arch.* or *poet.*
a. To represent in language; to put into words, set forth (a meaning, thought, state of things); to give utterance to (an intention, a feeling).

This section, a counter-argument to Blur, disrupts the established dynamic of order and control. Express substantiates a fracturing signaled by the dissolution of Blur. However, Express exists in tandem with Reconstruct. The two phrases twined and separated, depending upon sound cues for moments of interaction between the sections. The material came from footage of Wigman and Maria which I spliced and assembled. Thus, Express inhabited me—I was possessed by the female ghosts of the Expressionist past, Wigman and Maria. Witches, whores, and madonnas welled up in my body. A chaos of theatrical femininity threatened to overwhelm me. And, in the frenetic impersonation of many women, I became more of a force than a character.[9] Enacting what Manning calls in Wigman's solo work "the paradox of…simultaneous presence and absence onstage," I erased myself while rewriting others onto myself (Manning 43).

The music, signaling the opposite ecstasy of order and task completion, compelled me to return repeatedly to the starting line for Reconstruct. After a series of brief cross-fades from Reconstruct into Express and back to Reconstruct, the ecstasy of chaos overthrew any remnants of the "Do It Perfectly" task. Manning's observation regarding Wigman's solo series Ecstatic Dances informs the metamorphic processes within Express. She remarks, "The revised version of Ecstatic Dances no longer suggested a series of impersonations but rather a continuing transformation of ecstatic states" (Manning 67). As I moved further into the Express material, I capitulated to an intense, emotional physicality. The music cut out to underscore the drama.

The rest of the section occurred in unsettling silence, creating an intimate vacuum in the space. Silence drew attention to my small body making percussive, effortful noises in the big

space. Express was executed facing away from the audience; thought my breath and footfalls

registered infinitesimal details of myself, I did not reveal my expression. As I faded in and out of

the Express material, I was revealed, perhaps unknowingly—I exerted myself in naked

convulsions of emotion. By facing the back of the stage, I donned a fourth mask, of sorts,

refusing once again to be seen completely.

Improvisation

2. The action or fact of doing anything spontaneously, without preparation, or on the spur of the moment; the action of responding to circumstances or making do with what is available; an instance of this. Also: the result of this; something produced or created in this manner.

Within this section lies the crux of the piece, the rebuttal, the agentic apex. Improvisation

invites agency by default. After the "tantrum," the section taken primarily from Wigman's

Hexentanz, I turned my gaze outward in a direct address to the audience. Here, I put on the fifth

mask and performed a crucial reversal. Manning parses the dynamic in Wigman's *Hexentanz* as

a subversive switch. She explains, "Wearing a mask, the female dancer objectifies herself rather

than allowing herself to be objectified by the (male) spectator. Wearing a mask, she turns the

gaze back on the spectator" (Manning 127). Here, I took control not of myself, but of the

viewers. I broadcasted an awareness of the numerous constraints and demands placed upon me—

by myself, by Emily, by history, by the spectators—thereby demonstrating my ability to frame

myself. Like Medusa, I reverted the gaze and froze the audience mid-conclusion before I

embarked on my improvisational commentary.

The initial directive for this instance of improvisation was a splicing of the Reconstruct

material with additional material I created, a phrase inspired by Rainer in its non-repeatability

called "Pseudo Trio A." I was to remain along the Reconstruct trajectory: a horizontal line. The

score proved rigorous. The piece still lacked a redemptive instance of pleasure or commentary

for me. Emily and I directed our questions about discovering agency here for weeks on end, to

little avail. As I played with assorted approaches to the material, we scratched our heads. Why

was my pleasure, my dominion, not registering? During our last rehearsal, Emily suggested I

break the horizontal line. Could something as subtle as a formal shift register as a pattern

breaking? Could spatial reorientation signal a paradigm shift in the piece? Suddenly, freedom.

Enjoyment permeated my investigations and animated my decision-making without the

horizontal line. The break proved a crucial point: the tasks imposed upon my solo investigations,

when relinquished, allowed access to authentic agency. The improvisational section blossomed

into a charged retelling of the previous events of the piece. With free reign of the entire space, I

articulated embodied commentary on the constraints imposed upon me.

      The improvisation served as an opportunity for remembering, putting myself together,

reconciling the two worlds and the two parts of myself. Through the freedom of spontaneous

movement inflected with the previous choreography, I took a stab at "answering" the thesis

statement, or reasserting a revised version of the thesis as established by Blur.

