

# **Shared Habitats: the MoverWitness Paradigm**

**by**

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## **Abstract:**

### **Shared Habitats: The MoverWitness Paradigm      Eila Goldhahn**

This practice-led research thesis analyses and visualises central components of *Authentic Movement*, with particular reference to the work of Dr Janet Adler. By contextualising and comparing this improvisation method with modern, post-modern and contemporary movement practices the author describes the emergence of Authentic Movement and distinguishes it from other practices. A new and original viewpoint is adopted and the practice's aesthetic, visual and empathetic characteristics are explored in relationship to and through visual art. The author, a learned Authentic Movement practitioner, critiques, deconstructs and reframes the practice from a visual arts- and performance-based, phenomenological perspective renaming it 'the MoverWitness exchange'. Embedded aspects and skills of the MoverWitness exchange, usually only accessible to firsthand practitioners of the method, are made explicit through research processes of analysis, application and visualisation. Hereby the practice's unique capacity to contain and express binary embodied experiences and concepts is exposed. Resulting insights are crystallised in a distinctive understanding of the MoverWitness exchange that emphasises its suitability as a new learning and/or research methodology for inter- and cross-disciplinary application.

#### **Search terms:**

Arts based research, arts psychotherapy, arts and science, authenticity, authentic movement, binaries, blindness, body, collective body, dance, dance and movement psychotherapy, embodiment, empathy, gastrula, improvisation, interdisciplinary research, mover, MoverWitness exchange, object relation theory, observation, paradigm, performance, phenomenology, sculpture, unconscious choreography, visual art, witness.

Janet Adler, James Benning, Trisha Brown, Edgar Degas, Alexander Jawlensky, Tino Sehgal.



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- Authentic Movement Seminar*, Jerwood Studios, London, 2004
- Presentation of research proposal*, Gesellschaft für Tanzforschung, Arbeitskreis Tanzforschung, Zentrum für Interdisziplinäre Kunst KOINZI,

Hamburg, 2004

- *Holzsteineisen*, Catalogue, 4. Keitumer Skulpturentage, Sylt, 2004
- *Authentic Movement for Dance Movement Therapy Practitioners*, seminar and workshop, Danshogscholen, Stockholm, September 2004
- *Authentic Movement Training Course for Professionals*, ongoing since 2004, quarterly monthly residential weekends, including theory and practice of the MoverWitness exchange.
- *Personal Transitions: Artist-Arts Therapist*, paper of excerpts and video samples from thesis, ADMT Conference, University of Bristol, October 2004
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- *Southbank Show*, Group Exhibition, Bristol, June 2005
- *Film as Art*, Watershed, Bristol, showings of several video works
- *Spinning Towns*, workshops and performances in Buckfastleigh in connection with and sponsored by *The National Lottery* and *Buckfastleigh Wool & Leather Festival*, July, 2005
- *E\_motion in Motion*, conference convened, Kongress der Gesellschaft für Tanzforschung in Zusammenarbeit mit dem Studiengang Tanzkultur, 13-16. University Bern, Switzerland, October 2005
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## Introduction

This thesis is a personal exploration of *Authentic Movement*, which is an improvisational method that I, as a dance psychotherapist, pedagogue and artist, have been involved with for the past twenty years. A review of the literature indicates that the contemporary discourse up to the writing of my thesis (end of 2006) has tended to focus on the remedial and transformational qualities of the method: its use within dance and movement psychotherapeutic contexts, training groups and, to a lesser extent, its role within pedagogical creative dance and choreography. To my knowledge the debate has not been about the method's relationship to arts practice and research, yet it is arts practices that all arts psychotherapies and Authentic Movement originate from. Whilst Authentic Movement is apparently most closely related to the art form of dance, on closer examination I reveal its inherently visual aspects, clearly manifested in the act of 'witnessing'. Visualisation is a central, practical aspect of Authentic Movement implemented in the expression of movement and witnessing experiences. Furthermore, in personal reflective writing and speaking about the Authentic Movement process it is common for movers and witnesses to express pertinent visual and aesthetic experiences. The visualisation of moving and witnessing experiences contributes to a new field of research exploring the shared edge between two apparently different art forms: dance and visual art. Echoing the ideas of Shaun McNiff (1998) I believe that making visual art is appropriate for the investigation of another arts practice. Whilst the Dance and Movement Psychotherapies have tended to sideline the creative arts as research method I challenge this tradition by taking a forward step and embracing visual art as a valid and valuable research method. In fact, this is one that already lies embedded in Authentic Movement. I use my arts practice to investigate the practice and to explore the method's methodological potential. By introducing this interdisciplinary dialogue I examine Authentic Movement's transferability to other disciplines and ask whether the practice

under examination can itself be applied as a research method per se.

In order to implement my research I initially questioned and challenged Authentic Movement's exclusive, self-referential, psychotherapeutic and mystical facets. In order to create a suitable working term for my research I renamed the practice: the *MoverWitness exchange*. I subsequently apply and test this term, identifying recurrent questions within the fields of visual art and the method under investigation. What is common to both the practices of visual art and Authentic Movement? What shared 'habitats' do they inhabit? Do the aesthetic qualities of visual perception and physical engagement, which are common to both, create similarly complex relationships between participants? What can be learnt about Authentic Movement from and through a visual arts practice?

The thesis develops as a whole and is divided into three parts for ease of understanding. I explain the concept and practice of the *MoverWitness exchange* and then apply, deconstruct, analyse and visualise the aesthetic aspects of the method theoretically and through my visual arts practice.

*Part 1* is a cultural and historical contextualisation of Authentic Movement. I highlight and question the ways in which its underlying concepts arose and were inspired by twentieth century art and philosophy. In order to provide greater understanding and distinction of the method I compare Adler's primer of *The Discipline of Authentic Movement* (2002) with other cultural practices of movement. My critical review of the term 'authentic' and its ontological implications prompts me to explore and explain my own focus on the relational, performative qualities of the method. Methodologically *Part 1* is not only a descriptive and historical account but offers an analytical and critical perspective on the subject matter. In drawing my comparisons between Authentic Movement and other movement practices, I draw on a rich

resource of differing viewpoints, accumulated from prior interactions, observations and conversations with various practitioners. Whilst in my writing I here temporarily stand 'beside' my own bodily experience and use a hermeneutic approach in my analysis, my core knowledge of Authentic Movement is always informed by my own embodied practice and remains heuristic at source.

*Part 2* is an illustrated discourse and analysis of the visual and aesthetic aspects of the MoverWitness exchange. I draw on a diverse array of art from different periods and cultures to illustrate and analyse the occularcentric and mimetic activities of witnessing and languaging. Heuristic knowledge, as expressed in witnessing, is complemented by hermeneutical knowing, derived from consulting with art history to supplement and enhance my understanding as a witness. By applying my own witnessing to artworks, I explore dialogic and analogic relationships between work, model, performer, artist and myself as the witness of the artworks. Contemporary theory, psychotherapeutic and phenomenological viewpoints inform my understanding and my application of the method that I test here. In my discursive analysis I focus on visual aspects of the MoverWitness exchange. Occularcentric notions of vision and blindness emerge as the central core of my enquiry.

*Part 3* documents my work as visual artist and pedagogue. Here the basis and underlying method of my research emerges visibly through multiple illustrations of my own research practices through stills and video. The visual record of my pedagogical, artistic and practical exploration of the conceptual and methodological assumptions of the MoverWitness exchange is an experimentation with, visualisation and underpinning of my theory and philosophy. In my visual arts practice movement experiences are described from the perspective of 'one who moves' as well as 'one who witnesses' art works, so are once again defined as hermeneutical in nature. My practices,

which include my writing, should not be viewed as self-referential or self-reflective. Whilst I openly use and state my own experiences, views and beliefs the explicit purpose of my research is not to find out about myself and my own (psychological or artistic) processes, but rather to research and uncover the practices I investigate. Indeed my experiments, sketches and works of art lead my investigation into testing and demonstrating the transferable, interdisciplinary and paradigmatic qualities of the MoverWitness exchange. Hence as well as being explorative, some of my embodied practices provide conclusions to my thesis and provide evidence that support my suggestion that conceptual, methodological and practical aspects of the MoverWitness exchange can be applied to different disciplines.

The various, overlapping methodologies involved in conducting my research and presenting my thesis are entirely derived through my own body, its intelligence and systemic relationship to its environment, resources and cohabitants. My thesis in effect is the embodiment of those traces that I have selected from the multiple habitats in which I have been, perceived, imagined, thought, analysed and moved. By choosing this approach I have acted in accordance with the ethics and concepts that I have found to underlie the subject matter of my research, the MoverWitness exchange.

## **Part 1. Authentic Movement: A Visual Performance of Relationship**

### **1.1 Pre Note on Authenticity**

Participation in and development of Authentic Movement practice has captured my interest and study for the past 20 years, however I consider the label 'authentic' as problematic. Whilst the term has particular historical reasons it appears misleading. A claim to 'authenticity' does not disclose the essentially democratic and participatory core of the practice but implies a hierarchy between those who can move 'authentically' and those who cannot. Hence I only use this name when referring to the practice's historical and cultural development in Part 1. I later replace this ambiguous term with a new one: the MoverWitness exchange, adopted thereafter as a working term to be tested throughout the remainder of my research.

### **1.2 Authentic Movement within a Historical and Cultural Landscape**

Authentic Movement is an improvisation practice that made an impact on and continues to ripple through the fields of dance and Dance and Movement Psychotherapy. Since the late 1970s Authentic Movement has been practised in the UK, USA, Germany, Italy, Finland and Sweden; around the millennium also in Eastern Europe, Asia and Australia. Authentic Movement, like other approaches to contemporary movement improvisation, networks on the circuits of international and intercultural exchanges of dancers, movement practitioners and teachers, within and outside academia and is interpreted in many different ways according to individual, culture and context. *Authentic Movement, Volumes 1* (Pallaro, 1999)<sup>1</sup> and *A Moving Journal*<sup>2</sup> represent the majority of current published material on the subject, mostly written by practitioners. They communicate a breadth of interpretations of this practice

<sup>1</sup> At the time of writing *Authentic Movement, Volume 2* (Pallaro, Dec. 2006) had not been published and hence did not inform my discussion.

<sup>2</sup> Published since 1994.

and provide links with original and emerging proponents.

Authentic Movement's remit, put simply, is a non-directive movement improvisation performed with eyes closed and observed by a still witness. Its particular attraction can be seen in movers' and witnesses' encounters with an acute intensity of experience and a freedom of form rarely encountered in other forms of dance improvisation.

Looking back at the development of what is known as authentic movement, or Authentic Movement (used to refer back to the earlier proponents), Mary Starks Whitehouse (in Pallaro, 1999), American dance teacher and Jungian analysand, conceived of a technique in the 1950s that she described as *movement in depth*. This practice was a fusion of non-directive movement improvisation combined with a deliberate immersion into a semiconscious state of mind. Starks Whitehouse fused Carl Gustav Jung's (1997) concept of *active imagination* with dance, an application that Jung himself had suggested but not developed in practice.<sup>3</sup> Starks Whitehouse, having been a student of Mary Wigman and Martha Graham, was influenced by Wigman's sourcing material for dance explicitly from 'within herself'. This search in an 'inner world' for an 'inner truth' was shared by Wigman's contemporary, Jung. Active imagination, according to Jung, is the semiconscious state in which the unconscious is observed but not interfered with. Guided by the analyst, the analysand relaxes conscious control of his/her body and mind, allowing images, sensations and thoughts to arise in a dreamlike yet awake state. Jung emphasised the analysands' active capacity to remain conscious whilst daydreaming.<sup>4</sup>

Hypnosis, developed by Jung's contemporary and predecessor Sigmund Freud,

<sup>3</sup> Jung had developed active imagination through writing, speaking, drawing and sand play and mentions some marginal explorations in movement and dance.

<sup>4</sup> "Day dreaming is also a non-ego-controlled experience, in which the mind lets go of the separateness normally experienced between the self and other" (Payne, 2003, pp. 32-36).

conversely renders analysands physically supine (on the couch), passive and seemingly 'unconscious'. Freud's subsequent concept of *free association* formed the basis for Jung's active imagination (Jung, 1929-31, p.47). The use of active imagination is a simultaneous activity of creative expression and active pursuit of a dreamlike state of consciousness (Chodorow, 1997, pp. 1-20). This process was used by Jung to encourage the creation of art works within the framework of psychotherapy. The emphasis was placed on clients' own insights rather than the analyst's 'superior' knowledge; creative work was considered as a source of healing and of information both *for* and *about* the client's 'inner life'.

Psychoanalytic techniques, such as hypnosis, free association, active imagination and dream recall, were also adopted in the Surrealist art movement by artists such as Salvador Dali, Joan Miro and Jean Arp.<sup>5</sup>

During its search for authentic art at the beginning of the Twentieth Century, the Modern movement discovered not only "primitive art" and children's drawings, but also "psychotic art". Simultaneous to this a number of psychiatrists began collecting their patients' pictorial works, although this was principally in the hope that these could be used to assist diagnosis.

(Prinzhorn Museum, 2004)

During a visit to the Prinzhorn Collection<sup>6</sup> in 2004, I viewed a number of art works created by psychiatric patients during the 1930s in Germany. Not surprisingly many of these works bear resemblance to works by past and contemporary artists. For example, a gauze jacket, neatly and delicately covered in embroidered handwriting, made by a female patient in the 1930s is reminiscent of Ann Hamilton's work *bounden* (1997), in which poetry is finely embroidered on silk screens. Works such as these serve as a reminder of how profoundly visual and aesthetic an encounter with the unconscious can be, whether in the role of a working artist deliberately seeking immersion or in the 'role' of psychiatric patient, who is seeking recovery from mental illness

<sup>5</sup> Picasso and Klee both visited the Prinzhorn Collection.

<sup>6</sup>A visit organised by the 'Kunstkreis Conference for Arts Psychotherapies' hosted by the University of Heidelberg.

through creative art work.

Hans Prinzhorn, psychiatrist and art historian, established a large collection of his patients' work. He refused to interpret these works in terms of psychiatry alone and instead guided the public eye towards their intrinsic aesthetic and cultural value (Prinzhorn, 1922). By contextualising patients' works within a wider cultural and sociological framework he bridged the separate fields of psychiatry and art history. This linkage fostered both a public appreciation of patients' work as well as a better understanding of modern art forms, such as Surrealism.

The evolving body of research surrounding Dance and Movement Psychotherapy and the continuing struggle for its public recognition by the HPC (Health Professions Council UK) appear to have neglected such an interdisciplinary approach. Traditional, scientific research methodologies are often employed and believed to best support the therapy's effectiveness as a treatment (Berrol, 2000), yet can simultaneously sideline the therapy's artistic, anthropological and cultural roots and potential. The essentially aesthetic relevance of dance and movement as an art form in psychotherapy now plays a secondary role in many studies that favour an empirical model to explain effectiveness.

Hence Prinzhorn's work is relevant to my own views on Dance and Movement Psychotherapy in general and on Authentic Movement in particular.

Concurrent with this, I have chosen an artistic approach to my research project. Also McNiff's views on this subject are in accordance with my own thinking. Like Prinzhorn and McNiff I too am looking for an interdisciplinarity of psychology, psychotherapy and the arts and embrace an anthropological understanding of psychological 'illness'.

Richard House (2003) goes even further and altogether deconstructs and



transcends profession-centred therapy and suggests a post-professional era for all psychotherapy. Whilst I am still practising supervision and professional development training, I agree with House that this is an important reflection that needs to take place. An example of his proposition to deconstruct the hierarchy of client and psychotherapist can be found, in my view, in the practice of Authentic Movement. This potentially mediates a participatory and essentially democratic framework that endeavours to dissolve the expert/client relationship into one of equals who can take turns for each other.

In Authentic Movement all participants learn to be movers and witnesses, being seen and seeing, eventually disclosing and sharing in equal measure within a collective or peer format. Furthermore Authentic Movement's methodological framework crosses the disciplines of psychotherapy, dance, theatre, ritual, art and anthropology. Hence potential applications are imaginable beyond its originally perceived therapeutic remit to completely new areas of research, enquiry and application (Goldhahn, 2003).

Innovative interdisciplinary and experimental anarchical ideas were being generated and dispersed during the 1930s, when Prinzhorn was working. German Mary Wigman, like other dancers of her time, encouraged the use of the inner impulse and undirected 'free' dance improvisation. Using no technique or structure became widely associated with the raw nature of the unconscious or Freud's ID. But the continued development of free expression in dance and choreography was constrained in Europe by the rise of Nazism. The centre of exploration of 'free' and expressive movement improvisation shifted abroad whilst the German development of creative dance went largely off stage. What might have developed and flourished in performance began to live an undercover existence within the privacy of therapeutic consulting rooms and studios. For Starks Whitehouse the 'performance' of free

improvisation in dance became a matter of consideration within the diadic relationship between two individuals: psychotherapist and client. It seems that psychotherapy and analysis became a safer haven for exploration and encounter with the unconscious in artistic form.

In the USA, members of the Judson Church Collective introduced deliberate everyday movements into dance improvisation, forming the basis for 'post-modern' dance in the 1960s. More freedom was granted within the actual movement vocabulary, however performance was characterised by structures and scores. Thus modern dance, although partially stripped from more overt notions of technique, acquired a different, almost cold, intellectual flavour. This aspect was in my view reminiscent of the culturally influential religious Quaker movement on the East coast of the USA. A puritanical aesthetic appears to have become embodied by the Judson Church dancers. Everyday, work-like movements seemed to acknowledge an externally driven direction and discipline. Far less expressive of an inner search for a free, 'authentic' self expression, US post-modern dance appeared to be all sensation and very little feeling. Their movements seem to be driven by motivations and scripts 'from without' rather than 'from within'.

Taking a brief look at some other movement techniques emerging at the time deepens the plot. In the late 1960s, approaches such as The Skinner Release Technique<sup>7</sup> and Body Mind Centering<sup>8</sup>, made the body itself the subject matter of an in-depth study through the imagination. They appear to have instigated a development of a new type of inwardness, whilst driven from the outside using the rigour of an anatomical view of the body. Here anatomical

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<sup>7</sup> Joan Skinner, former member of the Martha Graham and Merce Cunningham Dance Companies, began experiments in 1963 that evolved into Skinner Releasing Technique (Skinner, 2004).

<sup>8</sup> "Bonnie Bainbridge Cohen is the developer of Body-Mind Centering® and the founder and Educational Director of the School. For over thirty-five years she has been an innovator and leader in developing this embodied and integrated approach to movement, touch and repatterning, experiential anatomy, developmental principles, perceptions and psycho physical processes. She is the author of the book, *Sensing, Feeling and Action*." (Bainbridge-Cohen, 2005).

images are first studied and then applied from a position of stillness of body and mind. Imagining the body 'as it is', from within, developed a new understanding of the functioning of the body's anatomical reality *in connection with* the emotional and imaginal potential of the body in movement and dance. This differently driven search for movement 'from within', took information from a biological, anatomical viewpoint and appeared to be aligned with the philosophy of phenomenology. My sense is that it was also fuelled by the increasingly conscious need of dancers to improve upon their sense of integrity of body and mind. Seeing these techniques within the social, cultural context of their time, a desire to loosen authoritative structures and place more responsibility and value on the individual becomes apparent.

Experimentation with new freedoms in movement vocabulary versus a set of techniques or choreography coincided with a change of perceptions of what dance was or could be. To establish exactly when, where and how this fusion happened may be an interesting study in its own right. What is poignant to me, in the context of this thesis, is the field of tension that is created between an approach from within and an approach from without, and how these two on examination become increasingly difficult to separate. This fusion seems to go hand in hand with a greater trust in dancers' ability to source their own movements for technical ability and performance.

Already in the 1950s and 1960s, movement in depth improvisation taught by Starks Whitehouse became detached from any particular theme, structure or external stimulus (this appears to preface a similar approach by dancers in performance contexts). Starks Whitehouse encouraged students to move from an 'inner impulse', to close their eyes and to move 'from within'.

What then constituted the framework for a movement pedagogy that married Jung's psychotherapeutic approach with the cultural form of dance, and what

remained when a dance teacher no longer taught how to dance or how to move? The atmosphere created by Stark Whitehouse's presence in her studio became a key element in her pedagogical approach. Her therapeutic 'holding of space' stimulated students' self-directed study. By fostering an exploration of their own personal movement material versus the development of a movement technique, Starks Whitehouse supported, if not instigated, practitioners' refusal to follow technical instruction in how to dance or move. Her renowned facilitation of 'non-directive movement'<sup>9</sup> began to draw students from all over the USA.

Whitehouse's most prominent and influential, i.e. published, students are considered to be Janet Adler and Joan Chodorow, though there are others. Both applied this new practice to their own work in Dance Therapy, developing distinct yet similar practices. Chodorow developed her work in line with Jungian thought<sup>10</sup> and now states that she does not use the term Authentic Movement to describe her work, rather she calls it active imagination in movement, placing her practice unmistakably within the original Jungian context.<sup>11</sup>

In the deepest sense, active imagination is the essential, inner-directed symbolic attitude that is at the core of psychological development.

Chodorow (1997, p.17)

Adler in turn developed the practice under discussion from an initially psychotherapeutic model of active imagination in movement to a transpersonal and mystical 'discipline'. Thus she has developed an unmistakably individual understanding and form of application: she invented both her own terminology and rituals called The Discipline of Authentic Movement. The

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<sup>9</sup> Here a proviso needs to be made, Starks Whitehouse apparently did comment on students movements in a pertinent and highly individual way.

<sup>10</sup> Chodorow has published on Jung, Active Imagination and is on the faculty of the CG Jung Institute in San Francisco.

<sup>11</sup> From a recent conversation with me, Bern 10/2005. However Joan Chodorow's writings have been published in Authentic Movement I (Pallaro, 1999).

Discipline is infused with elements of mysticism, thus Adler pursues a highly eclectic path. Her framework for the practice of non-directive movement is a student/teacher relationship instead of a therapeutic, analytical or artistic one, and has as its purpose the development of conscious embodiment itself.<sup>12</sup>

Concurrently many hybrid practices of Authentic Movement are in circulation, in contemporary dance as well as in Dance and Movement Psychotherapy. Similar practices that share some ideas and elements of Authentic Movement are often very casually ascribed the term. De facto, these forms often constitute loose interpretations of how to practice 'free' improvisation. Often, only by merit of their use of the wording 'authentic movement', these practices point towards a common origin. Frequently they lack knowledge of the potential sophistication of concept, intention and/or form. This may be due to the lack of well trained practitioner/teachers in the field and the apparent ease with which the Ground Form can be picked up and used. Hence the term authentic movement (and Authentic Movement as a practice) has become inconsistently and loosely interpreted in its short history. What remains most consistently practised and most commonly 'known' is what Adler terms the Ground Form.

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<sup>12</sup> Whilst thoroughly schooled in and gratefully indebted to Adler's method and approach, my own perception and pedagogy takes yet a different, less mystical view of the method, its purpose and its possible applications.

### 1.3 The Ground Form of Authentic Movement

The Ground Form is a practice between a mover and a witness: one improvising whilst the other observes, respectively. The two meet in a studio space and take turns to watch each other move for an agreed period of time. The mover has closed eyes. Participants trust that each will observe the other with attention and goodwill. The mover allows any impulse to guide them through a 'spontaneous' sequence of movements and stillness. When 'time' is called by the witness, the mover opens his/her eyes. Mover and witness will then speak with each other about their experiences, with the witness offering reflections to the mover about the seen.

However, there are many subtle variations to this apparently simple form. To name just a couple at this point: sometimes a *transition* time is used before verbalising, during which time mover and witness may write or use art materials to reflect on the movement before speaking. Practitioners in the field of Dance and Movement Psychotherapy are familiar with employing different art media after moving and before verbal processing between client and therapist. This is considered to allow still unconscious or forgotten movement experiences to surface into memory and thereby become more accessible to language.<sup>13 14</sup> In one of my courses a student improvised with movements connected to her back and pelvis. In transition time, between moving and speaking, she fashioned a perfectly formed, life size vertebra in clay. She described her experience as leading her from sensation of her lower back spine to visually experiencing the anatomical structure of her spinal column and of one specific vertebra in particular. She then transposed this experience into a vertebra shaped form, which was surprisingly anatomically correct.<sup>15</sup>

<sup>13</sup> One of the premises of Arts Psychotherapies is that psychological material is dealt with on a metaphorical and symbolic level through art media.

<sup>14</sup> Transition time as a place for creative transposition into visual art media is also explored in my own arts practices in Part 3.

<sup>15</sup> This is in contrast with the above mentioned Skinner Release Technique, which works the other way around.

More variation is found in the particular formats in which language is used in the exchange between mover and witness in the practice of the Ground Form. In formalised *languageing* movers speak first about their experience, recollecting significant or memorable moments. Witnesses may then be asked to share their observations. Whilst making reference only to what movers spoke about in an attempt to protect the mover's choice for disclosure, witnesses carefully phrase their observations, owning, by naming, their projections. Layers of ritualised language practice, such as this rule, form, according to Adler's methodology, steps in the development of *Mover- and Witness Consciousness*. This, so Adler states, is closely connected to an articulation of movement experience in language.

Embodied consciousness requires a study of articulation not of body but of word.

Adler (2002, p.16)

The Ground Form thus simplified into its most basic form, i.e. non-directive, blind movement followed by verbal reflection by mover and witness, is now used by many improvisers within Dance Movement Therapy, contemporary dance, performance, choreography and even in populist dance practices such as Gabrielle Roth's 5 Rhythms. Understandably, Adler's very subtle layers, of what in effect is a study of consciousness, are often absent in these.

#### **1.4 Adler's Discipline of Authentic Movement**

Discussions and training with Adler and my peers as well as my own teaching practice have formed my own understanding of Adler's method and elaboration of the Ground Form. My knowledge of the evolution of Adler's method is based on direct experiences of her work from 1991 to 2001, when I participated in her European teaching group. I now very briefly introduce

Adler's terminology as also outlined in Offering from a Conscious Body<sup>16</sup> ; in

<sup>16</sup> For a more detailed description of Adler's method her book should be consulted.

this primer Adler carefully structures her method around three notions of the body: The Individual Body, The Collective Body and The Conscious Body (all Adler, 2002). The practices associated with these terms are of particular relevance to my research and are described in my own words below.

## **Individual Body**

The Individual Body relates to the initial self-developmental focus that students focus on in their quest to develop Mover Consciousness (Adler, 2002). Adler's discipline offers a sophisticated, ritualised version of the briefly sketched Ground Form, above. In this a mover works together with a dedicated teacher/witness in a diadic format for an extended period of time. Mover Consciousness, as understood by Adler, fosters the ability to move blindly with an alert and focussed awareness of one's own movements in space. Such awareness continuously feeds back information about actual movements, body state, kinesphere and spatiality. The thus acquired knowledge of one's own presence is considered to be an important feature, it is grounding the actual, physical experience of a moving person.

This grounding, achieved through an articulate familiarity with one's motility, is considered to provide the basis on which other experiences can be safely encountered, thoughts, feelings, images and intuitions. Concurrent with this growing movement awareness, movers develop their ability to use language to precisely describe and communicate all experiences with their witness. Each layer of experience is carefully separated out in language to be considered singularly as part of an overall experience. Precise languaging draws a map of all phenomena observed and remembered. The continuous reference point in this analysis is the experience of the body itself in movement.

A development of this ritualised diadic form is the introduction of other movers. Now several movers move together with their eyes closed in front of a



teacher/witness. Thus a fluency at an introspective and expressive, individual level is practised and the next stage of perceptivity, an openness to the surroundings, is added: The Moving Witness (Adler, 2002). The Moving Witness describes a stage in which movers consciously follow their own movements and perceptions in space, yet widen their awareness to include other movers in the same space. Movers find that other movers simultaneously constitute part of their own experience and continue to pertain to their otherness. A shift from single focus 'on my own' to dual focus 'on my own together with others' develops. Throughout these studies, the teacher/witness creates an atmosphere of trust, focus and good will in which movers can abandon themselves to unknown and new experiences. Performing with closed eyes, movers encounter themselves and others with acute perceptivity. The conscious awareness of and the ability for spoken mimesis of the complexity of movement is called the Inner Witness (Adler, 2002), a prerogative to begin to witness other movers.

The next phase of learning thus develops Mover Consciousness into Witness Consciousness (Adler, 2002). The new witness, she suggests, must be a Silent Witness (Adler, 2002), literally protecting a mover from language dominated by a new witness's projections and judgements. Thus the Silent Witness learns to contain the seen, he/she only speaks together with the teacher/witness. The freedom of movers to move in an atmosphere of total acceptance is protected whilst new witnesses come to terms with the wealth of projective material, generated from their seeing others move. Owning and digesting this projective material is aimed at in this learning step. The outcome of this phase can be described as: containment, distinction between what is actually seen and what may be only imagined or projected, and owning and verbalising one's projections of the movement material in service of the mover.

The Speaking Witness (Adler, 2002) describes the phase where emerging

witnesses, under the guidance of the teacher/witness, share their observations with other movers. This again takes the form of phenomenologically tracing and recalling, first solely the observed movements, and then other layers of experience. This process is analogous to recalling one's own movements in the development of Mover Consciousness, albeit now this recall is practised via the observation of another. To help clarity, Speaking Witnesses always name themselves in their languaged statements, i.e. "I see, I hear, I sense, I feel", thus stating that their perceptions belong to none other than themselves.<sup>17</sup> Another semantic rule of languaging is to speak in the present tense, thus reflecting the immediacy of the present moment of the spoken word itself. Languaging thus often reaches a poetic sound. Through the committed practice of moving and witnessing in the described manner the capacity to see oneself and another with increasing understanding, precision and empathy develops.

## **Collective Body**

The Collective Body (Adler, 2002) develops a group practice out of the primary diadic model of the Ground Form. In the Ground Form essentially one witness observes one mover (or a group of movers). In Collective Body work individualised seeing of self and other is developed in favour of a collective view of the whole group. Now potentially all participants act as movers and witnesses. Based on the assumption that participants have developed the capacity to remember and recall movement (Mover Consciousness and Inner Witness) and are capable of containing and selecting 'correctly' phrased observations (Witness Consciousness), the group learns to move together within formats such as the Breathing Circle (Adler, 2002) and the Long Circle (Adler, 2002). The diadic practice of The Ground Form has prepared participants to remain in a conscious position of choice in relation to the

Collective Body. Thus personal agendas are at times rendered secondary to

<sup>17</sup> Compare this to other forms of common use of language as in the use of the word 'one', e.g. "one should know this...".

those of the group. Choice and surrender fuel the dynamic between individual and group. Movers and witnesses continue to act 'as experts of their own experience', incorporating individual responses with empathetic ones albeit with an alert awareness of collective issues.

In the Long Circle and the Breathing Circle, in which Collective Body work is practised, role-changes between movers and witnesses can be more fluid than in the Ground Form. In the Long Circle, for example, all participants are simultaneously potential witnesses and movers. They can respond spontaneously to the collective by becoming movers and decide when to return to their place in the circle to be witnesses to the group. Each mover, in pursuit of their own pathway and movement pattern that is 'correct' to them at any given moment in time, is also open to the collective soundscape and kinaesthetic landscape, constantly responding and contributing to collective needs as they unfold. Participants experience themselves as active members of a constantly evolving collective movement image, the Collective Body. Collective dramas, such as loss, grief, interest, delight and celebration, are enacted without any script or visual orientation and appear to produce spontaneously emerging choreographies. Participants construct their own meanings of these blind performances, providing often complex and deeply felt experiences to participants' collectivity. Interrelationships are discovered as permeating and as profound qualities of group-presence and embodiment.

When observing Collective Body work witnesses can perceive an apparently 'unconscious choreography' of a whole moving group: a group event. Verbal witnessing then is no longer given in sole service of an individual mover but in service of the collective. In this process the conscious awareness of individual movers and witnesses as group members is emphasised. Witnessing is offered intuitively and often impersonally, without naming or addressing an individual mover. Instead it is spoken into the circle of witnesses and movers, weaving a

narrative of and for the collective. In this Speaking Circle (Adler, 2002) participants share experiences in a ritualised form of languaging and turn taking where, sometimes, profound new insights can emerge.

## Conscious Body

I consider the concepts and practices of the Collective Body and the Speaking Circle as a highly sophisticated form of performative collective improvisation and an embodied study of consciousness. Adler's Discipline of Authentic Movement does not stop here, having conceived a pathway from Individual to Collective Body, Adler goes on to describe a third stage, the Conscious Body (Adler, 2002).

Adler describes how Conscious Body is practised in close connection with Embodied Text and Dance. She harks back to spiritual traditions, such as the Cabala and Sacred Dance, and is informed by her personal experiences of a mystical initiation.<sup>18</sup> At this stage, Adler's work enters the remit of mystical studies (see Chapter: Emerging Forms and Energetic Phenomena, Adler, 2002). Much of the earlier used principles of moving blindly and without script are 'undone' at this stage in favour of a conscious participation in ritual movement performance.

Adler's visionary notion of a Conscious Body supersedes, I sense, some of the principles by which Individual Body and Collective Body work can be taught and understood. In my own pedagogy I concentrate on these former practices. They, I feel, already hold an immense potential to develop an understanding of perception, consciousness, embodiment, collective issues, patterning, aesthetics and observer/observed relationships. To understand some of these aspects I draw on references and analogies from the fields of

visual art, contemporary philosophy and science and by doing so develop an

<sup>18</sup> This was constellated during an intense period of illness in Adler's life, accompanied by frequent visions, which she has documented in poetic diary form (Adler, 1995).

alternative conceptualisation to Adler.

In my own terms then, consciousness and unconscious inhabit a littoral, fluid realm, never residing totally or exclusively within one or the other; hence, in sense, a 'conscious body' is also always an 'unconscious body' at the same time. I agree with Adler that the experienced habitat of these oscillating states is an embodied, physical one, the body.

### **1.5 Comparisons with Amerta and Latihan Kejiwaan**

There are other comparable forms of movement improvisation which originate from within the performance and the arts therapeutic field, for example Jerzy Grotowski's para-theatrical work and Anna Halprin's dance and expressive arts work (Goldhahn, 1985). But two other, less well known cultural forms of non-directive movement can be considered related to Authentic Movement in certain aspects and make for an equally interesting comparison. They are Amerta, 'non-stylised movement', developed by Indonesian movement teacher Prapto, and, the religious movement ritual, latihan kejiwaan<sup>19</sup>, considered to have been originated by Subud founder Bapak. I will briefly compare pertinent aspects of these practices with the Discipline of Authentic Movement, not giving an exhaustive perspective on the subjects themselves, but to deconstruct and clarify what Authentic Movement is and what it isn't.

Both latihan kejiwaan and Amerta appear to have arisen in Indonesia, a country significantly influenced by Buddhism before the spread of Abrahamic religions. Authentic Movement on the other hand has European/American roots and is practised in the USA predominantly by white

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<sup>19</sup>"What's the latihan kejiwaan? The latihan kejiwaan is the spiritual practice around which and for which the Subud Association exists. It is a form of worship in which one surrenders to, opens up one's self to and thus comes into direct contact with the Grace and Power of God. During the latihan kejiwaan, one follows whatever arises spontaneously from within while one is enveloped in and protected by this manifestation of grace. For each person it is an individual experience and, like many spiritual experiences, cannot adequately be described in words. Furthermore, it changes over time." (World Subud Association, 2004)

women, some of Jewish origin. Jung's concept of active imagination in turn was informed by his knowledge of Eastern Buddhist meditation techniques. I have direct experience of Amerta, having practised with one of Prapto's students over a period of one year on a regular basis. I have no direct experience of latihan kejiwaan but have spoken extensively to a personal friend who regularly practices this.

## Boundaries

Prapto's Amerta and latihan kejiwaan encourage, in common with Authentic Movement, a non-planned, spontaneous expression of non-stylised movement without setting an initial movement theme. In Amerta this too is performed in front of a teacher/observer. But instead of taking place within a studio setting, more often it takes place out of doors. Open space and relationship to a 'natural' environment are sought.

Practising in different environments is essential for creating a heightened sense of awareness outside us and therefore a more open and balanced perspective. Relaxation is vital. The more authentic our movement becomes, the more our body/minds reflect our attitudes to life in general.<sup>20</sup>

*(Amerta Movement)*

When Amerta is practised indoors, studio doors are often left wide open and participants may gather informally around, free to drift away as they wish. Authentic Movement is a studio practice, where attentiveness and single focus are qualities that are encouraged in both movers and witnesses. Studio space is closed, or a definitive circle of witnesses is created, in order to maintain a sense of singularity.<sup>21</sup> In Authentic Movement, space and time are parameters that are set similar to a therapeutic setting; external boundaries are observed and guarded to create a sense of safety, order, focus and

<sup>20</sup> "Amerta movement - *The River of Life* - is a practice without a fixed form. In the absence of set patterns of movement to 'master', the practitioner is guided to explore basic movements on all levels from the ground upwards to develop ability and fluidity in expression. They can then meet themselves and others with increasing vitality and equanimity. As desires for the future or fears of the past arise, the student is encouraged to return again and again to the central point of the body and its connection with the earth, in the here and now." (Amerta Movement, 2004)

<sup>21</sup> Some versions of community action-'Authentic Movement' have emerged that are performed in open public spaces and other experiments are undoubtedly being made.

attention. Latihan kejiwaan is held within a clearly bound context of religious ritual and service. There is no teacher as such other than *helpers* who initiate and prepare newcomers, hence an external, performative diadic format is lacking; however 'one does what one does in front of God'. Men and women are segregated and a closed and guarded spatial and temporal frame is adhered to.

## **Blindness**

Movers in Amerta move with their eyes open, seeing and responding to surroundings and other movers. The visual sense in Authentic Movement is reserved for the part of the witness alone. Here movers always have their eyes closed, remaining visually blind to their surroundings for the whole of the movement phase. Movers are not blind folded. Eyes can open, when movers want to move fast, suddenly or reaching widely (spatially). Opening the eyes constitutes a safety measure to protect the mover from potential collision with walls and to protect other movers from being hurt, without hampering a movement impulse (see also Part 2).<sup>22</sup> Movers in latihan kejiwaan also move with their eyes closed engendering a sense of abandon to an 'inner' impulse to move or to be moved.

## **Instruction**

In Prapto's Amerta, the teacher/observer verbally encourages the improvising mover, whilst in Authentic Movement the witness remains still and quiet. In Prapto's Amerta, the improvisational process is conceived as something that may be improved upon and taught, thus shaped into a form according to notions held by the teacher. Verbal instruction may occur some three to four times during a twenty minute long improvisation in Amerta. Comments by the teacher are poignant and personal, and are usually received with openness by

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<sup>22</sup> This in fact happens very rarely, as a great sensitivity evolves in the movers to their surroundings.

the improviser. Here the teacher/observer has an openly expressed influence on the mover. The witness-position in Authentic Movement is characterised by candid non-interference with the mover's improvisation. The witness may guide first-time movers through a simple movement instruction in order to encourage self-confidence and trust in their own direction in movement. Beyond that movers in Authentic Movement are only interrupted in their flow of movement and thought as time is called by the witness. This seems to be in some way analogous to what happens in latihan kejiwaan, as there is 'no other witness than God', hence no direct or at least human, interference during the movement phase.

## **Intentions**

The aim of Prapto's Amerta movement is to become a better improviser. In Authentic Movement the mover is considered the expert on their own movement right from the start. In Prapto's Amerta improvisers' performances can be better or worse. The teacher/observer demonstrates this by expressing interest or disinterest, for example by speaking to other students whilst somebody improvises. The motivation of the improviser in his performance is to 'get better at it' and to thereby hold the teacher's attention more successfully. In contrast, in Authentic Movement the mover and the witness both learn to accept what is. The mover is not encouraged to hold anybody's attention other than their own, and both boredom and excitement are accepted by the witness. The witness' task in Authentic Movement is not to teach the mover, but to 'hold the mover's space' so that they in turn can explore their own movement material. In the diadic format of Authentic Movement, the witness works in service of the mover. In my view, the aim of Authentic Movement has no aim other than the conjoined movement and observational practices themselves. Authentic Movement's purpose is to sharpen perceptive consciousness in all participants.



Mary explained the experience of authentic movement as one of 'being moved and moving' at the same time (Whitehouse 1963). As this balance becomes manifest, one begins to lose the illusion that one is anything other than one's body. In so doing, what is ultimately affirmed is the body, not the knowledge of the body.

Adler (1999, p.143)

Considering this pertinent aspect, Authentic Movement seems to share an affinity with latihan kejiwaan. Adler speaks here about a non-dualist, direct experience implying a spiritual aspect. Quite literally she speaks about 'being' rather than 'having' a body.

To perform religious worship with the whole body is common to many religious and meditative practices (Yoga, Tai Chi, Sacred Dances etc.), however, to be encouraged to improvise physical expression without prescribed and particular movement sequences is very rare. Undirected movement improvisation in latihan kejiwaan serves as a release of the body's tensions, as "a method to cleanse the person from past trauma and painful experience and as a way of bringing everything in front of God and the community."<sup>23</sup> The body is considered a 'vessel for God' and the practice serves as a purification so that prayer and relationship with God and the Sacred may manifest.

In latihan kejiwaan participants can be swept along by a powerful group dynamic of the whole congregation performing together and sometimes by a collective trance like state. Collective Body work in Authentic Movement can evoke trance like states, too. Important and common to both practices is that a conscious relationship with these more diffuse layers of awareness is endeavoured and that these altered states of consciousness are not sought out for their own sake but accepted and reflected upon when they occur.

Amerta appears to aim for a particular aesthetic of movement, latihan

kejiwaan and Authentic Movement do not. Yet all three practices involuntarily

<sup>23</sup> From conversation with latihan practitioner and friend Lydia Corbett.

develop their own movement languages by movers' and witnesses' mirroring each other. All three practices have been described by participants as liberating and transformative, achieving such heights in different ways; each practice is based on different underlying concepts and beliefs. Those that govern the practice of Authentic Movement promise to encompass qualities of human validation, freedom of exploration, non-judgement, equality, group belonging and a growing awareness of an embodied reality.

## 1.6 Authentic Movement, an Appropriate Name?

**authentic, -al** genuine: authoritative: true, entitled to acceptance, of established credibility: (of writing) trustworthy, as setting forth real facts; own, proper: applied in music to old modes having their sounds within the octave above the final-opp to *plagal*: in existentialism, used to describe the way of living of one who takes full cognisance of the meaninglessness of the world yet deliberately follows a consistent course of action; ... [Gr. *authenticos* , warranted- *autos*, self]

Chambers 20th Century  
Dictionary (1983) <sup>24</sup>

### Authenticity in movement

Concluding from the descriptions and comparisons made above, all forms of movement are acceptable in Authentic Movement. There is no 'authenticity yardstick' to measure a desired quality of movement, as there is no right or wrong movement. Instead, the practice sets up an almost paradigmatic framework, which focusses on the core of relationship between an observer and observed, a listener and a speaker, namely mover and witness. Within this paradigm what may appear 'authentic' to one mover or witness may not seem so to another. I consider this to be an important methodological assumption.

In many forms of psychotherapy the term authentic is part of the professional jargon when speaking about client; whilst innocuously adopted, it can be a subtle way of passing judgement and assessment on another. Often the speaker is unaware that they are in fact stating projections on somebody else when supposedly an 'expert's opinion' is being expressed. Art and performance critics appear to similarly misuse the term and misunderstand its implications.

New students readily and understandably ask whether they move 'authentically'; sometimes I explain that this is not a useful question to engage with as it may prevent a mover from engaging in naive but helpful movement

<sup>24</sup>An older than current edition was chosen to be concurrent with the emergence of the term Authentic Movement in the UK.

exploration.<sup>25</sup> In Authentic Movement all movements are acceptable, correct and right as they appear and by definition the witness is non-judgmental. 'Authenticity', as a qualitative value associated by students with an imagined disposal of the 'worse movement' versus an acquisition of 'better movement', is a hindering (rather than supportive) notion to engage with. We don't 'become' ourselves, we already are.

Feelings, emotions and affects, according to Jung, arise and express themselves through our bodies. I sense that movement is inextricably connected to this conscious and unconscious field of body: a shifting, littoral reservoir of involuntary, voluntary, knowable and unknowable, cellular and muscular phenomena.

I, being conscious, cannot ever entirely know or control all the molecules, atoms and elementary particles that constitute and move through me. Hence I imagine that, I, my body, am permeated, nourished and contaminated by what surrounds and moves through me. What I call myself then is in essence the site of my individual and collective traces, knowledges and memories of which I am only ever able to name some, never all. Yet, paradoxically, there is no other site that I can potentially know better than myself. The practice of Authentic Movement is one way of developing my knowledges of and through this site. But, because I cannot be other than the constantly changing site I already am, I cannot develop my body or my body's movements to be better sites of authenticity. In that sense it follows that, if we were to use the ambiguous term, I am already authentic.

Referring back to the previously cited Adler quote, which encompasses and relates Starks-Whitehouse's description of the movement experience of

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<sup>25</sup> This can raise another question: What then is to be learnt or gained by engaging in this practice, 'if one doesn't learn how to move authentically'? This in turn cannot be answered at an early stage of learning, but requires the actual experiential, processual, time-based engagement in the practice.

Authentic Movement as “moving and being moved at the same time” with Adler’s expression of “being and having a body”, I sense that something very similar is meant here by all these authors, including myself, that points towards the difficult to phrase dissolution of binary conceptualisation. Where words may fail or confuse the matter this phenomenon can undoubtedly be experienced in undirected movement improvisation. Mover and/or witness may never know why a particular movement is performed or numbed, chosen or discarded. If one were to list the reasons, the complexity would be vast and incomprehensible.

### **Learning to be ‘authentic’?**

Looking at the practice from the point of view of someone who knows nothing about the method or its origins, the name Authentic Movement is not helpful. Anybody thinking within a perspective influenced by reading Theodor W. Adorno (1986) and Roland Barthes (1968) will probably shudder and run, or simply be disinterested to investigate this practice. That is a shame because, in my view, the potential of Authentic Movement as an interdisciplinary, practice-based, embodied methodology is largely untapped.

Meanings of the word ‘authentic’ reveal notions of ‘being true to ones origin’ and ‘being in accordance with a tradition’. These meanings are found in musicology and other cultural studies concerned with understanding or translating traditional and historical documents in accordance with contemporary perceptions. However, traditional or historical movement is not what the practice of ‘Authentic Movement’ is concerned with. It is concerned with the ‘here and now’.

Another aspect associated with ‘authenticity’ is aesthetics, which can be traced to Aristotle’s Poetics. Taken up by the spiritual texts of Islam and Christianity, the Qur’an and the Bible, religious transcendence has become

equated with the term authenticity, as discussed by Kemal and Gaskell (1999). Adler connects similar notions of the true, the beautiful and the spiritual in a visionary fashion in her primer of the discipline of Authentic Movement, *Offering from the Conscious Body* (2002). Whilst Adler seems to beautifully rise above pitfalls, her book may be prone to misinterpretation by idealistically minded readers who may take the notion of authenticity too literally. Whilst I love and use the actual practices (Individual Body and Collective Body) from Adler's mystically orientated project, I conceptually embed their methodology within my own developing set of open-ended arts based research practices and theories.