      Tableaux

      b. *Theatre*. A representation of the action at some stage in a play (esp. a critical one), created by
the actors suddenly holding their positions. Also as a stage direction; hence (in extended use) as *int.*,
drawing attention to a dramatic scene or situation.

      The final poses achieve synthesis through distillation, isolation, and implication. The four

Tableaux close the work with a retrospective condensation, reversing the tactics of Blur; rather

than foreshadowing the contents of the piece, Tableaux offers a re-seeing of past events.[10] The

Tableaux worked as a summary, an epilogue. The four poses, taken from Express, created a

double-exposure diorama. Movements once hidden from full view and executed with private

energy were turned towards the audience with the full force of their emotional resonance. The

Tableaux spilled onto the apron, encroaching on the viewers. Such an advancement on the

viewers destabilized conventions, subverting expectations of what I should and should not do,

where I should and should not go. It was a transgressive, postmodern use of space. The question

of voyeurism resurfaced. I asked to be seen in these poses; earlier, I caused the spectator to

wonder, should I be seen? In the Tableaux, I stage a complicated power dynamic: I cast myself

as something to be seen and charged the audience with seeing me in these poses. An agentic pin-

up girl aware of her own gaze-ability, I asked the viewer to evaluate their viewing experience of

me. I trouble the legibility of my presence with each pose. Is this what you wanted? Is this how

you imagined me? I executed the final strategic overthrow, emulating Wigman's role reversal in

Hexentanz. As Manning describes,

> "The spectator becomes not only the viewer, but also the viewed, not only the subject of vision but also the object of vision. It is as if the spectator and performer switch positions at the last moment…The reversal of the gaze threatens the spectator, undermines the spectator's control over the interpretation of the dance." (129)

 Though I concede to my objectification, I confer the force of that status upon the

audience. Tableaux presents a final test of visibility. I make myself hyper-present,

photographically revealed, almost too easy to see. The Tableaux stand emphatically against

disappearance, until I myself disappear of my own volition.

Conclusion

Pivot challenges the limits of continence, control, correctness. The choreography stages

negotiations with temporality and repeatability while contending with the dimensions of my

female dancing body in history, theory, and practice. Each facet of the piece, from the candid

footage of rehearsal conversation to the final poses, offered an opportunity to reconfigure

assumptions. With each performance, I riffed on the cumulative residue of all past iterations of

the piece. *Pivot* itself proved multitudinous—I performed multiples of history, both formal and

personal. I danced many archives, numbering the canonical references and subjective

experiences in my body. Contained within me on the stage of my making lived not only the

spectral residue of Wigman, Lang, and Rainer, but also the traces of *Pivot* in its many iterations.

As I made and did the piece, I created a personal archive of subjective experiences alongside a

public archive of historical events and formal traits.

The re-inscription, the writing you are reading, strives to repeat the concerns housed

within the dance. Another reckoning with legibility and replication; a further complication and

an attempt to capture the decisions made and the movements executed within the choreographic

process, perhaps in vain. This writing stands against the inevitable erasure of rehearsal and

performance. This writing is itself another performance, an addition to the multitude. This

writing interprets and translates, solidifies and recollects, against the ephemerality of the

choreography.

Appendix I: thoughts from the body

2/21 Rehearsal Observations: Homage to Derrida (Derriderivative)

Seeing myself, alone in the studio, reflected in the mirror; seeing myself responsible only for myself and directed by myself. Myself, by myself. My gaze is mine and yet is freighted with the attention of others, my remote choreographer, my advisor and mentor downstairs in her office, my colleagues and friends and professors who know about my mission to produce a solo work. I look with my own eyes and the eyes, it seems, of the world. I stare into the mirror. I try to avoid making eye contact. My gaze is at once selfless and selfish, in that I objectify my potential inaction. Who here will know if I fail? Who here will know if I accomplish what I set out to do? Who here will hold me accountable, will make me do the hard things I do not attempt usually? Who will oversee or supervise, surveil or track my progress for this hour? And now I turn to the agenda.