In *The Body's Recollection of Being*, David Michael Levin (1985) argues that the body remains the one place, where, despite traditions, inscriptions and scripts unauthored by ourselves, we may still feel to be ourselves. I think that in this regard he makes an important point. However, I also sense that the hierarchy he applies creates an 'onion analogy', the layers of skins of an onion that fall away to reveal the 'true, authentic self', striving towards an idealised, essentially 'eternal' or mystical place of being. The very concept of movement itself appears to be in contradiction with such a viewpoint. One is a static place of being that can be achieved and aimed towards, the other a permeable, fluctuating state of being, which by definition can never be a static one. It is a contradiction per se to achieve a static state of being through moving. Martin Heidegger, studied and interpreted by Levin, acknowledges the transitory, time based factor of authenticity:

Nevertheless, once authenticity can no longer be either the empirical condition of mortality nor the subjective relating to it, then it turns into grace. It turns, as it were, into a racial quality of inwardness, which man either has or does not have-a quality about which nothing further can be stated than that, tautologically, there is mere participation in it.

Heidegger  
(in Adorno, 1986, p.132)

The practice of Authentic Movement can be said to create new topographies within the body and brain of the mover. Movement can create new concentrated areas of brain activity and synopsis. Conscious thought activity, be it by reading poetry or moving in non-directive improvisation, creates new relationships between the performer of this activity and their perception and understanding of themselves and their world.

Walter Benjamin states that "a final abandonment of the concept of 'timeless truth' is in order." (Buck-Morss, 1997, p.359). Truth is bound to time and time contextualises what is conceived of as truth. This applies not only to concepts, opinions and views expressed within the signs of language but also to the direct experience of the body in movement.

When widening the search for definitions of authentic movement to other disciplines such as the natural sciences, examples such as the biological movement of liquids from cell to cell, or, in geography, the movement of river from source to sea creating its own topography, emerge. The analogy to biology and geography is evocative of the complex topology in which movement occurs and displays its inevitable and seemingly logical aspects. Emerging and submerging movement appears to have the same strange logic as water. Such logic is a complex consequence of a multitude of influences ranging from the mover's body, skill, training and background to the time of day, architecture of the space and the presence of other people, and not solely attributable to a deep source within the mover. Like with all systems and ecologies there are too many influences to name; we live and move within these and are part of multiple and shared habitats. Hence, in my view authenticity is not a quality that can be measured on any scale by mover or by witness, but, if the term is to be used at all in this context, is an emergent, fluid quality.

## Performance and appearance with and without the seal of authenticity: the MoverWitness exchange

For us, appearance - something that is being seen and heard by others as well as by ourselves - constitutes reality.

Hannah Arendt (1958, p.50)

At a time when art and philosophy have extensively questioned the concept of genuine authorship, the assumption, promotion and ambiguation of the idea of a pre-existent originality is highly problematic. An increasingly flippant use of the word 'authentic' has come into circulation, for example in the context of consumer goods advertising. 'Authentic' value is attached to a purchasable object, apparently imbuing it with a sense of individuality, originality and uniqueness. Authenticity has become a desirable commodity label, demonstrating the search for individuality within an increasingly homogenising global economy in which purchasing power is equated with uniqueness. Conversely, Authentic Movement, as well as other performance projects, such as Grotowski's para-theatrical practices, refuses commodification.<sup>26</sup>

In the case of the Special project nothing is to be bought: neither the right to participate, nor the right to observe. In the course of those experiences there does not emerge anything which would have the character of a closed final work (such as a performance, for example). if one can talk about a 'product' here, it consists of *processes*. Some of them are creative processes.

Burzynski (1979, p.110)

Using the term 'performance' in the context of Authentic Movement may appear incongruous at first sight. A mover may come to the practice seeking to be freed from the need 'to perform' and instead 'more authentically become him/herself'. However, the participatory, dynamic relationships embodied in the Ground Form are both co-creative and performative.

Participants relate as mover and witness, creating emergent performances

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<sup>26</sup> It is interesting to note in this context that an attempt by a group of DMTs and students of Adler to trademark the term Authentic Movement was vehemently opposed by Adler, Chodorow and other international practitioners of the form. It was then felt that, although the term was being used generically, it was 'against the spirit of the practice' to apply such a commodifying label as a trademark.



that are rich in inscriptions, gestures and intentions. Performance, often understood to be in opposition to the 'authentic' and the 'true', is the time-based interrelationship between participants inviting moments of conscious relationship.

As in the performance of dance or theatre, mover and witness are linked; one cannot play her role without the other. In both, participants perform their roles on opposite ends of an axis, along and across which they mirror and contrast each other. Both acknowledge and abide by the rules of a very specific ritual. In each case we similarly deal with a dynamic interplay of seeing and being seen, no matter whether the script or the steps are improvised or choreographed in advance. Albeit in one the audience has paid to see and has expectations to be entertained, whereas in the other the witness (and not the mover) may be paid to perform the seeing. The exchange of commodities adds a further twist to the comparison, but does not undo the inherent shared performative quality. In peer exchanges an entirely democratic and non-commodified act of moving for moving's sake and seeing for seeing's sake is performed.

In some significant ways-workshops, "para theatre", "the human potential movement"- procedures that were previously part of training, that were done before, and in preparation for , public performance, have become the performances themselves.

Schechner (1985, Page 236)

In terms of my own teaching practice the term 'Authentic Movement' remains useful in identifying a particular practice as outlined in its historical and cultural context. Importantly, this term enables others to identify the lineage of teachers and the field of peers that I am indebted to. But for the clarity of concept, communication with others and my wish to disseminate the practice and my research more widely across disciplines I rename the practice the *MoverWitness exchange*.

## Part 2 Blindly Moving, Still Seeing

Ich schliesse die Augen und ich bin unsichtbar.  
Ich sah das Unsichtbare in meinen Augen.  
Ich sah was ich unsichtbar glaubte.  
Ich sah all das und das sah man in meinen Augen.

English:

I close my eyes and I am invisible.  
I saw the invisible inside of my eyes.  
I saw what I had considered to be invisible.  
I saw all this and others saw this when seeing my eyes.

Paul Klee (Museum's Display, Museum Paul Klee, Bern)

### 2.1 Introduction

This part is a discussion from the point of view of witness as defined by the *MoverWitness exchange*. Visual art from different periods and geographies is used as an inspiration and reflexive medium to think around the visual and aesthetic aspects performed in the *MoverWitness exchange* and vice versa those discovered in the art works themselves.

The writing follows a kaleidoscopic pattern around the theme of vision in the *MoverWitness exchange* and makes at times unexpected relationships. By using a non-linear approach in the manner of Walter Benjamin, aesthetic aspects of the *MoverWitness relationship* are uncovered.

Benjamin was at least convinced of one thing: what was needed was a visual, not a linear logic: The concepts were to be imagistically constructed, according to the cognitive principle of montage.

Buck-Morss (1991, page 218)

## 2.2 Being Seen Dancing, Trisha Brown

*Homemade* (1966) by Trisha Brown in collaboration with film maker Robert Whitman is a performance that exemplifies the close connection between dance and visual art. It sets the theme for my discourse in *Part 2*. By drawing analogies between concerns investigated in *Homemade* by dancer and visual artist and those of the MoverWitness exchange I explore their shared territories.

Trisha Brown is one of a number of dancer choreographers who have ventured into the discipline of visual art, drawing attention to the connections between the two disciplines. Originating from the Anna Halprin school of improvisation and an early member of the Judson Church avant-garde collective, Brown has created works that cross between visual art and dance, whether in collaborations with others or, more recently, through her own experiments.



Illustration No. 1

Title: *Homemade*

Artist: Trisha Brown

Year: 1966

Photo: Peter Moore. © Estate of Peter Moore / VAGA, NYC.

In *Homemade* Brown performed simple dance sequences that were previously filmed by her collaborator. For the actual performance Whitman's film was played back from a projector strapped to Brown's back simultaneous to her dancing. As Brown performed, moving, distorted and fragmented images of her recorded dance were projected around and over the heads of the audience. For me, there are two particularly notable aspects of this visual performance: the use of pedestrian, everyday movement by a dancer and the metaphoric demonstration of observer and observed within visual art/dance interdisciplinarity.

As already mentioned in *Part 1*, everyday movement and gesture began to be utilised in dancer led, non-narrative choreography in the 1960s. This helped to create a new experience of commonality between audience and performers. When audience and performers inhabit and share the same movement vocabulary a link is established: the possibility of the audience imagining themselves dancing is created. This identification is stronger than when elaborate and technically skilful steps and movements are performed. The discovery of mirror neurones, certain brain cells essential for the recognition of gestures and movement and their social relevance, provides scientific evidence supporting what is intuitively practised in Dance and Movement Psychotherapy (Berrol, 2006). The practice of movement-mirroring creates shared experiences; these become recognised and linked to emotional states and thus develop socially and culturally essential, empathetic responses.

I imagine that Brown, who performed skilfully but with no obvious dance technique, elicited an enhanced identifying projection from her audience. By moving in ways that the audience could have moved themselves Brown invited a shared experience. This is comparable to methods in Dance and Movement Psychotherapy and the MoverWitness exchange where the witness closely observes the mover. These methods do not require any particular dance skill

from movers, but allow all types of movement vocabularies to be expressed, from the ordinary gesture to the technically elaborate pirouette. Most people, audiences and skilled dance observers alike, tend to be able to recall and describe with ease everyday movements, such as walking, running, standing, sitting and lying, than more complicated sequences.

Trevor Smith (2003, p.3) suggests, that

Homemade in particular, is this incredible shift from what came before, in that the gestures and the movements still had that kind of "modernist purity" to them, but they came out of more ordinary, vernacular, or everyday kinds of experiences. In fact, the title of Homemade pretty overtly signals that.

The possibility for empathetic response from the audience was heightened when linking already simplified pure movement to the vernacular, truly everyday activities. Whilst carrying a projector cannot be described as *de rigueur* everyday, to carry a heavy object is!

Klaus Kertess (2002, p.71) makes an interesting link between ordinary movement and 'consciousness'. He describes Brown in *Homemade* to have "re-embodied physical consciousness, not verbal consciousness: she celebrated the marvel of totally ordinary movements."

Kertess talks here about an acute awareness of ordinary movements, one which is unusual for such activities in their normal day to day contexts. Such an awareness, as he describes, can heighten perceptions in dancer and audience alike, solely by merit of the focus and concentration that is applied. This works similarly in the MoverWitness exchange. With the endeavour to become conscious of what one is doing, focussed awareness is applied. Particular to the MoverWitness exchange is then the capacity to not only perform with this awareness, but to also memorise and verbalise the performed in retrospect. Physical intelligence, ways of knowing and

remembering are important skills especially for dancer choreographers. In my view, embodied consciousness includes and extends to a consciousness that has the capacity to recall and verbalise movement; this is not solely an intuitive, doing capacity. Hence I do not agree with Kertess's separation of *physical* and *cerebral* consciousness. I conceive of *consciousness* as inclusive of being aware, thoughtful *and* articulate.

Whilst movement itself was simplified, Brown's engagement in interdisciplinary collaborations with artists in visual media, such as film, sculpture, painting and Fluxus performance, was a step towards sophisticating dance in new, more verbal ways. Placing less demand on the body as skilled dancer and more demand on the individuality of the dancer as an independent artist in his/her own right in collaboration and/or engagement with other art forms. Hence a capacity for visualisation, conceptualisation and verbal articulation arose.

*Homemade* is an example of conceptualisation in and with dance. Brown (2003, p.2) states:

Actually I think I was in collaboration with myself, which was the filmed image that went out the back of a projector that's on my back. I was trying to stay in synch with myself in a kind of solipsistic field of pleasure...

By burdening her back with a projector, i.e. the optical machine of someone else's seeing of her, Brown exemplified and began to deconstruct the multiple dynamics of a complex relationship: that of observer and observed. Solipsism is a notion that implies self reference and perception as interdependent with ones understanding of reality; one is responsible for what goes on around oneself as much as one is influenced by the same. This is key to the experience of the MoverWitness exchange. Kertess (2002, p.71) refers to *Homemade* as "a duet of projection and reality moving around that moment where the quest for self-consciousness to perceive itself slips into a blind spot."

Brown herself did not see her own performance while she was doing it but she had access to the filmic material. She knew what was shown about her and she was in charge of what was shown and how it was shown. However much burdened by the machine, the perspectives and angles were a direct consequence of her own, self-initiated movements.

Projections, in the context of psychotherapy, are phenomena of relationships: they mirror individuals' identifications with others. Brown carried a triple load, i.e. her own agenda, her collaborator's literal, and her audience's implicit projections. Hence *Homemade* addresses the relational complexity of observer and observed in visual art and performance and, seen from my perspective, uses similar methods and echoes central concerns as they occur in the MoverWitness exchange. Adler (1999, p.143) remarks: "In the dance world I was intrigued by some of the parallels between the therapist-client relationship and that of audience-dancer."<sup>27</sup>

Brown's literal binding of her body to a reflective medium of someone else's seeing her move precipitates many contemporary experiments in performance art that now incorporate digital technology. The problematic relationship between body and technology is relevant to my research when experimenting with my own aesthetic visualisation of the MoverWitness relationship with lens-based media in *Part 3*.

Incidentally the work of both Adler and Brown emerged at a moment in time when an exploration of observer-observed phenomena and participatory relationships was ventured into by the avant-garde. The tying of a running

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<sup>27</sup> It is not known exactly which particular dance performances Adler saw. In response to my enquiry to her in 2006 Adler writes in February 2007: "...At this moment when I am able to answer your email, I cannot remember so many names of the hundreds of performances I saw in my earlier years. I did not see "Homemade" but it sounds, as you say, perhaps related to our practice. ...I do vividly remember Anna Sokolow's "Rooms" which I loved..."

projector to Brown's body in *Homemade* was a particularly powerful and, to my knowledge, not since repeated metaphor for projection. Brown later abandoned this theme in favour of the convention of keeping audiences and dancers apart. With increasing public acclaim, Brown's work has moved to a choreography which is more recognisably dance *and* visual art on stage rather than a hybrid form of two disciplines acting together as a whole. More recently she has performed a dual role of dancer/visual artist by tying charcoal between her dancing toes. However I consider this work less conceptually interwoven and profound than the very early piece discussed above. In *Homemade*, Brown dancingly performed 'being seen'. This work both sums and opens up my discussion of a whole complex of thoughts and ideas about my subject matter.



### 2.3 Attracting the Gaze, Edgar Degas

Casting an empathetic, not art historically trained, MoverWitness eye on Edgar Degas's renditions, I found that his work accurately visualises certain aspects of my own subject matter: empathetic observation of a mover's body, accuracy in remembrance and description, and an acute interest in the relationships between observer and observed. These aspects I thought worthy of further exploration.

Degas intensively studied the human figure's expression in movement, posture and gesture. Observations, sketches and photographs snatched in situ were used as *aide memoires* to visualise and rework observations within the privacy of his own studio. Using the early available forms of movement-photography in addition to his sketching lent his work an almost filmic quality. Inspired by Eadweard Muybridge's technique of photographic motion capture<sup>28</sup>, the expressed motility and realism in his drawings has been compared by Jean Bouret (1965) to early films by Jean-Luc Godard. The constantly changing shapes of 'women at work' (including ballerinas' bodies, even in repose) attracted Degas's artistic gaze and precipitated an ongoing artistic preoccupation with this theme of the moving body during the 20th century.<sup>29</sup> However Degas's work is not only worthy of discussion in this context for its subject matter alone but when considered from the MoverWitness perspective of one 'who has been seen moving'. The following image has inspired me to write an aesthetic witnessing account as if the depicted dancer was a mover:

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<sup>28</sup> "La Nature", Paris reproduced the first Muybridge photographs in 1878

<sup>29</sup> This is not to say that earlier artists had *no* interest in the moving body. Already cave paintings show animals and humans movement, as do Leonardo da Vinci's extensive studies.



Illustration No.2

Title:	Danseuse posant chez le photographe
Artist:	Edgar Degas
Year:	1874-75
Format:	21,8 x 17,1 cm
Technique:	Charcoal, pastel
Location:	Museum of Modern Art, Moscow

*My witnessing of Degas's Danseuse posant chez le photographe (Ballerina Posing for a Photograph):*

I see a ballerina against the indirect and diffuse light coming in from the window. Whilst partially silhouetted there are subtle colours in the scene and on the dancer's skin, hair and dress. The colours are muted, pastel; from white to blue to grey. These normally cold colours appear to be breathing, they seem alive, almost 'warmed up', reflective of the scanty warmth of morning sunlight. The shape the dancer is making with her body is pointing towards me, the viewer, and upwards towards the ceiling. This is an open and revealing gesture, one of showing the front of the body and the inside of outstretched thighs. I see the dancer posturing to her reflection in the mirror and I imagine her eyes measure herself. Her balletic position seems to be momentarily held; a moment that exposes the skilful grace as well as the effort of her body. It displays her discipline, craft and art, as well as her tightly drawn in waist; her beautifully feathered tutu skirt and the top which reveals part of her chest.

I see strength and tension in the dancer's neck running across her

chest into the muscles of her upheld arms; I also notice the stamina and heaviness of her right ankle, the one which bears the weight. All this becomes visible.

I imagine what it must feel like to model in the mirror and towards the sketching male artist in this long moment of holding still.

My gaze comes to rest on the dancer's face: instead of being poised upwards toward the higher realms of her aspirations, she appears to gaze towards the mirror and the artist; and the viewer of the artist's creation, which she, the model, has become. My eyes lower as I imagine both her exposure and her power. I now see the mirror's dark and heavy foot, sturdy and ominous on the shiny floor, next to and in stark contrast to the dancer's daintily slipped feet. As a witness I am invited into very different experiences by Degas' dancer: her vulnerable and exposed flesh; her aspiration; my own admiration of her beauty and my empathy with her exposure; and, by perspective and composition, that of an emotionally distant and powerful observer, in charge of judgement and desire.

The rigour of witnessing makes the complexity of seeing available for more and more detailed analysis of perception. Overall *Ballerina posing for a Photograph* reveals the longing to be seen as one is by another, the projection that one might receive and the longing to see another empathetically. All of these are aspects of the same moment in time. Depending on political and philosophical persuasion, an art critic may spend more or less time and space exploring one of these. In witnessing, however, the mover herself would be invited to choose which aspect she would like to explore together with the witness in more detail. In the MoverWitness exchange she would remain in charge throughout such an analysis. In contrast a comment by Paul-Andre Lemoisne supposedly on Degas's pastel technique reminds me of another more consummating way of observation and speech:

No one who has not contemplated the flesh of the shoulders of some of his dancers, the hatching that lends them colour or pallor, the reflected light that brings their features into relief or distorts them; no one who has not gazed in enchantment at the transparent whiteness of their gossamer skirts...

Lemoisne (in Bouret, 1965, p.127)

A statement such as this does not supersede an objectivisation of both viewer and model. It remains in the narrow confines of personal opinion and desire,

projected not only on to the dancer but on other viewers too. A seeing that instead empathises with the mover and her wish to be seen can go beyond voyeurism and fulfil the desire of seeing and being seen. Adler gracefully evaluates and accepts this desire, discharging the judgements attached to either of these roles:

Inherent in being a person in the cultures of the West is the longing for a witness. We want, we deeply want, to be seen as we are by another. We want to be witnessed. Ultimately, we want to witness...  
Adler (1999, page 158)

My specific witnessing is made possible by Degas's meticulous remembering and visualisation of a particular movement moment. Both Degas and the witness reflecting on his work, are conscious of the capacities to see and to create in secondary media: pastel and language. Both media capture dichotomies: the dancer's fragile beauty and the sweat and labour. Both enable an appreciation of the edge between aspiration and struggle in dance and in art: the work that goes into creating. Showing the sweat and labour of art can lead to disillusionment, which may induce empathy in the viewer with the model. Still, it is the magic and illusion of performance, its playful aspect that mimics reality, that spellbinds audience and dancers alike. Anticipation of this thrill underlies motivation to participate and is ultimately its reward.

In the pastel *Danseuses dans le Vieil Opéra (Dancers in the Old Opera House)* (1877) by Degas this aspect is depicted.



Illustration No. 3

Title :	<i>Danseuses dans le Vieil Opéra</i>
Artist:	Edgar Degas
Year:	1877
Format:	21,8 cm x 17,1 cm
Technique :	Pastel
Location :	National Gallery of Art, Washington

In this work the individual corporeality and movement of a single dancer is surrendered in favour of a view of the whole performance situation, one that artistically witnesses the relationship between the collectives of dancers and audience. Apparent is a large and gaping empty space that occupies the centre of the image. This space is bordered by ballet dancers on the left periphery, an effaced audience on the right diagonal and a largely invisible audience in decorated boxes and behind balustrades at the top edge of the image. A partial silhouette of an observer figure frames the right periphery. Interestingly all participants in this scene are rendered faceless. The viewer's gaze, instead of being drawn to individual facial expressions, is attracted to the polished, shiny wooden boards and tempted to linger there, in the

nothingness. This void takes up the largest proportion in the centre of this image and invites the viewer's anticipation of what is about to take place.

Speaking as a witness, I see a charged space which is metaphorically 'in waiting'. It seems analogous to what Peter Brook has called the Empty Space in relationship to performance, a space that is witnessed prior to an event that, however much choreographed or staged, forever contains the not-foreseen.

I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.

Brook (1972, p.11)

It is the space in which the performers' bodies will meet the audience's gaze. Met by this gaze, their bodies' shaping in space will transform into screens for the audience's projections, as in Brown's *Homemade*. In their own ways, Brown and Degas thematise the observer's own perspective and experience of seeing another move.

In *Miss La La au Cirque Fernando* (*Miss La La at the Cirque Fernando*) projective identification of viewer with subject matter, i.e. painter with model, becomes apparent. Like other artists, Degas is known to have moved around his dancers and portrait sitters when working. He changed his own positions in space in order to absorb the corporeality of his models from all angles, more like a sculptor than a painter. He is also known to have precisely re-enacted movements later in his studio. He literally, physically remembered in order to draw and sculpt, invoking through embodiment the movement that fascinated him.





Illustration No. 4

Title:	<i>Miss La La au Cirque Fernando</i>
Artist:	Edgar Degas
Year :	1879
Format :	117.2 x 77.5 cm
Technique:	Oil on Canvas
Location:	The National Gallery, London

*Miss La La au Cirque Fernando* is commented on as an example of Degas's interest in 'ordinary things' (Bouret, 1965), in the sense of depicting someone from a lower social class. Whilst this may be true, how extraordinary is this image and its model in all other ways? This 'dancer' is suspended from the ceiling in the air, captured by Degas in a most unusual perspective. Circus audience and performance space are completely obliterated in favour of a close up on the female body within a seemingly destabilised architecture. The viewer's standpoint is dislocated, the perspective elicits vertigo. This is an almost revolving view of a moving body yet one which still steadfastly retains a singular vantage point of one moment in time, a moment and a viewpoint which capture the implicit movement and its effect unlike the segmented movement sequence in Marcel Duchamp's *Nude Descending a Staircase* (1912). In *Miss La La*, I rediscover a mover's body experience in space and the

witness's empathetic response to this.

Degas's gaze and method offers interesting points of departure for the discussion of the MoverWitness exchange. Both share similar premises: mimesis and visualisation of the body in all its privacy and tensions, clarity through and despite distortion and thorough examination of performance of human movement in the presence of a viewer. Despite his increasing gloom (he gradually became blind) Degas' art of visualising dancers from eye to memory to hand was "an eye determined to remain an eye..."(Bouret, 1965, p.187) reminiscent of Adler's determination to witness.

"Should my eyes be lost, but my hearing remain,  
From the sound, I could see the gesture she makes."<sup>30</sup>

Degas (1946, Page 37)

Degas continued moving through space even when his eyesight had left him; he rode on omnibuses in Paris in order to continue a visually stimulating journey.

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<sup>30</sup> The whole French stanza is as follows:  
"Tout ce beau va me suivre encore un bout de vie...  
Si mes yeux se perdaient, que me durat l'ouïe,  
Au son, je pourrais voir le geste qu'elle fait."



## 2.4 Turning the Gaze Inward, Alexej von Jawlensky

Degas's work leads me to a discussion of a very different artistic and personal journey, that of Alexej von Jawlensky, which appears to run in an almost diametrically opposite direction. I interpret Jawlensky's oeuvre as an example of 'turning the gaze inward', a process during which he eventually depicted what appears to me as analogous to the experience of a 'blind mover'. My discourse weaves around the dynamics between mover and witness; the mover's predicament of not-seeing constitutes an essential aspect of this interplay. Whilst Jawlensky's actual eyesight remained intact, unlike Degas's, poignantly, his later paintings that I refer to were executed with the least control over his movements due to illness.

Jawlensky was a founding member of *Der Blaue Reiter* (1911) and then *Die Blauen Vier* (1924), the latter a group formed together with Wassily Kandinsky, Paul Klee and Lyonel Feininger. Jawlensky had a passionate and embracing relationship with all the arts and drew inspiration from the use of masks, theatre, choreography and dance. I have chosen a particular part of his development to discuss the inward looking gaze by referring to his recurring motives of face and eyes.



Illustration No.5

Title: *Selbstbildnis (Self Portrait)*  
 Artist: Alexej von Jawlensky  
 Year: 1912 No.18  
 Format: 53,5 x 48,5 cm  
 Technique: Oil on Board  
 Location: Museum Wiesbaden



Illustration No.6

Title: *Frauenkopf (Woman's Head)*  
 Artist: Alexej von Jawlensky  
 Year: 1913 N. 24  
 Technique: Oil on Board  
 Format: 53.98 cm x 49.53 cm  
 Location: Collection San Francisco Museum of Modern Art



Illustration No.7

Title: *Inneres Schauen Grün-Gold (Inner Witnessing Green-Gold)*  
 Series: *Abstracter Kopf (Abstract Head)*  
 Artist: Alexej von Jawlensky  
 Year: 1926 N.11  
 Format: 34,5 x 24,5 cm  
 Technique: Oil on Linen Faced Board  
 Location: Kunstmuseum Basel



Illustration No.8

German Title: *Verhaltene Glut (Temperate Embers)*  
 Series: *Grosse Meditation (Long Meditation)*  
 Artist: Alexej von Jawlensky  
 Year: 1936 No.35  
 Technique : Oil on Paper on Card  
 Format: 25,3 x 17,4 cm  
 Location: Not known

This small selection of four paintings of Jawlensky's prolific output reveals his artistic and deeply personal journey. It demonstrates the dramatic movement from 'looking out' to 'looking in'. Jawlensky increasingly chose, and eventually singularly focussed on, the human face and its eyes as forms and expressions of identity, faith and communication. For comparison I have reproduced these images percentually approximating their original sizes.

From 1914 to 1937 Jawlensky produced several series of paintings in which the form 'face' was his sole subject matter. As these series progressed Jawlensky pared down the compositional elements to the bare essentials of face, making his paintings increasingly icon-like and mystical. He explored colours in relationship to each other independently of form and figuration, leading to an understanding of the autonomous effects of colour as well as the reality of an image in terms of area and composition alone. Volker Rattemeyer (2004, p.61-63) considers Jawlensky to have precipitated both Cubism as well as the seriality of modernism in producing related images in such prolific form.

Series of faces that Jawlensky painted were: *Mystische Köpfe* (1917-1919), *Heilandsgesichter* (1917-1922), *Abstrakte Köpfe* (1918-1934) with over one thousand (!) variations and *Meditationen* (1934-1937).<sup>31</sup> The titles of these series suggest the introspective and contemplative focus with which these works were created.

Jawlensky's interest in depicting others, particularly the faces of important women in his life, and his lively dialogue through their serial portraiture, developed into an abstraction of personal face to an archetypal 'faceness', the results of increasing inner dialogue.

The German word for face is 'Gesicht', a word which derives from the word

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<sup>31</sup> In english: *Mystical Heads*, *Christ's Faces*, *Abstract Heads*, *Meditations*.

'sehen' (seeing). The face is also what is primarily seen ('gesichtet') by others. 'Intuition' which is a rendering of 'Anschauung' means 'view, contemplation'.<sup>32</sup> Its older sense, stemming from the Latin *intueri* ('to gaze upon'), connects the visual sense with the usual meaning of 'intuition' as 'non-rational perception' (transcribed from R.M. Wallace, 1987, p.692). These semantic considerations open up several notions that are relevant here. The individual human face signals feelings, emotions and knowledge and is the main communicator of origin, personality and biography providing multiple clues to human interactions.<sup>33</sup> As the seat of primary sense organs (eyes, nose, mouth and ears), it carries in addition to genetically acquired form and colour its own expression determined by habitual experience of and response to the world.

Was vereinzelt schon bei den Vorkriegsköpfen und in vielen 'Mystischen Köpfen' zu finden ist, nämlich Leuchtpunkte in der Mitte der Stirn, zwischen den Augenbrauen, wird in dieser Serie um so offensichtlicher: Jawlensky verweist hier auf das Dritte Auge, welches in der altindischen Tradition das mystische Zeichen für Weisheit darstellt.

*English:* What is sporadically found already in the pre-war heads and in many Mystical Heads, becomes particularly apparent in this series, namely points of light in the middle of the forehead, between the eyebrows: Jawlensky signifies here the Third Eye, which depicts a mystical sign for wisdom within old-indian tradition.

Belgin (2003, p.56)

The face's abstraction, the archetypal face, is a face no longer discernible as entirely human but simultaneously angelic and animalistic. It is reduced to its primary features and proportions. Its expression is less that of personality than that of best or worst of human nature at large. An archetypal face lingers on a littoral edge, somewhere in the undefinable space beyond good and evil.

<sup>32</sup> Das 'zweite Gesicht haben' (literally 'to have the second face'), is an ability not of the actual eyes but of intuition (the 'third eye'), and means to have knowledge of phenomena not visible to ordinary sight. Hence 'the second face' is the wise face, the intuitive insight. Also note the word 'Weltanschauung' which means 'world view'.

<sup>33</sup> Adler's early therapeutic work with autistic children could be seen to have anticipated 'The Facial Recognition Theory' which states that the recognition of facial expression is hindered in the sufferer.

The exhibition *Meine liebe Galka!* in the Museum Wiesbaden in 2005 was curated in such a way that the chronology of Jawlensky's development from expressionist portraiture to archetypal face and complete abstraction became apparent. I was reminded of the many different expressions that appear on a mover's face.



Illustration No.9  
Title: *Eyes Shut, Mover 1*  
Artist: Eila Goldhahn  
Format: Digital Video Image  
Technique: Video Still



Illustration No.10  
Title: *Eyes Shut, Mover 2*  
Artist: Eila Goldhahn  
Format: Digital Video Image  
Technique: Video Still

With practice the increasingly inward gaze and focus of the mover becomes visible to the witness; despite their closed eyes, faces can mirror feelings and sensations.

In Jawlensky's oeuvre and exemplified in *Meine liebe Galka!*, eyes, initially playing the most dominant part, gradually close as each painting follows the next. Step by step, the face closes 'its' eyes until it appears entirely 'blind' or 'not-seeing'. Instead of the gaze out of the paintings towards the viewer, an inward, increasingly charismatic facial expression emerges. Jawlensky's paintings appear to draw the viewer into inward contemplation, which I liken to the power of the concentrated mover binding the witness's attention to themselves.

Eventually, in the paintings of the *Meditation* series, the outline of the face is surrendered to a wholeness of 'face on board'. More and more features of 'faceness' are surrendered into an abstracted composition of archetypal face. In dialogue with his art, Jawlensky talks in his letters to Galka Scheyer, his close friend and curator, about his increasing introspection and a growing conviction that his art was originating from 'within himself'.

Drawing an analogy to Jawlensky's development of painting helps to understand this introspective aspect of the MoverWitness exchange. In these paintings I see the chasm between wide open eyes (expressively looking out at the witness as if in search of being seen) and closure of eyes (trusting that one is seen, if not by an outer witness, so by the witness within).

Jede 'Meditation' ist zugleich Gesicht und Kreuz. Die horizontale und vertikale Bildstruktur verweist auf das orthodoxe Kreuz und so rücken diese kleinen Werke in die Nähe von Ikonen.

*English:* Every Meditation is simultaneously face and cross. The horizontal and vertical structure of the image signifies that of the orthodox cross and so these small scale works move into a likeness with icons.

Belgin (2003, p.57)

Jawlensky's dialogic relationship between himself and his painted images appears to me to be very similar to that of mover and witness. In both a direct experience of being seen and seeing via an inwardly focussed gaze flourishes. Using Adler's terminology one might say that the 'Inner Witness' (see *Part 1*) develops. Similarly to Adler Jawlensky also finds and refers to mystical experience and religious transcendence, as is apparent from the titles of his paintings.

This discussion, from the MoverWitness perspective, suggests that Degas drew 'like a witness' and Jawlensky painted 'like a mover'. It illustrates the binary function of seeing and being seen and the complex relational interwovenness between participants.



## 2.4 Light and Dark, Experimenters

Acquisition of the Inner Witness arises out of focussed contemplation on the moving body.

In such a process the mover's inner witness is developing a dialogic relationship with her moving self. She sees herself moving and notices the inner experience in relationship to what her body is doing.

Adler (2002, p.27)

It is interesting to draw a comparison to Bruce Nauman's statement about the artistic creative process:

It somehow has to do with intuitively finding something or some phenomena and then later kind of relating it to art and information and maybe even concluding a piece from that. But the approach always seems to be backwards.

Nauman (in Butterfield, 2002, p.170)

In the following discussion I combine examples from different artists and experimenters, from painting, tribal, social and performance art with anecdotal evidence from Adler's teachings. I continue an exploration of the dark/light dynamics implicit in and interwoven with the MoverWitness exchange and conclude by making a case for the darkness of the mover.

Self-imposed blindness, as well as visual art practice, challenge habitual ways of seeing. Deliberate immersion into darkness causes the mover to reconsider habits normally relied upon by vision. Moving with eyes closed, like painting or drawing blindly, opens new ways of 'seeing' and doing. Heightened haptic, kinaesthetic, olfactory and auditory senses stimulate imagination and the capacity for mimesis. Deprived of vision other perceptions become more acute and alert. In those moments when all is body and movement blindness grants the mover temporary and rare access to an unashamedly egocentric view: a vision of the self alone. This vision can be welcome or shocking. Jacques Derrida draws an analogy between blindness and its provocation of feeling

alone:

But the abyss of isolation can also remain liquid, like the substance of the eye, like the waters of a Narcissus who would no longer see anything but himself, nothing around him.

(Derrida, 1993, page 40)

In a Winnicottian sense this narcissism and obsession with the self is a necessary temporary stage. If being witnessed 'well enough' a sense of 'having been seen enough' arises. Then the MoverWitness exchange matures from pure mirroring into a transparency of seeing and being seen; a process that is often accompanied by the actual liquid of feelings, Narcissus' tears. Long-held projections can become infused with feelings of empathy for self and others. Whilst the mover might pose, dance and contort in multiple ways according to personal scripts, the surrounding atmosphere is maintained by the witness's conscious softening of gaze. This gazing, with fluid qualities of feeling, invites the movers' encounters 'with themselves'. Narcissistic longing to be seen by another as he/she 'really is' may thus become satisfied.



Illustration No. 11

Title:	<i>Aug in Auge</i>
Artist:	Siegward Sprotte
Year:	1961 -1990
Format:	117.2 x 77.5 cm ?
Technique:	Ink on Paper
Location:	Not known
Source of image:	Meier, Herbert, Siegwald Sprotte malt in Nordfriesland, Christians Verlag, Hamburg, 1984

Siegward Sprotte's painterly rendition *Aug in Auge*, of 'eye within eye', as in the reflection of sun in sea, is an apt aesthetic metaphor here. Before movement recall, before words, mover and witness communicate via eyes and face in the moments when the mover opens his/her eyes to meet the witness's gaze. Hence as eye meets eye and the seer meets the seen, a dissolution of Narcissus' isolation can ensue. When eye meets eye the seen is mirrored in the gaze of the seer, literally as in a tiny doll image in the other's eye, the pupil. Pupilla means little doll, and is derivative of the image mirrored on the eye's liquid black screen.<sup>34</sup>

Derrida considers blindness as a prerequisite to aesthetic experience or to the opening of seeing, to a new vision. He writes that the act of drawing has "something to do with blindness", that "...the blind man can be a seer..." and that "... a drawing of the *blind* is a drawing of the blind." (Derrida, 1993, p. 2) Derrida's evaluation of blindness to aesthetic experience echoes my observation of the value of blindly moving in order to sharpen perception.

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<sup>34</sup> Also: 'I' sounds like 'eye'



Illustration No.12, above

Cultural Artefact: *African Fang Mask*  
 Format: Life Size  
 Medium: Pigment Paint on carved Wood  
 Location: Not known

illustration No.13, below

Cultural Artefact: *Inuit Snow Goggles*  
 Format : Life Size  
 Medium: Carved Horn and twisted Seal Skin  
 Location: Not known



These tribal facial artefacts were designed to shield and mask their wearers. Too much light can hurt the anatomy of the eye's nerves and structure; too little light inhibits sight but may support profound insight. The design of the *Inuit snow goggles*, Illustration No.15, share a visual likeness with Jawlensky's images, as does the image of the *African mask*, Illustration No.14. The goggles are a practical item, beautifully carved out of horn to protect from snow blindness. The face mask may be used in ritual where disguise and/or another identity is sought; simultaneously it can lend its wearer darkness, who with shamanic intent, might seek to enter an altered state of consciousness.

Interdisciplinary discussions on the nature of perception, brain and body functioning between psychology, neuroscience and philosophy have been explored within the visual arts and performance. Deliberate immersions into darkness and play with masks and mirrors induce the publics' curiosity. These do not always address the more sinister notions of the entry 'to the unconscious' and potentially psychotic or 'spirit' realms, as undoubtedly a tribal society would. A number of successful contemporary experiments offer 'blind experiences' to the uninitiated public audience. A German social experiment in order to educate sighted people to the experience of blindness and to break down social prejudice is run via a chain of restaurants (Essen im Dunkeln, Unsicht-Bar). Here, blind waiters serve food in complete darkness. Eating food under such conditions heightens the olfactory sense and evokes sensations normally unnoticed, as vision drowns out other senses. Initiated by the same company and for similar aims, audiences, immersed in complete darkness, are led through complex environments, again by blind guides. Similarly in 2004 in England, a group of Liverpool dancers *Chapter4* invited an audience into a darkened space where they were exposed to a variety of tactile experiences in *An Interactive Sensory Journey Through Which The Audience Travels*. In the MoverWitness exchange, similar



experiences are offered but with a big difference: the environment is not blacked out and set up to be an entity to be experienced, but closed eye lids and the sparseness of an empty space suffice. Here the movers can always open their eyes when darkness is too much of an anxiety-provoking novelty.<sup>35</sup>

In the above described experiments and in the MoverWitness exchange, participants may feel less able, less mobile and less adaptable. However, whilst in the experiments the participants may still need to conform to social rules of 'normal street behaviour'. Within the MoverWitness exchange the mover can respond in undirected movement to these new impulses. If drawn to the floor or to a wall to gain a feeling of orientation and support he/she is able to do so. Hence response to body messages can be embodiment of the same.



Illustration No. 14

Title:	<i>The Wall, from Diad-Triad</i>
Artist:	Eila Goldhahn
Year:	2004
Format:	variable, up to life size print
Technique:	Video Still

<sup>35</sup> An experiment that seems to take elements of both was a collaboration called *TouchDown Dance* that was formed by Steve Paxton, former Judson Church dancer and founder of Contact Improvisation, and Ann Kilcoyne, psychologist and pedagogue, in the 1990s. The aim of their work was an exploration of Contact Improvisation with blind and sighted movers, in a normally lit space. Source: participation in workshops by author of thesis.

Objects thus encountered are experienced as if for the first time. The mover in this video still for example, engages in an exploration of the wall that is so intense "because one doesn't even know it's a wall".<sup>36</sup> Here the preverbal experience of a vertical object is similar to the experience of The Boyle Family's re-crafting of surfaces of the earth that they create into 'sculptural paintings'. Bill Hare suggests that one of the reasons why the Boyle works are so mesmerising is the fact that surfaces, which we usually encounter as below us, underneath of our feet horizontally, are hung in front of us on the wall vertically.

They put us back in touch with our very early evolutionary, pre-adult, pre-erectus self.

Hare (2003, p. 82)

The experience of the relative position of objects in space also relates to how the mover experiences the positioning of the witness. The mover may be aware of the witness's position relative to their own; he/she may attempt to achieve closeness, distance or a particular angle to the imagined witness's viewpoint dependent on how and what they seek to be seen by their witness. However, the mover's spatial disorientation may result in the opposite of what is being sought; for example, the mover might seek to be far away but might in fact be very close to the witness. As the space is negotiated through the autonomy of the mover, the semiconscious perception of the body in space will play tricks upon his/her intentions. The mover's sensory capacity continually computes his/her relative imagined or real position in space. At the same time imaginal material is generated within and confuses this matter. This dynamic interplay between sensory input and its imaginal reception can be called interpretation. Through lack of the usual visual verification, this

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<sup>36</sup> Comment by mover in *Diad-Triad*, a collaboration with author, see documentation in *Part 3*

interpretative aspect of the mover's perception becomes more pronounced and acute. Curiosity, creative imaginations, projections and/or conscious scrutiny in the form of reality-checks can ensue. The interplay between what is real versus what is imagined is an important element in the paradigm created. The binaries of blindness and seeing, darkness and clarity, can thus be studied simultaneously.

Seeking out the clarity and fierceness of its light, Adler chose the sparseness and simplicity of a Greek island to continue teaching our group the Discipline of Authentic Movement in 2000. My diary entry, June 2000:

I remember arriving on the Greek island of E. in scorching sunlight and heat, so intense that being outside was unbearable during most of the hours of the day. My souterrain bedroom being situated on the backside of the villa was cool, but our studio at the very top of the building, up several flights of steps, was hot, windy and very, very light. This, a bare wooden square with windowed doors to all directions of the sky, where we could step out on to the roof above the constantly moving palm fronds, and where thin white cotton veils gave the illusion of the fierce sun light being tempered on its entry to the room, whilst only the wooden shutters and each others bodies' shadows would give any shelter. A shelter from the fierce light of the reflecting sea, cutting into the studio though the slits of the shutters themselves. Adler had changed her methods from working in a large group of 20 participants in Italy in the Collective Body format to working instead in two small groups of six participants each, often with a single mover being observed by all the others, quite exposed to six other pairs of eyes...

Adler explicitly chose this landscape and its particular reflections of sunlight to enhance the clarity of sight in the witnesses. She asked existing students of hers to make a conscious choice to continue studying the discipline with her in Greece, as supposed to Italy the previous venue of study, concurrent with her own increasing focus that demanded an intensification of the surrounding environment. One might think that Adler perhaps associated with qualities of Plato's domain, Ancient Greece.



Because a phenomenal relationship exists between truth and beauty, as the witness opens towards her truth she can find it to be inextricably linked to her own experience of aesthetics. While concentrating on the mover's work, especially when a mover is visibly focused inward, the witness can be seized or soothed, awed or changed by a sudden awareness of the incomprehensible presence, the force of beauty itself.

Adler (2002, p.63)

Not unlike a painter Adler sought out the best light conditions for her practice, literally emphasising the importance of clear and well-lit seeing in the practice of moving 'in the dark'. Reminiscent of metaphysical meanings of light, originating from Platonic thought, she unwittingly touched on a line of thinking which runs through Christian and Judaistic mysticism, the age of enlightenment and Copernican occularcentric obsessions. This is the association of light with 'good' and darkness with 'evil', a strongly embedded association which continues to be powerfully alive today.

Now vanish before the holy beams. The gloomy dismal shades of dark.  
The first of days appears. Now chaos ends and order fair prevails;  
Affrighted hell's spirits black in throngs: Down they sink in the deep of  
abyss; to endless night.

Joseph Haydn (from The  
Creation, Part One, The First  
Day, No. 3 Air (Uriel) in  
Temperley, 1991)

By shifting to a *Discipline of Authentic Movement* that promotes the development of an ideal, a *Conscious Body* (see *Part 1*), I see Adler's discipline as changing from an essentially binary model to a light-biased, idealistic project. Can such a shift potentially undermine Adler's own intention and meaning of *direct experience*, which I understand to fully embrace the duality of 'having and being a body' ? In my own view it remains the mover's (and Jawlensky's) experience of 'darkness' that enables sight and insight. I therefore prefer to retain an equal parity between the functions of mover and witness, light and dark, pertaining that the continued embodiment of opposites within this practice are also its key.

Retrospective languaging of mimesis metaphorically creates a 'lit bridge' over the 'dark' gap between mover and witness. Endurance of experienced uncertainties, of projected and perceived images, can dissolve the gap, the binaries. Movers come to realise that binaries are formed and reformed by the semantic separation of reality into 'inner' and 'outer' , 'projected' and 'perceived'. Paradoxically, as these cannot be verified by their direct moving experience a direct experience of non-duality begins to emerge.

As discussed in great detail the MoverWitness exchange potentially succeeds in undermining and superseding a dualistic relationship between light and dark, body and mind, inside and outside, perception and projection. This is its great potential that the practice shares with visual art.

## 2.6 Seeing Stillness, Pieter Janssens Elinga

Adding the quality 'stillness' to the previously discussed notion of 'darkness' I continue my examination of qualities embodied in the MoverWitness exchange. Like light and dark, stillness and movement play important roles. Embodied by witness and mover respectively, stillness frames the ritualistic encounter, invoking atmosphere and action. Both participants observe meditative stillness before the actual contemplation in and of movement ensues.

Paintings by Dutch baroque painter and musician Pieter Janssens Elinga characteristically show attention to light and dark and the reflective play of stillness and movement. Contrasting Elinga's depictions of stillness with Paul Virilio's considerations of velocity (in Lotringer and Virilio, 2005) highlights the need to reinvoke stillness today.



Illustration No.15  
Title *Reading Woman*  
Artist Pieter Janssens Elinga  
Technique Oil on canvas,  
Dimensions 75,5 x 63,5 cm  
Location Alte Pinakothek Munich



Illustration No.16

Title	<i>Interior with Winding Staircase</i>
Year	between 1660 -1680
Artist	Pieter Janssens Elinga
Technique	Oil Painting, copy of reproduction
Size & Location	Not known



Elinga's immaculately constructed scenes emanate a feeling of contemplation and stillness that is magnetic and beautiful. Elinga's paintings *Reading Woman* and *Interior with Winding Staircase* depict interiors in which simple everyday activities take place. However, the feeling is also that of an empty space, not in the sense of previously mentioned expectant space of Peter Brook or of Degas, but one which is almost oblivious to its inhabitants, an atmosphere indicative of a contemplative lifestyle. His figures appear to be unselfconscious, seemingly not expecting to be seen by the viewer.

The essential qualities of order, peace and stillness can be recognised in the ordered, constructed framework of the MoverWitness exchange in which the perspective of the witness creates a particular vantage point.

Interestingly, a feature of Elinga's painterly observations is that they are constructed along a central axis of perspective, which in turn demands a still vantage point from painter and viewer alike. Thus there is no doubt about whose authored vision is communicated by the images.