Matter-of-fact. I made a note of this last rehearsal, to track the quality and complete the floor pattern. I have done the latter. But the greater portion of the Wigman-Maria material leaves me bored for some reason, constricted, dry. I need to move around or between, take an oblique rather than direct pathway into what we're assuming is the pertinent stuff. The result: a reinvigoration of older phrases in conversation with Wigman-Maria. I reviewed the "Fake 60 Shapes" gestures (as I call them—there are only 7), making them faster and faster and smaller and smaller. What happens to them at greater speeds, at lower levels of effort or presentation? How long does it take to make these gestures illegible, to make them not read "as such?" The phrase connected with them—the one I name "Pseudo-Trio A"—came after and received

necessary revisions/lengthening. It feels a little fuller, now. I also plugged the Base Big Phrase from Emily into the Wigman-Maria Abstract material, to a nice effect. The interstices between productive rehearsals are smaller; the disparate experiments are closing in on each other in their shared relevance.

A tangential thought: I am amused, writing this, to call things "Fake" and "Pseudo." The jocular notion of "rip-off" or "knock-off," funny and derogatory and problematic, insinuates the mine/not-mine-ness of this material. It is composition, a composite, a massive translation and transposition. It is Emily's phrase, my phrases directed by Emily, my phrases created alone, Wigman's and Maria's movements stolen and imitated and mashed together and abstracted. I begin troubling the boundaries. I want to start fusing more irrevocably each isolated part of the process; I envision repeating, retrograding, and braiding the phrases to form a whole, a lens through which my lone female body dances.

I think also about the strangeness of being seen. Being seen by myself; being seen by myself by my advisor or choreographer as I work alone, in progress, processing and processing through the places between inquiry and result. I consider the ethics of working alone. Who will know when or if I am expending my best effort? Who will police my conduct, tell me I am done and release me from the realm of artistic responsibility? For what am I responsible? Can I respond to myself? And how do I respond to the direction given by me?

3/2 Showing Recap/ Rehearsal Observations

Watched by mentor and director I am distal to both as I operate the small machinery of my movement sequences. Emily and I know the "rules," but even she cannot predict or describe the decisions I enact in front of my audience. The phrases have official names, names we have agreed upon as common terminology: Blur, Reconstruct, and Express. The titles explain the

purpose of each section or tantalize with the promise of an effect that may or may not manifest.

Here I am, inhabiting and quoting, improvising; synthesizing thought, conversation, and action

into a working draft. I present the product of an ongoing process, mostly unseen or un-seeable

by the viewer. My breath is loud; I perform the process viscerally in the silence of the big studio.

How much effort and ease I use can be visually measured. I wonder what the audience is

wondering about this new thing. Right now, I am the expert—and even the expert is surprising

herself as she spontaneously crafts her material. With each "clear" of the space, walking off and

on to resume one phrase and then another, there is a sterile costume change that allows me to

inhabit characters, modes of working, movement styles and vocabularies.

Am I contents or container? Something held or holding, complacently able or

classifiable; content with the proceedings, incontinent in my inability to hold an excess of

physical information in one body. A continent has borders from which you can discern its

nominal extent, over which its population cannot spill. Self-contained. Self-confident. Performing

continence as a sort of confidence: an assurance in the boundaries of myself, the contours, the

limits. Is agency deeper within, or further without? I start believing in improvisatory decisions as

sources of agency, leading me towards revisions made of my own volition. But I am perhaps

working only in the enclosure of the score. I find mastery in accomplishing the task and in the

refusal of the task—the doing and the un-doing alike are charged with different types of power.

The pleasure of correctness is, to a certain extent, superseded by the pleasure of incorrectness,

deviance, idiosyncrasy. To do the task "wrong" is to interpret the directives in an idiosyncratic

manner rather than accede to what was intended. To do the task "wrong" is to rhyme it slant, to

color outside the lines—to innovate. Or just to err. I take a sidelong approach to the Trio A/Line

Phrase merger. I begin altering both parts with fluid abandon, changing the effort and attack,

examining the initiation points, repeating, reversing, adding and subtracting. It is slightly

fulfilling. I experience a distant influence over the fusing, an influence undercut by the

randomness of my improvisations. To master is to remember all the details or to decide on new

details; to command is to deploy all the versions of the material or to insert foreign and

instantaneous digressions.

       4/28 stage thoughts

       It is opening night. I wear red, a lascivious color I usually avoid for its over-saturated

sanguinity. There's something compelling, iconic, about a dress, a red dress. The silky fabric

pools against my legs as I walk my territory. Obviously female am I, but perhaps not feminine.