Like Elinga's paintings, the witness's vision shares the insistence on the individual and particular vantage point, expressed later in the witness's verbal statement on the seen. Here, especially when working with several witnesses, it becomes often apparent that what was seen could only be seen from a particular point in the room. The authorship of what is seen by the witnesses is thus on equal footing with the authorship that is communicated by the movers.

In Elinga's paintings and in the witness's vision, ordinary activities receive attention and focus, and 'are seen' with acuity. Only by focussing from a still point on the phenomena of the mover or movers in space is the witness able to discern the particular spatial, almost choreographic relationships between movers and their surrounding architectural space. Light, shade, distance and

aspect compound the witness's vision. These aspects support mimesis, understanding and meaning of the movement phenomena observed. By establishing a fixed point in space, a hub is created: something around which the activity of others can fall within one's gaze in a perceptible manner. The witness constructs order, perspective and narrative on what can be disorderly, chaotic, fast and seemingly unconnected.

In the MoverWitness exchange, the witness is the still hub that facilitates the mover's freedom and safety. More than that, through the witness's stillness, perceptions that constitute an aesthetic and reflected viewpoint can come into being.

Fed by fast moving images on screens, supersonic travel and constant vehicular movement physical stillness can interrupt the quantity of a flood of vastly differing experiences too large to be digested (Lotringer and Virilio, 2005). The MoverWitness exchange responds to this with stillness, helping to reinstate perception and focus.<sup>37</sup> Out of this stillness a different kind of movement can arise, a movement that can both respond to and in turn evoke sensory perceptions.

The velocity of contemporary life seems far removed from the visions depicted by Elinga. The sense of time that allows simple activities, such as reading a book, sweeping the floor and welcoming a child, to take place and be seen pervades these paintings, and, like a deep intake of breath, a spaciousness emerges that allows the viewer's imagination to play.

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<sup>37</sup> Widespread dance and meditation practices, instead of using stillness, and movement arising out of stillness, use repetition of circular movement: folk circle dances, but also of the meditative turning movements of the Whirling Dervishes of the Middle East.

## 2.7 Seeing Another Move, James Benning

In 2002 James Benning's films *Grand Opera* (1978) , *Four Corners* (1998), *Los* (2001), and *13 Lakes* (2002) were broadcast as part of a series on German television channel ARTE, accompanied by a documentary film by German Reinhard Wulf, *Circling the Image* (2003), about Benning's working methods. Seeing this work I realised the close relationship to my own work in observing others move. Benning's work has inspired me to adopt his method in my search for an aesthetic visualisation and mediation of the MoverWitness exchange (*Part 3*).

Benning, a relatively little known contemporary filmmaker in the USA, has been making films since the early 1970s. Some, referring to his background in mathematics, point out the time-based syntax of his filmic composition. But Benning's films, though often rigid, almost musical structures, have a lot more to offer than just a sense of timing. He mediates an artistic vision via film (not video) very similar to that of a witness. Like a witness, Benning literally is a time-and-view keeper setting the frame for movement and sound.

Like a witness Benning assumes a still vantage point which is established after some deliberation. His compositional choice is characterised by simplicity and often by horizontal symmetry. Yet his composition or framing of a scene is unassuming and characterised by a 'visible stillness'. He, the viewer, is not important; instead a wholeness surrounds the images, as if the surroundings were somehow included.





Illustration No.17  
Title: *13 Lakes*  
Artist: James Benning  
Medium: Film still  
Year: 2002

Benning appears not to emphasise his perspective as viewer nor does his stillness create depth from perspective, as in Renaissance painting tradition. He is rather quietly drawing attention to the ordinary that moves in what he sees. In unexpected ways he pursues a site-specificity, in the sense of knowledge of site and being within it.

Most of his foci run for several minutes length, which can be challenging for 'novice viewers' unaccustomed to viewing films of this kind. But by doing so, minimal movement and ambient sounds become perceptible and enjoyable to those who have the patience to watch, listen and wait. His images are comparable to live paintings or compositions by John Cage, for example *4'33"*, where the everyday becomes worthy of fullest consideration.

Benning's scenes are often still or show singular, repetitive movement. Here, like the everyday movement of post-modern dance, day-to-day activities, such as humans walking or oil donkeys nodding, become part of an aesthetic that draws attention to the ordinary. Benning's still camera, with nothing but the ambient movement of the wind, facilitates the viewer's gaze to enter into the complexity of an apparently simple image, to metaphorically wander into the scene. At times Benning shows a person who enters an almost still scene, for example a woman entering and exiting briefly a Pueblo building in the film



*Four Corners*. The viewer follows the movements of the woman's body through the architecture of the building, appreciating briefly the depth of field and nothing else. As a witness I describe this visual statement:

Yes, humans enter these buildings today. The buildings are old, ancient and still, they mostly know the wind, but sometimes a contemporary person comes and walks through, then everything is as it was before.

Thus Benning allows the viewer to realise a humbling perspective of human life.

At other times, Benning allows the viewer's gaze to slowly scan a still landscape from side to side, for example the viewer's eyes following a car that enters at slow speed from the left of the frame and leaves on the right, thus gently brushing the horizon of the scene with one's eyes. Or in another focus, the viewer's ears are tempted to follow the whimsical sounds of birds in a close up of black brush wood against a deep-blue prairie sky. The eye and ear of the observer of these images find themselves looking and listening for those movements and sounds, which are often missed, similar to a mover who may, with their eyes shut, look at and listen to their inner landscapes.<sup>38</sup> Also in *Four Corners* the viewer observes a very slowly receding distant high cloud behind a canyon hill fort and may feel like a horizontally vanishing cloud herself, momentarily becoming absorbed into the intently observed, as can be the experience of a witness.

In Benning's films the viewer is invited to study and 'become' (meaning identify with) landscapes altered by humans. Like an arts researcher looking at a painting, a geographer looking at a landscape or indeed a witness looking at a mover, these are ways of 'slowed down' looking. It is a gazing with an inherent and growing openness to that which may reveal itself *by itself*.

<sup>38</sup> The expression 'inner landscape' is frequently used in Butho dance, not usually so in Authentic Movement, although I think it is equally applicable as a metaphor.

Benning's films, and the witness's way of seeing the mover, are essentially anthropological studies, looking at traces of human civilisation, inscriptions and nature's unbendingly slow ways of re-growth and repair.



Illustration No.18  
Title: *13 Lakes*  
Artist: James Benning  
Medium: Film still  
Year: 2002

13 Lakes is an extremely challenging work, not only because it dispenses with those traditional narrative modes most closely associated with theatre and the novel, but also for the exceptional patience and attenuation to detail that it demands of its viewers. As such, the experience of viewing 13 Lakes is closer to that of the plastic arts, and especially to painting, than it is to literature or the theatre. One looks at these landscapes as they would a painting of the same subject matter.

Michael Anderson (2005, n.p.)

(See the similarity to my own comments above!)

Benning states that his shots of two and a half minutes are similar in length to shots from the first films made. He, like Virilio, is of the opinion that the narrative element was introduced too early into film making and that this has led to the neglect of image and composition.

## 2.8 The 'Imperfect' Witness

Witness: knowledge brought in proof: testimony of a fact: that which furnishes proof: one who sees or has personal knowledge of a thing: one who gives evidence: one who or that which attests.- v.t. to have direct knowledge of: (loosely) to see : to be the scene of: to give testimony to: to attest: to act as legal witness of: to sign: to show: to evince (arch.).- v.i. to give evidence

Chambers Dictionary (1983)

Witnessed 'truth', by physical and psychological presence, is a precious commodity. In a fast moving world the value associated with 'being an authentic witness' is traded competitively by multiple international news agencies. When increasing rapidity and shifts of focus prevail seeing requires an extra seal of approval: "I was there/I saw this/I was a witness". The word 'witness' is applied in many contexts within the arts, psychotherapy, judicial system, journalism and human rights movement. I examine the language of witnessing within the MoverWitness exchange, its distortions and opportunities providing an example from my own practice.

Witnesses are always coloured by personal views and trajectories. The current popularity of the term seems indicative of an attempt to lend more weight, authority and 'truth' to one's viewpoint, to make one's viewpoint a valid one in whatever realm . In the MoverWitness exchange one's viewpoint is always known to be a personal vantage point. This is what I mean by 'imperfect' witnessing, i.e. a mixture of phenomena observed and personal projections. However much disciplined languaging teases out the different layers of experience, participants are aware of the basic premise that there is no objective seeing.

The discussion of "Blindly Moving, Still Seeing" (title of this *Part 2*) at times suggests that the witness's vision is clear, perspectived and focussed. This of course is not always the case but only an ideal. As with the binaries of seeing and being seen, stillness and movement, light and dark, the witness's vision is

both clear and clouded. The ideal notion of the witness is a non-judgemental, empathetic viewer. But a witness, whilst at times living up to this, is affected on emotional, visceral and imaginative levels and, paradoxically, needs to be so in order to be empathetic! Hence the witness's empathetic seeing also dips into personal and distorted seeing, which can render useful *intueri*, intuitive insight.

In the MoverWitness exchange, the witness reconstructs visual memory bites into language when speaking with the mover. The witness describes in miniscule detail what they have seen the mover perform. They name the movements, by translating their perceptions into similar gestures and movements that, relating to their own body's direct experiences, meet with what they think they remember. The witness describes the movements and patterns of the mover's body, identifying different positions and movement dynamics in space<sup>39</sup>. This language is used in an attempt to attribute the simplicity and the complexity of the movement moment.

The witness may also choose to speak about their own visceral, emotional or imaginal responses to these movement phenomena. Here, the distorting potential of accounting someone else's experience can undergo a process of clarification. The witness 'owns' and 'grounds' their language within a verbal phenomenological map of movement and sensations. Yet subjective impressions and distortions are also an important part of what may be seen and languaged.

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<sup>39</sup> This could be of use to dance critics, whose description of works sometimes lack semantic signposts of observation and thus make a particular choreography less recognisable or distinct for the reader. It may also be of use to those types of dancers who, although otherwise talented and skilled, have particular difficulty in remembering movement phrases. This difficulty, usually associated with a lack of musicality or rhythmic ability, could be improved with the languaging practised as cerebral mimesis in The MoverWitness exchange.



My personal witnessing of a 'pool of movement' by a peer practitioner in  
March 2005:

I see you stretch out in front of me. You are lying on your back and have pulled your knees up. I see each foot is placed underneath of each knee, thus balancing the weight of the thighs. I notice the bright pink colour of the blanket that you are lying on, it makes an oblong shape underneath of your body. Your body is dressed in many different coloured clothes from pale pink to lilac, and the colour of your visible bare flesh, your face and your hands, appear a translucent, slightly purple colour. For your own reasons you have aligned your body straight ahead of me. You are lying approximately 180 cm in front of me, symmetrically and perfectly balanced within my field of vision. You don't appear to move apart from your abdomen which rises and falls with your breathing.

I begin to absorb the image of your body and the background of the coloured blanket into myself. I see an image of these multi- colours and shapes, and I allow myself to see in associative ways.

As I continue to focus on you and the small, coloured space around your body, I no longer see detail, but my eyes adjust to a vision of a whole image: I see colours and shapes arranged to a pattern which suddenly appears to be spread out in front of me. My seeing has become flat and two dimensional. I begin to see a flat Indian sand mandala.

I now witness small movements and changes in the positioning of your legs and arms, all taking place against the background of the pink oblong. I see you slowly rocking and turning from side to side. I see arms rolling and knees sinking and rising. Again, my gaze transforms these impressions into a flat two dimensional image. I now see a painting in front of me. I see your pelvic cavity, the space between your legs, the oranges and reds of her dance wear, and, straight above, in the flatness of my vision, I see various tones of pink/purples of mouth and nostrils. I become aware of the symmetry between vulva and face, and the connection that runs from mouth to anus. I am reminded of paintings of the human body as well as abstractions of these essential organic features in such paintings. Again an image of North American Indian patternings and colours emerges.

I conceive of impressions of breathing, pulsating and a colourfully abstracted organism connecting back to itself in minimal movement. As I witness you I feel deeply connected to my own body's experience.

In the above witnessing account, the three-dimensionality of the actual scene is surrendered into a vision which is flat, not at all perfectly perspectived or 'real'. Instead this is a view that is personal and specific to my own perceptions. It discards Cartesian vision, giving way to the vertigo of two-dimensionality. This seemingly distorted way of seeing is more akin to an early

developmental stage of 'seeing' and is closely connected to the actual sensations arising directly from my own body. Because of its subjectivity and 'imperfection', this witnessing account may be totally inappropriate to share with a new mover, but in this case, working with a peer practitioner, it was my conscious choice to share the experience. It offered both mover and myself new insights, specifically into the nature of my personal aesthetic vision, which I am interested in exploring.

This example shows distortions and choices in witnessing. It is also an example of how, in peer work, the witness can use their own seeing as a reflective process for themselves. Used in whatever context, whether in a peer or in a student/teacher situation, the practice of embodied consciousness implies an application of conscientious languaging. As a witness I endeavour to be first conscious and then conscientious with particular regard for my specific mover.<sup>40</sup> Consciousness understood as knowledge that can be shared, i.e. via language, then requires a phenomenological deconstruction of experience into different layers and components so that it become accessible.

Naming only the physical movement carves an articulate map, sculptural one, which grounds all that the mover and witness share. The map reflects a collection of experiences, pools of movements.  
Adler (2002, p.17)

This 'carving of an articulate map' is a phenomenological one, to which other layers of subjective experience can be added. And Levin says, that

Phenomenology, then, is a process of articulation, a process of reflection which brings out the hidden logos implicit in the phenomenon by letting the phenomenon show itself.  
Levin (1985, p.13)

Also in Benning's films a dissolution of three-dimensional gazing is invited. Temporarily the viewer's gaze, which is slowly drifting into a dissolution of

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<sup>40</sup> "Consciousness" derives from the Latin "conscientia", which means moral conscience. Cicero claims that literally "conscientia" means knowledge-with, that is, shared knowledge.



perspective, is called back to appreciating depth of field, leaping between 'dream' and 'reality'. Gilles Deleuze and Guattari (1987, p.124) suggest that "movement always happens behind the thinker's back, or in the moment when he blinks". Baross (2002) elaborates that the sensual response of the viewer may ultimately constitute the 'way out'. The witness embodies a sensual response to the mover. The witness's imperfection in perception implies moments of blinking and forgetting, of not seeing, of blind spots and avoidance. But by being conscious and conscientious of their blind moments the witness has the chance and responsibility to reflect upon these. Hence both sensual, visceral response and blinking can constitute 'ways-out' for a witness. Seeing and not seeing can both be witnessing accounts that potentially can be useful to the mover.

The witness acts as an outward and reinforcing mirror, a malleable one that glides along the mover's experience. Imagining in their own body the mover's movements and stillness, and later weighing within their own mouth the mover's descriptive words, tasting their flavour in relation to their own experience. Initially through a viscerally informed visual sense and by transposition of kinaesthetic sensations into the cerebral language of words and word constructs, grammar and sentences, the witness's language, with practice, becomes as adaptable and liquid as their gaze: 'imperfect' in that it can never be the 'whole authentic truth' and 'nothing but the truth', but a witnessing statement aware of and valued for its blind spots.

## 2.9 Surveillance and Panopticism, Tino Sehgal

The piece that made me aware of Tino Sehgal, a young German performance artist, is considered to be his first work. Originally conceived in 2000 it has the title: *Instead of allowing things to rise up to your face dancing bruce and dan and other things*.

In 2005, I saw this piece being performed at the Lower Gallery, ICA in London. Despite being formally and visually clear, structured and seductively 'modern' in its simplicity, the performance confronted and disturbed me. By witnessing and making drawings of Sehgal's performance I understood more clearly what my experience was about.

Referenced in Sehgal's title is *Bruce Nauman's* work in which he gives instructions to a mover "to allow the floor to rise up around you" and who is then filmed in the process of involving himself in this experience.

Illustration No.19  
Title: *Tony Sinking into the Floor, Face Up and Face Down*  
Artist: Bruce Nauman  
Year: 1973  
Medium: Video Still



Nauman's instructions resembled closely Skinner Release Technique<sup>41</sup> and other body work techniques, such as Gestalt techniques used to expand dancers' fields of perceptions and movement possibilities. However, Nauman's

<sup>41</sup> See description in Part 1. of this thesis



resulting video films seem like a human experiment gone too far. Nauman says about the filming of *Tony sinking into the floor*, in an interview with Jan Butterfield in 1975:

"It became extremely tense: the guy who was trying to sink into the floor started to choke, and almost got the dry heaves. I got pretty scared, and didn't know what to do."

Nauman (in R. Morgan, 2002, p.177)

And showing Nauman's ignorance of all matters implicit with such exercises, i.e. a notion of the power of active imagination<sup>42</sup>, goes on to say:

"I didn't know if I should 'wake him up' or what, or if he was kind of sleepwalking. I didn't know if he was physically ill, or if he was really gasping and choking. He finally sat up and kind of controlled himself, and we talked about it."

Nauman (ibid.)

Viewing Sehgal's performance then served as a strange and insistent reminder of my own current practice, the MoverWitness exchange. This is an issue that has been in my thinking around the artistic option of a public performance of the MoverWitness exchange.

Sehgal's piece, visibly an improvisation by a single mover in a large, otherwise empty, white gallery space, was ostensibly one of non-directive movement.<sup>43</sup> Sehgal pursues a no-image and no-sale art market strategy and so no image and no verification of the actual instructions were available for inclusion in this thesis.

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<sup>42</sup> Part 1 of this thesis.

<sup>43</sup> No research material was available for me to verify this observation.

" ... Sehgal explained how he actually sells his work in the absence of documentary photographs or certificates of authentication (, a ) weird tale of oral contracts memorised by lawyers and of the artist teaching the buyer how to perform the work, thus instigating a pedagogical daisy chain if and when it's sold again."

(*Buying a Tino Sehgal*, 2005)

Hence my own witnessing account and a schematic drawing I made of the space and relative positions of all participants has to suffice here:

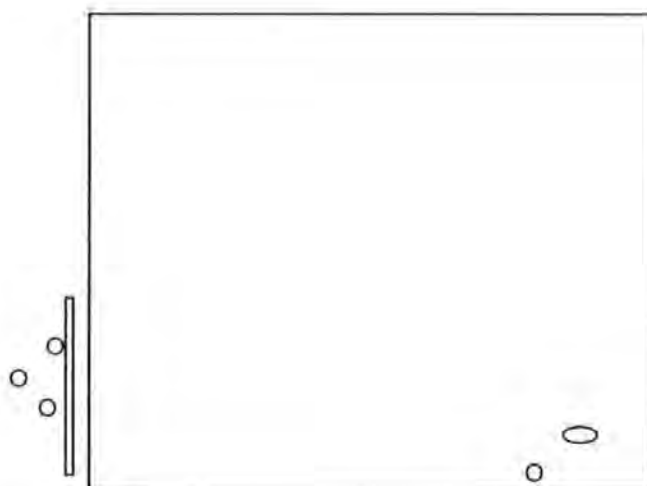
Illustration No.20

Title: *Myself and others in Relationship to Tino Sehgal's Performer at ICA 2006 (Sketch of Tino Sehgal's "Instead of allowing things to rise up to your face dancing bruce and dan and other things")*

Artist: Eila Goldhahn

Medium: Computer generated sketch

Year: 2006



My witnessing of *Instead of allowing things to rise up to your face dancing bruce and dan and other things*, February 2005, Lower Gallery ICA, London, 11.00 am:

"I enter a gallery space by walking down a couple of steps into a wide open bare white space. In this space I discover a young woman in casual clothing and trainers lying on the floor. She is lying on the floor in the area furthest away from the entrance. As I walk slowly towards her, I observe her moving on the floor; she makes simple movements such as rolling, contracting, opening and closing, all performed in slow motion and initiated from the centre of her torso.

I walk toward the back wall where she lies and I squat down by the wall nearest to her, but not obstructing her potential retreat into the corner. I quietly observe her for about 8 minutes. The performer's eyes averted for most of this time, she eventually, when I get up to leave, turns and meets my gaze. There is a silent acknowledgement of each other, I imagine a gratefulness in her eyes. I leave the gallery wondering what it must be like for her to move here, alone, without a partner, without a still hub for the movement to go on, without protection or shield within the public and wide open space of this gallery. I feel reminded of Authentic Movement: the empty space, the mover with seemingly the same freedom of self-directed movement, myself assuming the role of witness. I feel protective of the performer in this piece. I notice several other gallery visitors linger on the threshold to the gallery and then turn and walk away. I wonder about the rendering of my own discreet practice within the public eye."

During my visit most visitors were just gazing into the space without even entering it. They, seeing somebody lying on the floor, were either perplexed, embarrassed or bored, so walked on in search of more stimulating impressions. No time and no interest was spent on seemingly 'nothing'; a single human being on the floor, prone and vulnerable and not unlike a mad, homeless, sick, dying person.

In ritual performances, witnessing participants themselves are encouraged to join with the moving, often generating circumambulation of the 'sacred space' to contribute energising qualities to the happening in the centre.

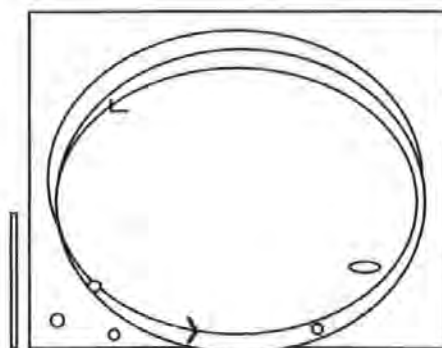
Illustration No.21

Title: *Imagined Circumambulation (Sketch of an alternative approach for visitors to Tino Sehgal's "Instead of allowing things to rise up to your face dancing bruce and dan and other things")*

Artist: Eila Goldhahn

Medium: Computer generated sketch

Year: 2006



This is inadvertently something which gallery visitors spontaneously feel moved to act out with sculpture. Sculpture is usually placed in such a way in galleries that it can comfortably be circumnavigated by a spontaneously moving audience. But is this the same with human sculpture which appears to be moving in entirely unpredictable ways? With no other frame than the gallery walls and the socially accepted norm of gallery conduct (i.e. silent, slow movement and little or no interaction with the work) the audience is left uncertain as to how to interact appropriately with Sehgal's performer. What could be a ritual and respectful joining of movement in circumambulation would in this case feel more like a panoptic viewing. Sehgal's work evokes notions of helplessness. Michel Foucault's analysis of the Panopticon offers an apt comparison to the performance's effects:

Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers. To achieve this, it is at once too much and too little that the prisoner should be constantly observed by an inspector: too little, for what matters is that he knows himself to be observed; too much, because he has no need in fact of being so. In view of this, Bentham laid down the principle that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at at any one moment; but he must be sure that he may always be so. In order to make the presence or absence of the inspector unverifiable, so that the prisoners, in their cells, cannot even see a shadow, Bentham envisaged not only venetian blinds on the windows of the central observation hall, but, on the inside, partitions that intersected the hall at right angles and, in order to pass from one quarter to the other, not doors but zigzag openings; for the slightest noise, a gleam of light, a brightness in a half-opened door would betray the presence of the guardian. The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen.

Foucault (1995, p.195)

I doubt that the absolute freedom Sehgal grants the viewer to see a human being from all sides, angles and positions grants any sort of vision other than a dislocated and disembodied one. I tend to agree with Foucault's view that the dissolution of the diadic relationship destroys and dislocates any aesthetically informed vision. By dissolving the diadic relationship and potential bond between performing mover and audience, Sehgal's performance results in a lack of viewpoint, perhaps his intention. The denial of a diadic relationship imposes not only severe limitations, it steeps any potential contact and encounter into unequal power.