Sweat slides from the stubble at the nape of my neck. Archetype, symbol; individual. Named and

somehow anonymous. No one yet knows what I will become, what I am becoming. The world I

am creating is a place I alone inhabit. The stage. My stage. Though I consulted Emily for every

detail of production—the lights, the video, the sound levels, the timing—she is not here and

cannot control my decisions in this moment, and the next…

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[1] Manning, Susan. *Ecstasy and the Demon : Feminism and Nationalism in the Dances of Mary Wigman.* Berkeley: U of California, 1993. Print.
Lambert-Beatty, Carrie. *Being Watched : Yvonne Rainer and the 1960s /.* Cambridge: MIT, 2008. Print.
[2] I, like Wigman, manifested "desires for self-authorship" through my solo work. (Manning, xv) Manning describes an influx of feminine infiltration of the dance canon at the turn of the century, positioning the likes of Duncan, Graham, and Wigman at the forefront of a technically pre-feminist initiative. Her explanation offers the term feminist in a general sense, as in, "I call her dances feminist because they subverted the eroticization of the female performer…" (xv)
This "self-authorship" functions somewhat like Helene Cixous' "ecritur feminine," a radical re-inscription of female perspectives in the canon of choreographers, a "writing-in" of women.
[3] Manning's framework for understanding Wigman's work proved fruitful for my own investigations. As she explains, "I construct Wigman's dances as structures for the interaction of performer and spectator. In my constructions, context becomes a constitutive element of text, as I

imagine the shifting expectations of Wigman's audiences…from this I imagine the varying ways her choreography positioned the spectator over time." (Manning 11)

The community I supposedly embody is comprised of female figures, albeit spectral ones. If Wigman "challenged the (heterosexist) duality of gender and staged a utopian vision of female community" after her 1918 breakdown, I, too, propose a revisionist society within my single body. However, I do not allow for utopianism. My contained female canon opens questions of problematic voyeurism, allowing for the presence of spectators complicit in placing gendered or historical constraints upon me in the performed present.

[4] How could I resist including the entirety of "Manifesto" (1965)? The paradoxes still resound.
"No to spectacle.
No to virtuosity.
No to transformations and magic and make-believe.
No to the glamour and transcendency of the star image.
No to the heroic.
No to the anti-heroic.
No to trash imagery.
No to involvement of performer or spectator.
No to style.
No to camp.
No to seduction of spectator by the wiles of the performer.
No to eccentricity.
No to moving or being moved."

[5] *Pivot* contends with similar issues to Lambert-Beatty's digestion of Rainer's work. My solo makes manifest Lambert-Beatty's textual exhortation: "What is needed is an account that recognizes the tension in this work between the spontaneous and ephemeral and the mediated and fixed." (51)

[6] Trisha Brown performing *Homemade*, as read by Lambert-Beatty: "A dance film is captured, remembered version of performance. Film does our remembering of dance for us…Juxtaposed with the live dance, splitting the viewer's attention between mediated and unmediated…" (53) The film of me lives outside and inside the dance, forming the distant contextual shell and the delicate interior contents unseen, on the whole, by the viewer. This is the ultimate synthesis of performer, person, and image.

[7] I adhere to Manning's explanation, a figurative parsing of movement as obfuscation: "[Wigman's] dancing became a metaphoric mask, for she did not dramatize her autobiography onstage but rather staged her transformation into an other." (Manning, 43)

[8] Regarding the erasure of Reconstruct, I am reminded of Lambert-Beatty's observation about Trisha Brown's gestural tactics in *Homemade*: "because the motions were performed on such a small scale, straining to see movement was linked to the desire to recognize it—to tie it to one's own experience and memory." (53) The movements I truncate never arrive at fruition and are therefore minimized, harder to glimpse. The viewer longs for recognition, completion, resolution.

[9] I think of my transformation somewhat like Wigman's "Gestalt im Raum," described by Manning as a non-gendered, non-signifying thing interacting with the space—literally, "force in space."

[10] Lambert-Beatty offers an important observation on past-ness in [Brown's] work: "Daily Wake helps us see all the photo-based and photo-like stilling in Judson dance as a strategy for dancing yesterday." (51) Rainer's curiosity with temporal erasure caused an overexposure to objectification in the movement itself, but also the body executing the repeated movements. Again and again, the body becomes visible, revealed in its functioning and its physicality— perhaps stripped of its identity, perhaps over-burdened by signifiers of gender. This state of visibility courts the viewer. Lambert-Beatty states that "being seen, or entering into representation, means being an object for the gaze…," encouraging "an emphasis on the present tense condition of performance" (50)

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