Sehgal performs a view not unlike that of today's camera surveillance, uncontrollable, from all sides, omnipresent, seemingly mediating circumspection. Yet his performance remains oddly unmediated for the viewer. I conclude that without a still viewpoint there is no perspective. Without perspective movement becomes devoid of meaning and viewers remain in a void, the void of an unrelenting dislocation of relationship.

## 2.10 Conclusions

In terms of medium, Sehgal's live performance is the most similar to the actual MoverWitness exchange but opposite in its message. Brown's visual performance *Homemade* is a hybrid form between actual movement and film and provides a metaphor to explain the performative double bind that ensues between observer and observed.

Film is perhaps the closest to the mimetic visualisation and mediation of movement in the MoverWitness exchange. However, surveillance, indirectly addressed by the panoptic view in Sehgal's piece, is the disconcertingly prevailing use of cameras today (Luyken, 2007, n.p.). Brown's piece on the other hand uses the filmic medium as a metaphor and backdrop to movement rather than as a tool to mediate the phenomena of movements themselves.

Moving with ones eyes closed 'in the darkness of the body', blindly, is an apt metaphor for and activity with which to develop new knowledge. Being seen and/or learning to see oneself in this process is the prerogative of the conscious embodiment of such new knowledge. This needs to be mediated, for example in language.

Benning's films have much in common with the witness's viewpoint. His film works mediate a relationship between audience and the phenomena observed. Whilst the works remain open in the sense that multiple relationships with non-present or non-depicted participants seem possible, Sehgal's piece, although the most open in terms of formal criteria, is, as its brief analysis shows, essentially closed and unmediated.



The painters, Degas and Jawlensky, demonstrate parallel working methods in visual art comparable to methods employed in the MoverWitness exchange. Observation, mimesis, visualisation and introspection are some of those explored. Viewing and witnessing Degas's dancers has elucidated the observational and mimetic aspect of witnessing, whilst Jawlensky's faces have exemplified the inward looking gaze and the role of eyes and not seeing when being a mover.

Light and darkness have been explored and shown to complement each other in the MoverWitness exchange. Equally the pair movement and stillness facilitate each other as embodied in mover and witness and their respective experiences. Stillness as a prerequisite to artistic appreciation and rendering has been exemplified through drawing examples from the work of Elinga.

*Blindly Moving, Still Seeing* has highlighted and illustrated some of the core visual aesthetic aspects and dynamics of the MoverWitness exchange. The privilege and appreciation of witnessing several movers in space and the immense aesthetic pleasure of observing blindly performed choreographic constellations needs further description. But, as has been shown in the other more singular visual aspects discussed, "an absence of dramatic action does not entail an absence of movement" (Anderson, 2005, n.p.).

Through revealing and navigating the embedded dichotomies of my subject matter and drawing upon my skill of witnessing in dialogue with visual art I have introduced a language that can be applied to both fields, elucidating their shared habitats. The MoverWitness exchange, identified here as a performative form of private aesthetic enquiry, has been found to share many of visual art's concerns and pleasures. My emerging focus has been the aesthetic experience of occularcentric. My research leads me to speculate that the dimensionality of the world is created by each individual through an

act of participation in conscious gazing, moving and transposition. Then witnesses, like visual artist and mover, engage in acts that enable conscious participation.



## **Part 3. Being Seen. From Privacy to Public Appearance:**

### **A Visualisation of the MoverWitness Exchange**

Compared with the reality which comes from being seen and heard, even the greatest forces of intimate life - the passions of the heart, the thoughts of the mind, the delights of the senses - lead an uncertain, shadowy kind of existence unless and until they are transformed, deprivatised and deindividualised, as it were, into a shape to fit them for public appearance. The most current of such transformations occurs in storytelling and generally in artistic transpositions of individual experiences.

Hannah Arendt (1958, p.30)

#### **3.1 Introduction**

In Part 2, *Blindly Moving, Still Seeing*, I established a dialogue between visual arts and the MoverWitness exchange, drawing on examples from well known art to analyse and demonstrate the commonalities and interrelationship between these two practices. Here I test the application of the methodology of the MoverWitness exchange within the embodied processes of my own art making and give some of these 'makings' a public appearance.

I begin with the assumption that the particularly 'paradigmatic' qualities of the MoverWitness exchange (see Part 1 and 2) make it suitable for interdisciplinary transposition. Seeking to understand whether this methodology, as a practical and conceptual framework, supports visual art practices I test my assumption within this particular field. Furthermore, I ask whether my visual arts practices are capable of disclosing my aesthetic experiences of the MoverWitness exchange. Do my methods and artistic intents form a cohesive whole through which I can effectively communicate with a public? Expressed more broadly these questions then read: Can methods from the MoverWitness exchange be applied to making visual art? What if such methods are applied to making visual art? What, if anything, will

be learnt or become apparent by such acts of visualisation? What will my visual art reflect back to me and an audience? What can be learnt from the transposition of this method into another discipline?

Narratives told in the languaging part of the MoverWitness exchange remain privy to the relationship between mover(s) and witness(es) and are not shared with a public. Movers and witnesses are being seen and heard solely within their dialogic relationships. Drawings, paintings, collages, sculptures and poetry created in 'transition time', the silent reflective phase between movement and 'languaging', exists purely with the intention of remaining a reflection for mover(s) and/or witness(es). Sketches are shared between present participants and carry no public intent. Mostly, movers and witnesses have no reason to bring their art work out into the public eye; their performance of their own work for and with each other satisfies and suffices. Works thus remain private, like those created within arts therapeutic contexts.

Some members of the Authentic Movement community share their creative output via channels such as A Moving Journal and some professional artists and choreographers have found that engagement with the MoverWitness exchange inspires and sustains their own artistic practice. Authentic Movement thus largely nourishes creative processes in private. As pedagogue of the MoverWitness exchange and supervisor/coach to arts therapists I unquestionably honour and treasure this privacy, it supplies a highly intimate, privileged participation. Yet, as an artist/researcher, I desire to share my experiences, insights and questions with a wider, potentially uninitiated public. My desire to visualise what the MoverWitness exchange is, does and holds is fuelled because I think that this can be relevant to others who do not engage in this practice. Hence I use visual art to share, question, bring into relationship and expand my own and others' understanding of the

MoverWitness paradigm. Whilst stepping out into the public arena by using the media of visual art and visual performance, I strictly maintain confidentiality within my work-realm as pedagogue and trainer. Through deconstructing, transforming and reconstructing aspects and qualities of the MoverWitness exchange through acts of visual art and performance I comment upon the practice not its practitioners. I do disclose myself, my own visions as well as those of my collaborators. I make art to deprivatise and deindividualise my visions and to share with a wider public, thus merging my personal experiences with those of a wider collective to find a public home.

Part 3 serves to narrate and illustrate these visual practices of my research. It shows why, how and to what effect my research questions were applied to each practice realm. It initially demonstrates and contextualises a visualisation of some of the methods employed in the MoverWitness exchange.

The first section focusses on act(s) of witnessing and develops lens based witnessing and situational performance of movement. As the focus widens I include questions about the authenticity of movement. This leads, via a documentation of human movement in the context of the everyday and domestic, to witnessing industrial working processes. Via this detour of observing humans processing and transforming animals into cultural products for human consumption I conclude with observations of animal movement and a witnessing of 'moving still lives'.

My focus then shifts to exploring qualities of the witnessed mover. My own actions as a mover are closely related to the visual artist as imaginer, intuiter, maker and mover. Movement applied to my visual art making reintroduces embodiment back into my research methodology. From drawing to moulding the engagement as moving body and as a finder, arranger and maker of things the objet d'art, the made thing, moves into focus and with that the question

about its reception by a public comes into play.

Increasingly, my visual arts practice becomes one that experiments with and integrates qualities of both mover and witness. Sketches, models and experiments inform my methodology, conceptualisation and visualisation in turn. Some of these constitute embodied answers to my research questions whilst some emerge as public art works.

The structure of Part 3 continues as follows:

Part 3.2 introduces my pre-research work and the parameters that were applied to document my visual arts practice. It gives a key to the documentation and a list of works for easy reference.

Part 3.3 analyses and cross references methods and techniques that I have applied to my visual arts practice. It explains how and why these were tested and employed and demonstrates related works, models and sketches. Because of the volume of the practice examples and in order to maintain a verbal and visual flow through this part, a number of video works are represented as stills alone whilst some additional works and sketches are held within the Appendix.

Part 3.4 considers the resulting themes and concludes with the documentation of a major public art work: *(Un)marked Boxes*. The working processes and audience responses of this work are extensively documented on the accompanying DVD 1.

The private and personal realm, as Hannah Arendt states, needs to be shared in order to become real. Sharing is part of the MoverWitness exchange yet, even in its collective form within large groups, this remains privy to the initiated. Because of these parameters I had to tread a circumspect and

reflective research path. This resulted in arts practices that explored and examined suitability of media, relationships and visualisations. The resulting practices and insights that this engagement yielded came partly as a surprise and gift.

### 3.1.1 Pre-research work

My interdisciplinary practices of movement and visual art have a history; I will briefly write about this earlier period before setting out the details for the documentation of my present project.

Having studied at Dartington College of Arts in the early 1980s, my teachers included dancers/choreographers Rosemary Butcher, Mary Fulkerson, Steve Paxton and Miranda Tuffnell. The ethos at the college at that time was in favour of an integrated, embodied approach to the creative arts process across all disciplines. For the first two years of my course (BA Hons. Theatre in a Social Context, four years), all students were expected to write, design, act, direct, dance and choreograph, no matter their desired specialisms or former training. Fulkerson's teaching of Release Dance (see Part 1), as well as other staffs' pedagogical approaches, embued in students an understanding that creativity is sourced through the body and is fuelled by movement, an insight and training which has profoundly influenced my subsequent work.

Butcher's and Tuffnell's choreographic outputs then were closely interwoven with sculpture, light design and architecture and provided models for my own work. I then too aimed at an integration of choreography and multi medial sets. For example in *Stones* (1981), a group choreography, I showed a projected super-eight film and a set of stones that I had laid out as a pattern on the dance floor; a real chicken egg was broken at a particular moment in the dance. *On the Pole* (1983) featured a 1.5 meter high plinth, on which a

dancer moved; this scene was lit so that in the opening image the dancer appeared to be standing in the air. My work played with the notion of the dancer as a sculptural living body, initially floating in the air and then leaving the plinth to dance on the floor.<sup>44</sup> *Blue* (1984 ongoing) is a dance/performance project that uses a monochrome and pliable 'canvas', which is wrapped, draped, moved and animated in many different ways and sites.<sup>45</sup> It has been performed both in the UK and in Europe.



Plate 1  
 Artist: Eila Goldhahn  
 Title: *Blue*  
 Year: 2000  
 Medium: Video still of visual performance  
 Location: Porta Westfalica, Germany

Between 1990 and 2000, artistic concerns were largely absorbed into my practice of arts therapies, in particular Dance Movement Therapy. Authentic Movement became a focus in 1991 and changed how I looked at visual art and performances. This current project arose out of a dialogue of movement, visual arts, therapy and pedagogy .

<sup>44</sup> Sculptors had removed plinths and placed work directly on the ground, for example Constantin Brancusi, whilst choreographers had abandoned the stage in favour of studio performances.

<sup>45</sup> The dyed cloth was sewn from 1 metre wide strips of parachute silk into a 10 metre x 10 metre square and was last used for a sculptural wrapping in 2006.

### 3.1.2 Method of Documentation of Research Practices

As I allowed my imagining and making to lead my research methods and techniques were experimented with both strategically and intuitively. Questions, intuitions, observations and practice were closely linked, as was the influence of other artists' work. My main concerns were the transposition, expression and documentation of my aesthetic experiences as a MoverWitness with practice(s) of visual art, the transgression of these practices from the private to the public realm, an examination of methods, techniques and media in terms of their analogy and congruency with my original method, and the themes that emerge out of my visualisations.

This part of the thesis describes and processes the practice of my research. In order to account for the parameters employed in each sketch and work I have created a documentation form. Sketches, models and works are grouped within each section, after the text, in which they have been mentioned. Art works are often difficult to categorise in a singular, exclusive manner but relate to and/or make sense in more ways than one. I trust that the observant reader of this thesis will notice multiple, complex relationships between works, words and categories. By browsing back and forth the aesthetic complexity may be more fully appreciated than by a reading that solely follows the linear format of the thesis. But:

The investigation should proceed in a meticulously exact and pedantically precise manner. Step by step, this "tedious" road must be traversed - not the smallest alteration in the nature, in the characteristics, in the effects of the individual elements should escape the watchful eye.

Wassily Kandinsky (1967, p.21)

## Key to Documentation of Works

Table 1

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	Titles for works / working titles for sketches. Indicator sketch, work or documentation.
<b>Collaborator(s):</b>	By individual first or group name if one-off workshop event; by full name if contributed to work substantially and/or over an extended period of time.
<b>Year:</b>	A few works were made during summer 2003, one month prior to starting official research at DCA. They are included as research projects as they were undertaken with the research project in mind and were first publicly exhibited during my formal research period.
<b>Film:</b>	Video documentation and filmic works with DVD references where necessary, in some cases, particularly sketches, are represented as stills alone. I have kept the inclusion of digital material to an absolute minimum in an effort to maintain a legibility of my thesis largely in printed form and to precipitate deterioration problems with digital storage media.
<b>Dimensions:</b>	Metric, given to closest whole centimetre, or minute for video films.
<b>Medium:</b>	Materials used/applied.
<b>Installation:</b>	Strategy how to install and show works.
<b>Method:</b>	Key terms of methods as described in the thesis.
<b>Texts:</b>	Readings, writings or 'languageings' particularly relevant to a particular sketch or work.
<b>Exhibition/ Performance:</b>	Places and dates
<b>Technical Support:</b>	Individual(s) whose help was enlisted.
<b>Models:</b>	Where applicable, models and/or sketches are cross referenced.
<b>Comments:</b>	Contexts, responses, ideas, development. These are included here when they are not already mentioned in the body of the text.



### 3.1.3 Index of Art Works as they appear in the text (alphabetical)

Table 2

Title	Category	Page	DVD
<i>(Un)marked Boxes</i>	Sculpt./Installation	216	1
<i>Authentic Movement Workshop</i>	Video doc...	109	1
<i>Beach Ball</i>	Photographs	Appendix	-
<i>Blind Drawings</i>	Drawings	180	-
<i>Chromosome Boards</i>	Sculptural Frieze	150	-
<i>Diad-Triad</i>	Video doc...	117	-
<i>Egg Spindles</i>	Sculpture/Drawing	154	-
<i>Egg Time</i>	Video	147	1
<i>Frog Spawn</i>	Photographs	135	-
<i>Gastrula</i>	Sculpture	190	-
<i>Graffiti</i>	Video	122	-
<i>Grass &amp; Grasses</i>	Photographs	Appendix	-
<i>Impression L'Inconnue</i>	Sculpt./Installation	205	-
<i>In my own Garden</i>	Video	Appendix	-
<i>Model 1, (Un)marked Boxes</i>	Model	Appendix	-
<i>Model 2, Veiled Boxes</i>	Model	164	-
<i>Model 3, End of the Ivory Tower</i>	Model	224	-
<i>Nail Breads</i>	Sculpt./Installation	167	-
<i>Seaweed</i>	Photographs	140	-
<i>Seed Knife</i>	Sculpture	171	-
<i>Shadows of our Former Selves</i>	Sculpture	176	-
<i>Slapton</i>	Video	111	1
<i>Slashed</i>	Sculpture	173	-
<i>Spinning Mill and Spinning Mill-Tying Hands</i>	Video Video	131	- 1
<i>Tanyard</i>	Video	Appendix	-
<i>Veiled Stills</i>	Painting	160	-
<i>Witnessing</i>	Painting/Collage	185	-

## 3.2 Experiences acted out: Methods and Techniques

### 3.2.1 Intervention by Presence: Lens-Based Works

'Intervention by presence' sounds like a mystery, but as a methodology it is well-known within the fields of psychotherapy and physics. An observer always has an effect on the observed and vice versa.<sup>46</sup> This effect cannot be eliminated and all attempts do so are futile. In one section in *Part 2* I used the psychological concept of projection, a psychoanalytical construct of understanding the effects of the phenomenon. In the context of my own practice as an artist I prefer to approach presence (and projection) more intuitively and, instead of explaining it, experiment with and visualise it. The MoverWitness exchange acknowledges 'presence' as well as 'projection' in its methodology. I choose the open-ended associations evoked by the word 'presence' in my practice of art making.

The participation of the artist-researcher in the experimental activity distinguishes art-based research from the controlled laboratory experiments of physical science. Personal involvement in the experiment is a direct extension of the practice of creative arts therapy. Chemistry and other physical sciences do not involve interpersonal transferences, countertransferences and other subtle and ever-changing nuances emanating from the process of the experiment. However, advanced science does recognise the impact observers have on experiments.

Shaun McNiff (1998, p.42)

As already discussed in *Parts 1* and *2* the presence of the witness is necessary for the reflective process of the mover, and vice versa. This mutual effect can also be said to form an essential element in all participatory processes. I applied my sense and skill of 'presence' as an artistic strategy in my work primarily with sentient collaborators: humans and animals.

In order to capture and communicate the effects of my interventions I used the medium of digital video and photography. Whilst being aware of the

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<sup>46</sup> Known as the Heisenberg Principle

implications of using a lens between my eye and the object of my witnessing, this medium constituted an obvious starting point to begin to capture movement moments in stills and to 'reproduce movement in real time'.

Video can be a pure document of the performance, without cutting or editing, present the real time of the performance.

Marina Abramovic (in Biesenbach, 2002, p.14)

However, with the placement of the camera and the adjustment of its angle, its frame and focus important consequences are already forged. These resemble the decisions of a witness: where to sit, where to turn to look and for what length of time to allow the mover to move. All these are essentially strategic decisions, whether executed consciously or unconsciously. They negate the idea of purity but state parity. These decisions undoubtedly have an effect on the mover.

I also acknowledge that the image, whether cinematic or photographic, analogue or digital, occupies its own site. Using another medium to mediate the experience of movement is problematic and changes the time based presence of live performance into an artefact. In addition to this, the intrusion of lens-based media into the normally hermetically private sphere of the MoverWitness exchange is like an 'extra eye' and challenges established boundaries of the practice. I chose to do some of my work in sites that were public but very little peopled. So an occasional passer-by was seen as 'cohabitant', not kept out of the field of vision but accepted as part of an ambient disturbed environment, the shared habitat.

I chose, out of the necessity of my research agenda, to take responsibility for the colonisation of the private space of the MoverWitness exchange by the 'parasite' of my camera. I needed to see what effect my own witnessing would manifest in the camera's 'eye' and records. Hence I established shared

habitats. Collaborators were briefed about my intentions and motivations for the work. They agreed to participate out of their own interest in my work. They also agreed to have the work shown publicly and as part of my research. No promises in terms of their own gains were made, no money changed hands, nor did I seek to work in sites in order to add to or intervene with these in any particular way as part of this thesis. Instead my agenda was to satisfy my own curiosity with regards to a very specific concern: to lend my documentation of the MoverWitness exchange aesthetic manifestation, fit to be shared in public.

### *Authentic Movement Workshop*

This workshop was documented in film (see DVD 1) and serves to illustrate the movement aspect of the practice. Together with the written description of the Ground Form in Part 1 this forms a demonstration of what typically happens within the MoverWitness exchange. This film forms the beginning of lens-based research works, a series that traverses from documentation to artistic visualisation.

The camera was mounted on a tripod, about my own eye height. Nevertheless it was a challenge to teach and witness a group of movers whilst operating the camera. There were moments in the movement that I wanted to focus on and zoom in. I had to act quickly, whilst maintaining my witnessing of the group, my primary commitment. I did not know my collaborators well, yet, as practised improvisers, the material they generated was at times intense and deeply felt. My main aim was to fulfil my role as a witness and, because of that, my aim to also document this session had to be a secondary one.

Documenting Authentic Movement is difficult at the best of times because of the issues of confidentiality, ethical considerations and the role of the witness to maintain a safe space etc. The presence of the witness always has

an effect, but more so when it is accompanied by a camera. Other options, such as a separate camera person, more sessions recorded etc. do not ameliorate the issues at stake. This documentation gives an insight into what may happen within a typical Authentic Movement session. The collaborators are all familiar with issues and practices of performance and were keen to collaborate for my project.

Table 3

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Authentic Movement Workshop</i>
<b>Collaborators:</b>	Year 2 undergraduate students, Dartington College of Arts
<b>Year:</b>	2005
<b>Film:</b>	DVD 1
<b>Dimensions:</b>	5:26 minutes
<b>Medium:</b>	Digital video
<b>Installation:</b>	View on any sized screen
<b>Method:</b>	Teaching and camera-witnessing student group; operating camera at head height, camera zoom, editing.
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	This video documents in comprised form a three hour workshop that was taught by myself in the undergraduate module: <i>Writing from the Body</i> . See also mover's image in Part 2, Illustration No. 9, a still from <i>Authentic Movement Workshop</i> .

Table 4

Artist:	Eila Goldhahn
Title:	<i>Slapton</i>
Collaborators:	Alan, Andy, Amanda, Lin, Siggie, Stuart
Year:	2003
Film:	DVD 1
Dimensions:	5:09 min
Medium:	Digital video
Installation:	Both versions at the same time
Method:	Witnessing, hand held camera, head height whilst kneeling, some zoom and blurred images, 'unfocussed attention'
Texts:	n/a
Exhibition/ Performance:	Movement and Space, Moorside Group, South Brent, 2003 Movement and Space, Moorside Group, Ariel Gallery, Totnes, 2004 Southbank Show, Bristol, 2005
Technical Sup.:	n/a
Models:	n/a
Comments:	Individual movement changing into collective movement; privacy performed within a public space. Slapton was the starting point for making a series of other works 'in response' ( <i>Response</i> solo exhibition 2005): <i>Chromosome Boards</i> , <i>Egg Time</i> . Development of video stills into large scale canvasses.

In *Slapton* (2003), I experimented with visualising my own still witnessing presence with a group of movers and transposing my aesthetic vision of the group's process. The resulting film shows how movers arrange themselves along an imaginary axis or stage line that runs horizontally in front of me and the camera, congruent with the actual and imaginary horizon. An interesting 'unconscious choreography' slowly unfolds, particularly visible in the short, edited version of the work *Slapton, Version 2* (see DVD 1). In this I have edited out the more slowly evolving scenes in favour of showing the group formations as they manifest over two slots of working.



Plate 2  
Artist : Eila Goldhahn  
Title: *Slapton*, video still

The video testifies how choreographic decisions arise collectively within this group of movers, moving with their eyes closed. Sometimes these changes appear to be initiated by a more experienced mover (see female mover in salmon pink T-shirt), whilst at other times another mover moves into the centre of the camera focus (see male mover in beige T-shirt). Whilst I and my camera form important parts of what unfolds within this group, the spontaneous choreographic process can still be described as being self-directed. Self in this sense encompasses me, the observer, as well as the collective and, of course, all participants' sense of site.



Plate 3  
Artist : Eila Goldhahn  
Title: *Slapton*, video still

On viewing the uncut video material all movers vetted the footage to be acceptable to be shown in public in its entirety. I experimented with different performance possibilities of the two versions. *Version One*: the actual footage, minus a couple of camera wobbles and *Version Two*: a short edited version. In an exhibition, *Movement and Space* at the Ariel Gallery, *Version Two* was shown alternated with another video work, *Egg Time*, that was made in response to *Slapton*. I was very interested to see how the long version of *Slapton* was perceived in comparison to the shorter one and hence decided to show both side by side. The short one was looped whilst the long version took its own course, which caused coincidental parallel images to occur during different phases of the total running time. Comments from the audience were positive. Through the stillness of the witnessing position, seemingly insignificant, small or slow movements became perceptible. I hoped that viewers would meditate on the slowly moving images of the movers, entering a still place from which to discover the individuality of each mover. "How subtle an image can I make?" Benning asks. Similarly my question was:



How subtle a movement image can I initiate, witness, record and share? And, is it possible to show the subtlety of an 'unconscious choreography' (Levin)?<sup>47</sup> Individual audience members are recorded as saying: that they were able to "see ordinary people dance ordinary movements"<sup>48</sup> and were "amazed how beautiful these movements and choreographic configurations"<sup>49</sup> were.

Another comment was that by seeing the two films concurrently the slower one became more interesting. Seeing both films simultaneously viewers were able to see ordinary human movement in a new way. These comments confirmed to me that my own aesthetic experiences of witnessing could be communicated via my video witnessing, editing and installation. I could effect a learning experience in my viewers and evoke a budding ability of 'witnessing', or a seeing with a sense of interest, stillness, time and compassion. Hence by introducing the parasitical camera into my MoverWitness habitat I was able to invite an audience into a usually sealed and private world.

This is a transformation occurring continually, on- and off-screen. Nevertheless, these transformations are captured by a camera, commensurate with the editorial choices of the filmmaker (both in terms of what is shot and how it is depicted).

Michael Anderson (2005, n.p.)

One viewer commented that "the work was too boring" and that I "should experiment with more exciting camera angles and perspectives." Whilst keen to experiment, in principal I do not agree. I have a sense that the public will either have the patience to see or not. I do not wish to 'entertain' or make a fast enough moving image that will support peoples' viewing habits and

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<sup>47</sup> Author's practice example: a mover is occupied on her own about 5 metres away from any other mover. She appears to be exploring movements with her upper torso, arms and hands. Very suddenly her arms and hands drop to her sides, she turns and without any visible preparation, she walks diagonally across the space taking exactly twelve steps then stops in very close proximity in front of another mover's head without having touched it. This other mover is lying on the floor. Her hands cover her eyes, her whole body has been still for the last few minutes.

<sup>48</sup> Audience comments from exhibition diary, Ariel Gallery, 2005

<sup>49</sup> ditto

compromise my own vision. Most audience comments supported my own view that *Slapton* successfully contributes to enabling a 'different kind of seeing', which is my aim.

Generally, one is caught in a cleft stick between the esoteric nature of the work, accessible intellectually or emotionally to not many people, and the total compromise involved if one were to make it more accessible.

Michael Kenny (1981,n.p.)

The video *Slapton* (2003) visualised my witnessing of a group of movers in a MoverWitness exchange and is an aesthetic representation of the group's process. An 'unconscious', self-directed choreography slowly unfolded whilst I and my video camera formed important parts of what happened within the group.

By creating lens-based work I aim to invite an audience into the usually sealed, private world of the MoverWitness exchange. I would like to effect a 'witnessing', or seeing with a sense of interest and compassion, of the beauty of ordinary people performing improvised movements and gestures resulting in extraordinary configurations.



Plate 4  
Artist : Eila Goldhahn  
Title: *Slapton*, video still

## *Diad-Triad*

I developed my concerns of how to make an aesthetic lens-based document of the MoverWitness exchange by forming ongoing collaborations. One such collaboration evolved with Alan Kirby, psychotherapist and writer, and with Stuart Young, science teacher and sculptor, in *Diad-Triad*. Primarily I continued with the same aim as explored in *Slapton*, i.e. to visualise the unfolding 'unconscious choreography', but in this smaller group I also questioned and deconstructed the accustomed ritual of the MoverWitness exchange. During this process I became increasingly aware that the presence and still position of the witness is unquestionably correct in as far as as the safe containment of the movers and the maintenance of a conscious and conscientious viewpoint is concerned (see also Part 2).

The practical working process with Alan and Stuart quickly made clear that everything was already in place as it should be; namely, the witness cannot move as well as the movers, the camera cannot replace the witness, and the space as a safe space is essential to the movers. Deconstruction of the form and questioning the methodological assumptions confirmed what I already knew to a level of absolute certainty.

As Alan's and Stuart's movement practice developed, I increasingly resumed my responsibilities as a witness. I was grateful to have trusted, mature collaborators who had permitted an experimental approach and had been open to reflecting on its effects.<sup>50</sup> After the initial experimentation with deconstruction we settled back into a triad: a witness observing the unfolding relationship between two movers. When both Alan and Stuart had developed much trust in our working set up their practice explored deeply unconscious material. I then juggled my witnessing position behind the lens with gazing

directly at the movers. A feeling of guilt, of not being 'a good enough witness'

<sup>50</sup> For more information about the parameters of the method refer back to Part 1, Ground Form and for an analysis of very specific visual aspects of the MoverWitness exchange refer to Part 2.

to my movers, never entirely left me. The process of working with Stuart and Alan was intensive and rewarding. The resulting visual material, the videos, were intimate documents of these processes. As movers, Alan and Stuart seem to have 'forgotten' my and the camera's presence. They don't perform for the camera, but despite of it. In *Diad-Triad* I saw my own palpable, invisible presence as witness reflected in the intense focus of the movers themselves. Due to the intimacy and personal nature of the work this research phase is documented in stills.



Plate 5  
Artist: Eila Goldhahn  
Title: *Diad-Triad, The Wall*



One such still image (Plate No. 5), *Diad-Triad, The Wall*, makes visible the mover's blind, tactile perception of the wall surface as if encountered 'for the first time'. The flattening of the mover's body against the wall creates an interesting effect in which I, as the witness, am invited to partake in a deeply experienced, sensory reality. This participation 'mystique' is a precursor to compassionate seeing, which is a central practice of the MoverWitness exchange. The mover in *The Wall* appears to have 'forgotten' me and the camera's presence. He doesn't perform for the camera, but in spite of it: he is entirely immersed in his experience.

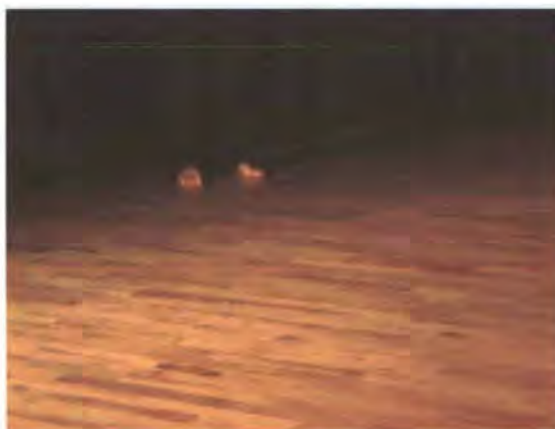


Plate 6  
Artist: Eila Goldhahn  
Title: *Diad-Triad*

The project *Diad-Triad* (2004) was a studio-based exploration of the MoverWitness exchange with two collaborators. In our work together I

focused on the dynamic between the movers, myself as a witness and the presence of the video camera. The resulting visual materials are intimate documents of this process.



Plate 7  
Artist: Eila Goldhahn  
Title: *Diad-Triad*

Overall this project focussed on the pedagogy, deconstruction and experimentation with the presence of the camera- witnessing of the movers.



Plate 8  
Artist: Eila Goldhahn  
Title: *Diad-Triad, Alan and Stuart*

Table 5

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Diad-Triad</i>
<b>Collaborators:</b>	Alan Kirby, Stuart Young
<b>Year:</b>	2004-2005
<b>Film:</b>	n/a
<b>Dimensions:</b>	n/a
<b>Medium:</b>	Stills from digital video
<b>Installation:</b>	n/a
<b>Method:</b>	see description in text
<b>Texts:</b>	See Alan Kirby's <i>Things Produced</i> in the Appendix are a written response to the work.
<b>Exhibition:</b>	<i>The Wall</i> printed on a large, life size canvas will be exhibited.
<b>Technical Sup.:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	n/a

## *Graffiti*

Another ongoing collaboration was set up simultaneously to *Diad-Triad* together with Malaika Sarko, a dancer and MA student at DCA. Malaika attended a small number of individual and group sessions in which she familiarised herself with the MoverWitness method. I hoped to use and observe Malaika's own response as a dancer to the method. I was interested to develop a relationship of equals with Malaika, one which honoured the different disciplines we had to offer: hers modern dance and mine the MoverWitness exchange. I wanted to see what this meeting had to offer.



Plate 9  
Artist: Eila Goldhahn  
Dancer: Malaika Sarko  
Title: *Graffiti*



The concern that I resolved in *Diad-Triad* lived itself out in a different form within my work with Malaika. Here, teaching and artistic work were kept separate. In the artistic work I sacrificed the witness position and, together with the extra eye of the camera, began to move; whereas in my pedagogical work I kept to the rules of the MoverWitness exchange. The work that resulted was *Graffiti* together with several other video sketches. All sites that we used I chose to be in or around Buckfastleigh in Devon, sites of a larger project called *Spinning Towns*.<sup>51</sup> Once, after moving at the burnt out ruins of Holy Trinity Church, Buckfastleigh, Malaika stated:

I felt as though I was inscribing the space with my movements, as though my movements were making graffiti, like the graffiti on the walls.

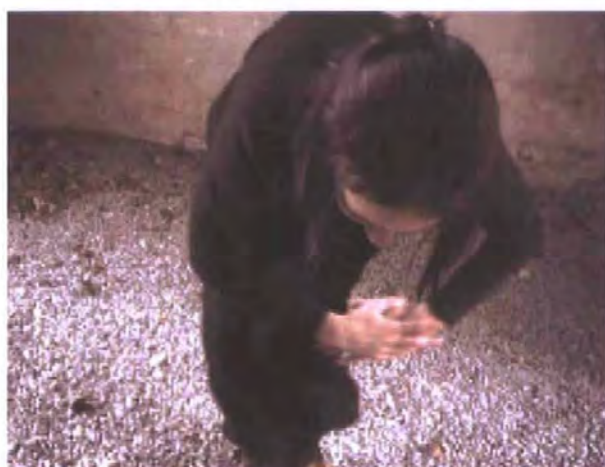
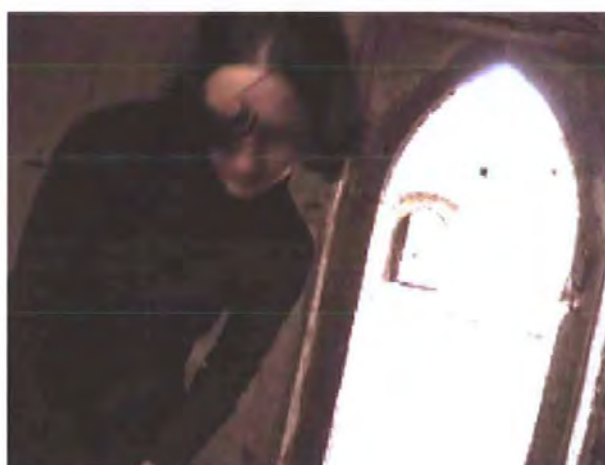


Plate 10  
Artist: Eila Goldhahn  
Dancer: Malaika Sarco  
Title: *Graffiti*

<sup>51</sup> *Spinning Towns* was an arts project that encompassed workshops, performances and films (publicly funded in collaboration with the First Buckfastleigh Wool and Leather Festival in 2005).

Dance movement styles are culturally and historically multilayered. The powerful greek ideal of the perfectly proportioned young body continues to be expressed collectively by contemporary fashion ideology as well as individually by sufferers of eating disorders, such as Anorexia Nervosa. Post-modern dance proclaimed to take the physical suffering out of dancing by allowing a barefoot and holistic approach to the body and its anatomically correctly observed, experienced and practised movements. Yet this and related methods, such as the Alexander Technique, however anatomically correct have not succeeded to replace notions of the upright, well aligned, straight body; I suspect that, in subtle and unintentional ways, they in fact continue to promote these ideals. Although no longer suffering from bleeding and twisted toes like their balletic fore bearers, contemporary dancers instead struggle to maintain a healthy body image.

At the end of *Graffiti* Malaika performs some hispanic, celebratory dance movements, that one can feel drawn into and somewhat comforted after witnessing a series of contortive, strangely repetitive and wistfully unconnected dance movements. These seemingly more related, 'easier' movements follow movements that seem harsh and abrupt. Whilst the latter section seems reminiscent of a collective, folkloristic past the former unsettles and disturbs.



Plates 11-13 above  
 Artist: Eila Goldhahn  
 Dancer: Malaika Sarco  
 Title: *Graffiti*



Work with Malaika, performing some moving and beautiful dancing, was aesthetically rewarding. *Graffiti* reflects my drive to produce something of beauty and I value the compelling still images that this work has yielded. In comparison to *Slapton* and *Diad-Triad*, *Graffiti* shows most graphically and bluntly the intervention by presence of the lens-based witness. The mover's 'blindness' in relation to self and others can be experienced as liberating, like an exponential version of drawing the curtain over the dance studio's mirror. But often the dancer's inner self gaze is so alert and trained to know and control every move, that it takes much longer to taste the qualities revealed by an inner directed unselfconscious attitude to dance.





Plates 14 -16 above  
Artist: Eila Goldhahn  
Dancer: Malaika Sarco  
Title: *Graffiti*

In *Graffiti* the presence of the witness moves out of the blind spot. Through my own and subsequently my camera's movements Malaika and her movement space become accelerated and distorted. A shifting, unsettling presence shapes her space, as well as our shared habitat. Presence has become not just one that metaphorically holds the space for the mover, but one that actively invades and co-shapes the movement space. Presence has transmuted into visible and overt interaction in *Graffiti*. It is no longer presence as non-interference but movement as interference. For the purposes of my thesis I have selected still images from the video work, focussing on the aesthetic outcome of the project.

Although some of the dynamics between the seer and the seen, between mover and witness can be experienced by the subsequent viewer of the video, the overall impression is one of a fragmented seeing. This mirrors the fragmented movement styles the dancer is performing and the ambivalent architectural and historic inscriptions of the burnt out and graffiti covered site. In terms of my overall intention of applying the witness/mover exchange this work can be seen to experiment with an anathema, ie a 'moving and seeing witness'.

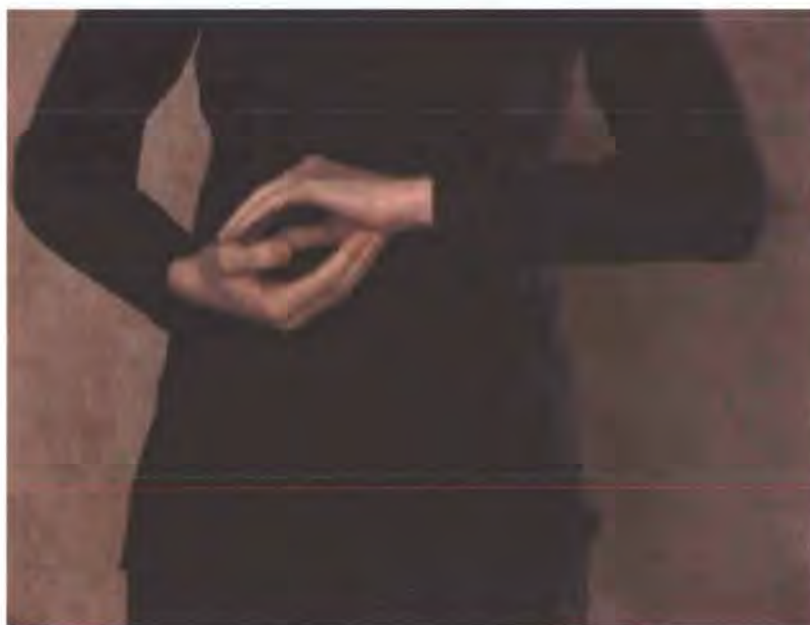


Plate 17  
Artist: Eila Goldhahn  
Dancer: Malaika Sarco  
Title: *Graffiti*

*Graffiti* in video form was publicly performed in various versions and at various venues. However it was the printed stills that gave rise to a continuation of my research practice in *Veiled Stills* as paintings. These I consider to be more pertinent to my research trajectory and as extensive research records than



the videos themselves. To give a visual impression of the work the above included stills suffice.



Plate 18  
Artist: Eila Goldhahn  
Dancer: Malaika Sarco  
Title: *Graffiti*

In consideration of the outcomes from my projects *Diad-Triad* and *Graffiti* I was convinced that the witness's viewpoint whether in stillness or in action is powerfully influential on the movement itself. My practice of pedagogy and visualisation shows, as did my prior exploration of witnessing in relation to others' art works in Part 2, how the still point creates relationship. It was with this in mind that I embarked on further experiments which I called *Moving Still Lives*.

Table 6

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Graffiti</i> (version 1 & 2), <i>Trinity Church Buckfastleigh</i> (version 3)
<b>Collaborator:</b>	Malaika Sarco (dancer)
<b>Year:</b>	2004
<b>Film:</b>	yes
<b>Dimensions:</b>	3 versions of various lengths, still images.
<b>Medium:</b>	Digital video
<b>Installation:</b>	Videos projected on screen, stills in various sizes, up to life size.
<b>Method:</b>	Experimentation as 'moving camera witnessing': ie instead of remaining in one place I allow myself to 'be moved', ie react in movement to the mover. The camera image becomes a shifting focus from performer to performance space to tracing its own pathways through the space.
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	<i>South West Choreographer's Forum</i> , University of Exeter, 2004 Malaika Sarko, <i>Flesh</i> , MA Show, Dartington College of Arts July, 2005 <i>Film as Art</i> , Watershed, Bristol, July 2005 <i>Film Shorts</i> , Barn Theatre, Dartington Arts, 2005
<b>Technical Support:</b>	Jenni Wittman, editing for version 3
<b>Models:</b>	Three other small filmic sketches were made: <i>On the Race Course</i> , <i>In Hembury Woods</i> , <i>White at Slapton Beach</i>
<b>Comments:</b>	<i>Spinning Towns</i> was an arts project by the author including workshops, performances and films (publicly funded in collaboration with the First Buckfastleigh Wool and Leather Festival in 2005).



*Moving Still Lives:      Spinning Mill-Tying Hands,  
Frog Spawn and Seaweed*

In the next research phase (not entirely chronologically but conceptually), I began to make witnessing registrations of other animate and inanimate motifs, which I began to gather under my own term *Moving Still Lives*. For these I included diverse subject matters and thus shifted away from solely applying witnessing to human movers in the MoverWitness set up or my own derivations thereof. Unlike Tableaux Vivants, *Moving Still Lives* are not set up for theatrical effect or artificially lit. Instead they include a strong element and sense of discovery and non-interference, despite and because of my own presence.



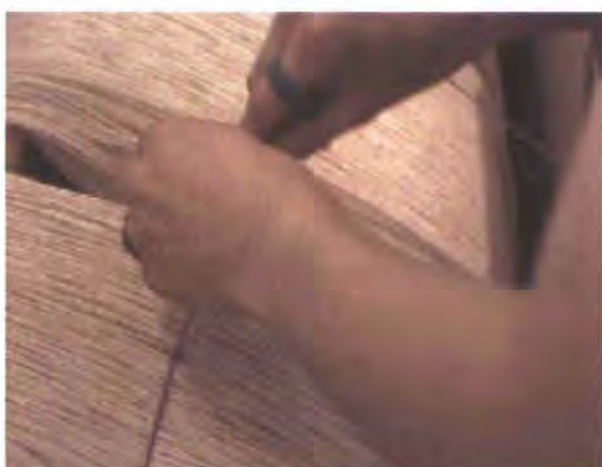
Plate 19  
Artist : Eila Goldhahn  
Title: *Worker*, still from *Spinning Mill*

In my choice of subject matter I decided to include many forms of movement, animate and inanimate, incidental and performed. These observations led me to create films and stills about movement in realms as diverse as industry and

nature. I worked with human subjects in the industrial settings of *Spinning Mill* and *Tanyard* (see DVD 1). In *Spinning Mill-Tying Hands* (see DVD 1) I chose a particular sequence of repetitive human hand movements in interaction with skeins of wool and a winding machine. In *Tanyard and Spinning Mill (original version)*<sup>52</sup> I applied my witnessing to invite the viewer into a little known, industrial movement reality.

### *Spinning Towns-Tying Hands*

Particular sections of the original version are repeated and looped. The female worker deals with skeins of wool in what appears to be a sped up section. In fact the film plays in real time and only seems fast. The movements of the worker's hands and arms in relationship to wool and machine are poignantly agile and fast embodying a movement which is no longer thought about as it has become first skill and then habit; still, the worker must remain conscious and alert to do her work safely and accurately.



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<sup>52</sup> All filming was on the spot and captures an immediacy of seeing something 'for the first time'.



Plates 20-23 above  
Artist : Eila Goldhahn  
Title: *Worker*, still from *Spinning Mill*

Table 7

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Spinning Mill-Tying Hands</i> and <i>Spinning Mill</i> (original version)
<b>Collaborators:</b>	Mr. Salter and workers at Buckfast Spinning, Devon, UK
<b>Year:</b>	2005
<b>Film:</b>	DVD No. 1, version 2
<b>Dimensions:</b>	9:37 min, <i>version 1</i> , 2:12, <i>version 2</i>
<b>Medium:</b>	Digital video
<b>Installation:</b>	To be shown on any sized screen; as part of other works from the project <i>Spinning Towns</i> , including stills and sections of the film which show repetitive actions.
<b>Method:</b>	Camera was handheld throughout. The material was edited approximately 3/4 of the original was included.
<b>Texts:</b>	Levin, D. M. (1985) on 'techné': pp. 91-128
<b>Exhibition:</b>	n/a
<b>Technical Sup.:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	Inspirational images resulting in ideas for sculptures.



## *Frog Spawn*

In the following work *Frog Spawn* I return methodologically to the principle method of the still witness. Here my quiet observing of movement results in mandala-like, centric images. In *Frog Spawn* and also *In my own Garden* (see Appendix) I worked with non-human but animate subjects and explored the question of an 'authenticity' of movement in a biological sense. In these two works, the childlike observation of growing frog spawn in a jar is in stark contrast to the violent forces of life and death, when, *In my own Garden*, a toad is devoured by a snake.



Plate 24  
Artist: Eila Goldhahn  
Title: *Frog Spawn*



Plate 25  
Artist: Eila Goldhahn  
Title: *Frog Spawn*

Table 8

Artist:	Eila Goldhahn
Title:	<i>Frog Spawn</i>
Collaborators:	n/a
Year:	2005
Film:	n/a
Dimensions:	As shown below, larger prints are possible.
Medium:	Digital video stills
Installation:	n/a
Method:	Lens based witnessing.
Texts:	n/a
Exhibition/ Performance:	n/a
Technical Support:	n/a
Models:	n/a
Comments:	Gestation.



Plate 26  
Artist: Eila Goldhahn  
Title: *Frog Spawn*





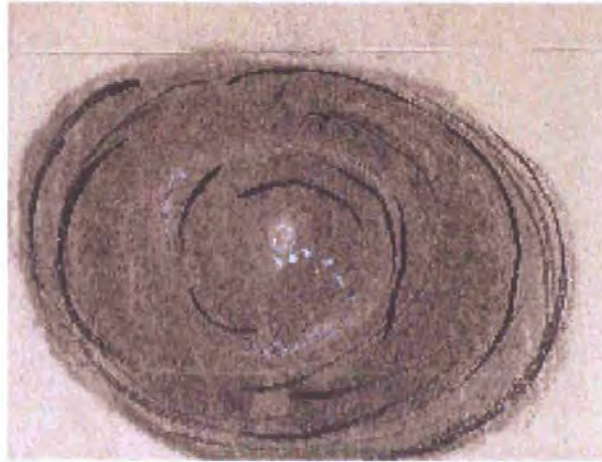
Plate 27  
Artist: Eila Goldhahn  
Title: *Frog Spawn*

These stills disclose the creatures' qualities as a collective. Their bodies' similarity to the developmental stages of many sentient beings is striking. By merit of their evolving shape and movement capability multiple spacial relationships ensue.



Plate 28  
Artist: Eila Goldhahn  
Title: *Frog Spawn*

My choice of frame draws a visual analogy to the human eye playing on a metaphorical relationship between observer and observed. In essence *Frog Spawn* takes a look at movement in one of its most elemental forms, that of a seemingly 'simple', sentient organism: an animated and vividly moving body.



Plates 29 & 30  
Artist: Eila Goldhahn  
Title: Untitled  
Medium: Charcoal, pencil and white paint on card board  
Sizes: 25 cm x 17.5 cm and 39 cm x 28 cm  
Year: 2005



These two sketches were inspired by *Frog Spawn* and mark my transition from lens-based media to an exploration of object-based art work.

## *Seaweed*

Also in *Seaweed*, *Grass & Grasses* (Appendix) and *Beach Ball* (Appendix) my lens based observation focussed on object-manifested forms of movement.

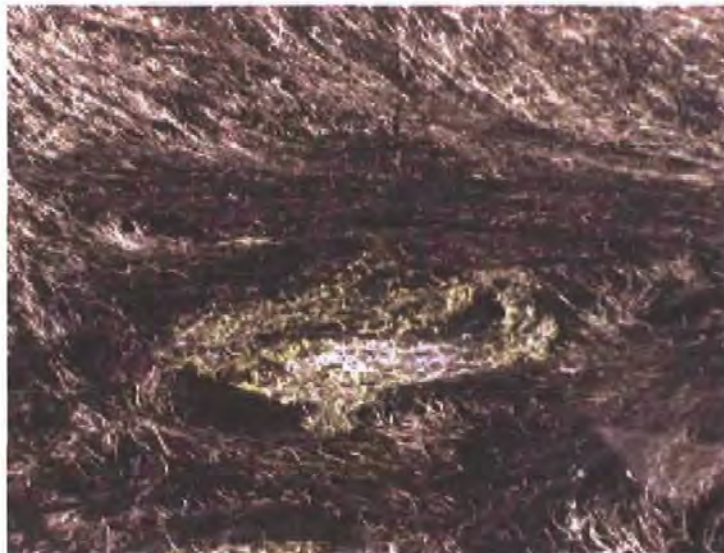
However in these projects I entered a milder, less animated and existentially exciting realms of plants and of human debris.

By again focussing on stills, I recognised inherent shapes reminiscent of the choreographic patterns that I had previously witnessed human and animal movers perform. Whilst formally shifting away from the actual MoverWitness set-up I maintained the 'eye of a witness'. Images from these works led me to consider the forms created by movement. These led first to manipulations on the page and then paved the way to experimentation with sculpture. They also made me ponder the connections between being present as a witness, and creating images by observation, and the 'thing-based' creativity that emerges when finding and working with objects: the methodological topic that evolved as my next research step.

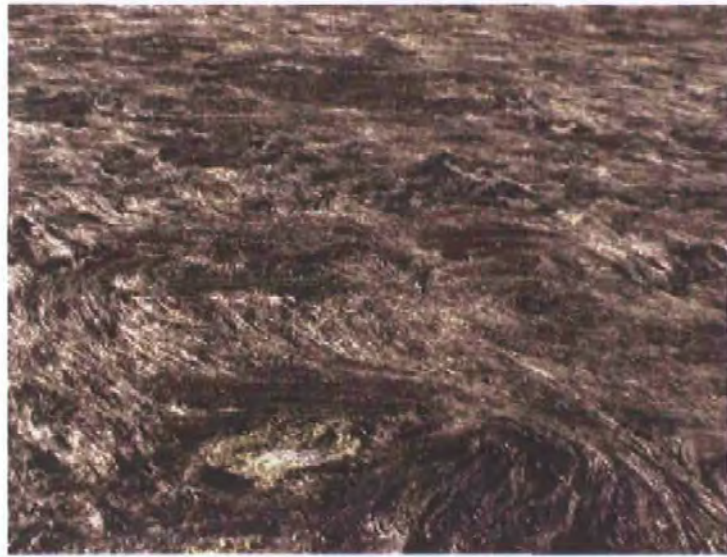
Table 9

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Seaweed</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004
<b>Film:</b>	n/a
<b>Dimensions:</b>	Video stills only
<b>Medium:</b>	Video camera
<b>Installation:</b>	n/a
<b>Method:</b>	Camera witnessing
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	The four images that I have chosen are relevant for the following reasons: They show perspective, proximity and distance to the object witnessed and how form itself is altered, either seen fully of as distance increases becomes merged into the overall pattern of a larger picture, until its individuality of form actually disappears. Proximity to object seen. Perception of other in relation to self. Movement arrested into form: vortex, time.

Plates 31 to 34 below and next page  
 Artist: Eila Goldhahn  
 Title: *Seaweed 1-4*







### 3.2.2 Changing Media, the Pleasure of Finding:

#### From Lens to 'other' Thing

Presence, not searching, is the prerogative to finding. Finding is the prerogative to creating. Creating affirms presence. In this section I explain the effect of finding on my visual art making. I contextualise finding from a psychological viewpoint. Practically I follow an intuitive artistic route of finding and making.



Plate 35  
Artist: Eila Goldhahn  
Title: Sketch for *Egg Spindles*  
Year: 2004  
Medium: Charcoal and Paint on board  
Size: 50 cm x 50 cm

During arts psychotherapeutic training, and when studying *object relation theory* (Winnicott, 1988) in particular, we learn that the infant finds the

mother's breast and 'creates the breast' in what is considered to be the infant's first 'act'. Winnicott has shown that infants deprived of this experience, by being 'forced' on to the breast by anxious helpers, miss out on an essential early experience, namely the experience of being able to 'create the world'. The successful initial creation by finding, so Winnicott, leads to further experiences of activity and creation and to the development of a confident, active individual. On the other hand, the forced experience of 'finding', which no longer is an actual finding, renders motivation for self-initiated creation to a passive state. The initial positive experience of reward through self initiative is reminiscent of many learning experiences throughout childhood, adolescence and adulthood. The human pleasure and reward of finding and finding out is interest and curiosity is epitomised in research and arts activities.

How does the initial act of finding take place? As the infant cannot use her untrained eyes in the first acts of finding, it is essentially a blind finding which takes place, practised and perfected in utero with the thumb to mouth movement as depicted in my sketch above. This is important, because it returns us to the previsionary state, the state of being a blind and, essentially, a self-unconscious body. The infant finds the mother's breast not by chance and far less by vision. Instead the infant finds the mother's breast through genetic imprint which is, when given the opportunity to, expressed through his/her movement. It is through the involuntary movement of the infant's body, namely a tiny rotation of the head, a turning towards (possibly instigated by sensation of cheek against skin surface or by smell) that the infant by being cradled in the mother's arm (another genetically imprinted action) will find the nipple.

Mothers' experiences of this first interaction with their infants vary greatly, as do the accounts of how babies behave in those first moments after birth.



There are accounts of babies literally wriggling up their mother's fronts very actively seeking out the breast, and others who are less hurried, but perturbed by the experience of birth, who take time to find. Whichever way found, the experience post partum is in both cases 'interpreted' by the unformed ego as a first affirmation of its very existence and capacity to create as an individual, as practised prior to birth by the embryo sucking its own thumb in the womb.<sup>53</sup>



Plate 36  
Artist : Eila Goldhahn  
Title: *Shadow of our Former Selves* (detail)

The Winnicottian concept of the *transitional object*, part of object relation theory, provides a discourse which is bridging the realms of understanding art and understanding human psychology through developmental movement. The arts therapies, particularly art therapy and dance movement therapy, utilise this discourse to establish a foundation for their practices. This is also relevant when understanding and translating elements of the MoverWitness exchange into a making of visual art.

<sup>53</sup> For more information on this topic refer to Winnicott and also to Holmes (on Bowlby's Attachment Theory) see Bibliography.

Finding and creating by finding is the prerogative of the mover, as he/she surrenders him/herself blindly to his/her surroundings, much like a newly born. With a certain helplessness he/she explores the space; perhaps looking for contact with another mover or for a tangible part of the boundaries of the movement space. The finding of another surface is often met with surprise and satisfaction, fulfilling an unconscious longing. The moment of finding seems to affirm a faint vague memory of having looked for something. That memory only becomes conscious in the moment of finding. A mover might cross through the whole of the movement space after a long period of being still, only to arrive exactly by the side of another mover and place a hand directly on this other mover's arm. He/she will not have 'searched' for this other mover, yet arriving in this contact often feels right and sought after once it manifests. Viewing the video sketches of *Diad-Triad* again in this context shows how this kind of search is rewarded for the mover who finds the wall. The other mover who later eloquently speaks about his 'search for the thou' remains bitterly unmet, unfound, by himself. The mover who encounters the wall, however, is the one enraptured by his find and, in intimate contact with his object, appears to lose sense of time, dipping into a deep sensual reality.

Some people have a propensity for 'finding things' wherever they go; Picasso was one of them. I was very interested to include my own finding of objects for art making as a visualisation of the MoverWitness exchange. I have found many things which appealed to me to be touched and picked up and that I have taken home with me to be placed, assembled with other objects or sculpted with. Most of the objects for my research project were *Objets Trouves*; plastic floaters from fishing boats: *Egg Spindles*; iron nails retrieved from found old floor boards and bought bread: *Nail Breads*; nails and floor boards: *Chromosome Boards*; abandoned packing cases on industrial estate:

(Un)marked Boxes; the inside of an old mattress, *Gastrula*, etc.

Objet Trouve as a method and material for making visual art is well known. The found object is put to new use, like the way it is displayed, the context into which it is brought, the aspect or perspective that is shown that is different, surprising and provokes a new way of perceiving the familiar.

In drawing the analogy with the MoverWitness exchange I discovered that, paradoxically, finding appears to have to do with being blind. The seeing only begins when the finding has already taken place. This is conceptualised in the Winnicottian interpretation of infantile finding already described above. The act of finding relates to the work of the mover in space when locating him/herself spatially in relation to others (see also Part 2). Also the witness's focussing gaze on the mover at pertinent moments of his/her presencing within the overall movement event can be described as a form of finding.

Initially any finding encounter may be momentary in time, but as soon as an encounter has taken place a field of choice is entered into whether and how to extend this moment actively. It is here that the presencing of finding becomes a creative act. To put it simply: Once that I know that I have found I have created, but what do I do next, if anything?

My making is an odd mixture of finding objects, without looking for them, a kind of intuitive and coincidental event, and then whilst holding the image of these found objects in my mind, or rather in my memory, I begin to form a thought, an idea, a plan of what I am going to do with them. The object's image becomes part of my unconscious, ruminating there as a gestalt, interacting with the other bits that are 'me', and out of that rumination, a new image emerges, one which I then set out to create.

*(from author's diary)*

I show three examples of my work here, although Objet Trouve continues to run through all the object based work that follows: *Egg Time*, *Chromosome*

*Boards and Egg Spindles.*

### *Egg Time*

This work was made in response to creating *Slapton*. It consists of three sections, showing an egg on a plinth with ambient movement of sun light and vine branch, an egg timer with sand running and a hand piling up a heap of iron nails. Notions of genetics and genomics are evoked.

Plates 37 -39 below and following page  
Artist : Eila Goldhahn  
Title: *Egg Time*





Table 10

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Egg Time</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2003
<b>Film:</b>	DVD 1, silent version for purpose of thesis
<b>Dimensions:</b>	5 min
<b>Medium:</b>	Digital video and still images
<b>Installation:</b>	Show on screen or projected, life size. Can be shown on its own or in tandem to <i>Slapton 1 or 2</i> or intermittently to <i>Slapton 2</i> on one monitor while <i>Slapton 1</i> (the long version) runs on the other.
<b>Method:</b>	Objet Trouve, placement, video witnessing. The term ' <i>A Moving Still Life</i> ' was coined when working with this project, but this is really a hybrid of that and Tableau Vivant.
<b>Texts:</b>	<i>Egg Time</i> can be played in two versions: silent and with sound. The sound track comprises of the current affairs BBC radio news on the death of a civil servant, David Kelly, connected with the enquiry into the existence of weapons of mass destruction in Iraq. An electric saw cutting wooden planks is intermittently heard. This is the sound of the artist working on an installation platform.
<b>Exhibition/ Performance:</b>	January, February 2004, <i>Movement &amp; Space</i> , The Ariel Centre Gallery, Totnes January 2005, <i>Response</i> , Solo Show, The Gallery, Dartington July 2005, <i>Southbank Show</i> , Bristol June 2007, <i>Kunst Infekte</i> , Erlangen, Germany
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	The work carries references to art works by Jannis Kounellis and Joseph Beuys.



## *Chromosome Boards*

This work follows up the thematic complex addressed in *Slapton* and *Egg Time*: collective memory and movement, genetics, the human body seen in analogy to the movement and shape of chromosomes.

I experimented with showing *Chromosome Boards* in different ways: on the wall, lengthways like a frieze that can be read by the audience as they walk by. In another setting where less wall space was available, I experimented with standing the smaller boards against the wall, and standing them on plinths. This formation makes them into three dimensional sculptures. The gaze wandering up and down is essentially a different one to the reading along a horizontal line. I would like to lay them down on the floor and to use their original position as floor boards. In this scenario I would like to coat them entirely in wax (the material that I used to fix the nails in place with), molding board and floor into one surface. The frieze display is the more vision challenging way, whereas the floor-mounted version is more challenging to kinaesthetic perceptions.



Plate 40, Title: *Response Solo Exhibition*, a visitor viewing *Chromosome Boards*

Table 11

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Chromosome Boards</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2003-2004
<b>Film:</b>	n/a
<b>Dimensions:</b>	25 cm x 93 cm x 1 cm: 1 section 25 cm x 98 cm x 1 cm: 1 section 25 cm x 215 cm x 1 cm: 1 section 25 cm x 300 cm x 1 cm: 1 section, altogether forming a frieze
<b>Medium:</b>	Pine floor boards, iron nails, wax
<b>Installation:</b>	See 'Comments' below
<b>Method:</b>	Objet Trouve, movements of placement and veiling
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	January, February 2004, <i>Movement &amp; Space</i> , The Ariel Centre Gallery, Totnes, January 2005, <i>Response</i> , Solo Show, The Gallery, Dartington, July 2005, <i>Southbank Show</i> , Bristol June 2007, <i>Kunst Infekte</i> , Erlangen, Germany
<b>Technical Support</b>	n/a
<b>Models:</b>	<i>Hilltop</i> , see image below
<b>Comments:</b>	<i>Chromosome Boards</i> references the work of Joseph Beuys. <i>Hilltop</i> references contemporary Goethean science.



Plate 41  
Artist : Eila Goldhahn  
Title: *Hilltop*





Plate s 42-43  
 Artist : Eila Goldhahn  
 Title: *Chromosome Boards*, Detail





Plate 44  
Artist : Eila Goldhahn  
Title: *Chromosome Boards*

# Egg Spindles

These found plastic floaters provided me with a three dimensional shape to draw and paint on: literally in the round. Not seeing all my drawing on a flat two dimensional plane but seeing whilst needing to turn the object to reveal seemed an appropriately subtle way to display images of human embryos.

Table 12

Artist:	Eila Goldhahn
Title:	<i>Egg Spindles</i>
Collaborators:	n/a
Year:	2004
Film:	n/a
Dimensions:	12 cm x 6 cm diameter
Medium:	Pencil and paint on plastic fishing net floaters
Installation:	Place on plinth or plain cloth as shown in photographs in twos or larger groups.
Method:	Objet trouve, placement, drawing and painting
Texts:	n/a
Exhibition/ Performance:	January 2005, <i>Response</i> , Solo Show, The Gallery, Dartington July 2005, <i>Southbank Show</i> , Bristol
Technical Support:	n/a
Models:	Sketches were made in advance, and due to popular demand I was persuaded to produce a series of similar shaped 'eggs' with the help of potter Fran Bennett. Although we managed to emulate the actual shape, the greater weight and different texture of the clay eggs, nor the 'produced' status of these objects was not compatible with what I was looking for. Hence this avenue was abandoned.
Comments:	Gestation, fertility.



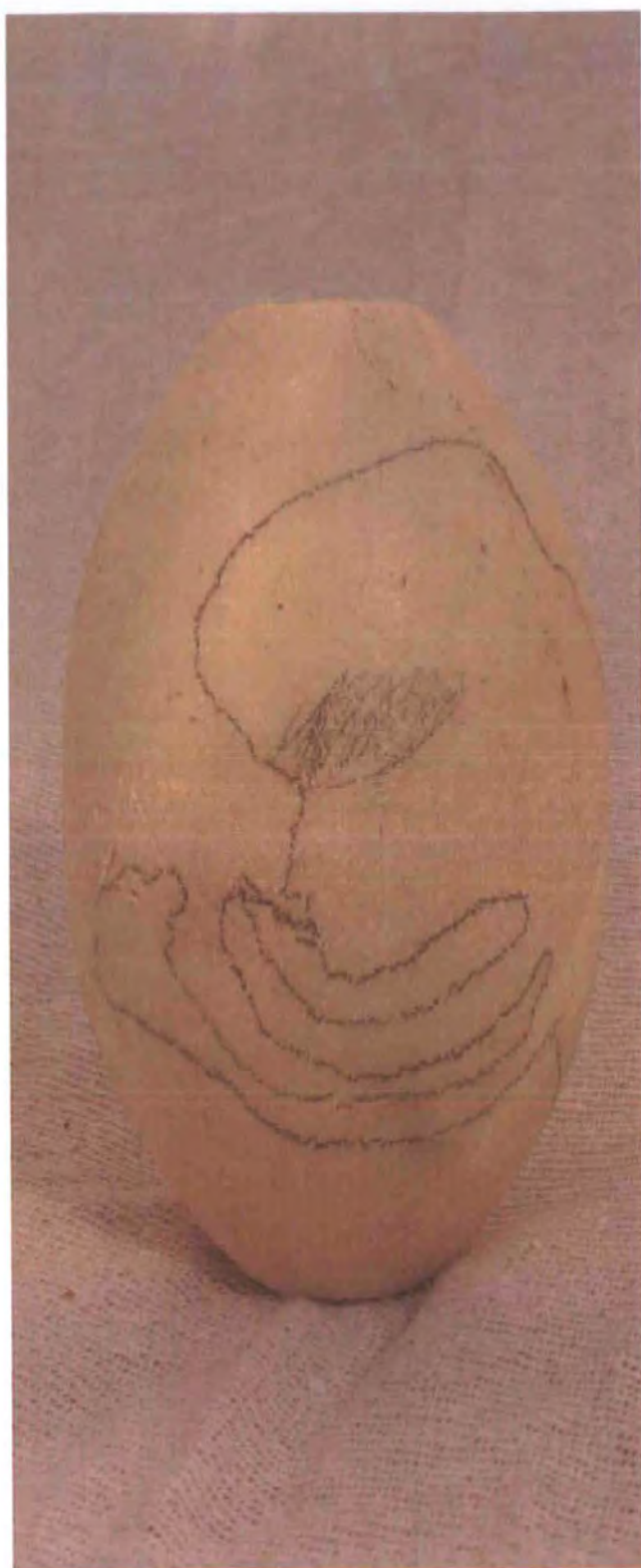


Plate 45  
Artist : Eila Goldhahn  
Title: *Egg Spindles*, one of two





Plate 46  
Artist : Eila Goldhahn  
Title: *Egg Spindles*, one of two



Plate 47  
Artist : Eila Goldhahn  
Title: *Egg Spindles*



Plate 48  
Artists: Eila Goldhahn and Fran Bennet  
Title: *Trial to make more Egg Spindles*  
Year: 2004  
Medium: Clay

### **3.2.3 Shaping: Art making as a Consequence of Movement**

Seen from a developmental perspective, mark-making arises as a consequence from the secure encounter with objects, ie from an established relationship with objects, and with having found ones place and ones object already. In psychoanalytic /psychotherapeutic terms this is referred to as object constancy and describes a stage in infant development when the baby knows that what is no longer in sight or touch has not necessarily disappeared for ever, but may just be hiding for a period of time. Trusting relationships with caregivers have been established at this stage. The transitional object becomes relevant. Transitional objects are those objects which have been imbued with metaphorical meaning and can represent the mother or caregiver. Transitional objects can be held in place serving as a concrete reminder of the relationship and help the child to feel emotionally secure during times of absence. Often a cloth or toy becomes the transitional object and is knotted, sucked and stroked in manifold playful ways; created whilst held in high esteem.

Art objects can be seen to be representatives of metaphorical meanings however minimal or stripped of meaning they contrive to be. The projection of the viewer on to the art object is always coloured and infused with their own personal history, memory and meaning, and thus anything, however simple, geometrical, industrial or impersonal can be seen to carry high personal importance and meaning. It is projected upon.

Whilst the methods of 'presence' and 'finding' progress from leaving things as they are to meetings and interactions with things by shifting and placing them into new contexts, assemblage, marking and making with objects penetrates the realm of object interaction more concretely. Here the objects themselves are manipulated, altered and shaped in an obvious and physical

way by the artist. The respectful distance which is maintained in the witnessing presence of the influential observer is surrendered in the muck and mess of making and marking. Out of the many actions and movements that I engaged in, I have selected a few significant ones which have marked works in such a way that those actions and movements are still clearly visible in the finished sketch or work.

The media used in these experiments have included: bandages, bread, card, cotton, fur, glass, glue, iron, ivory, leather, Manna, MDF, paint, paper, pigment, pine, photographs, plastic, seed pods, textile, wood and wool.

My making by marking with and on these materials has followed an intuitive approach, except when directly drawing and painting after moving and witnessing (see below). On the whole I have followed a more idiosyncratic way of making, inspired by thinking and reflecting on aspects of the MoverWitness exchange and bringing this to bear in the movements that accompanied and initiated my making. Movement as a method in visual art is usually fully integrated into the making process and thus remains unquestioned as a quality in itself. Through arriving at the movement aspect from the perspective of the MoverWitness exchange offers a different perspective on the role that movement plays in the creation of art.

The movements, sketches and works, that I have selected out of all the movements that I have worked with are:

- \* Veiling: *Veiled Stills* and *Model 2, Veiled Boxes*;
- \* Binding: *Nail Breads* and *Seed Knife*;
- \* Cutting: *Shadows of our Former Selves* and *Slashed*;
- \* Drawing: *Blind Drawings* and *Witnessing*; and
- \* Molding: *Impression L'Inconnue* and *Gastrula*.

## Veiling: *Veiled Stills* and *Veiled Boxes*

Veiling represents a significant transition in my making; from the medium of video and printed video stills to those media which I manipulated much more actively. Firstly I experimented with brushing and painting over prints derived from various video and photographic works that I had made earlier. Veiling images with white paint was a gesture in response to my witnessing response. It was a way of acknowledging the actively projective part that I as a witness was playing in the MoverWitness exchange.

### *Veiled Stills*

Table 13

Artist:	Eila Goldhahn
Title:	<i>Veiled Stills</i> : examples from a series of experiments <i>Malaika Dancing</i> , three stills from <i>Graffiti</i>
Collaborators:	n/a
Year:	2004
Film:	n/a
Dimensions:	13 cm x 9 cm
Medium:	White emulsion paint on stills
Installation:	Paintings of <i>Malaika Dancing</i> were mounted on black, and framed in gold coloured frames.
Method:	Veiling, painting
Texts:	n/a
Exhibition/ Performance:	<i>Response</i> , Solo Exhibition, The Gallery, Dartington, 2005 <i>South Bank Show</i> , Bristol
Technical Support:	n/a
Models:	n/a
Comments:	See thesis





Plate 49  
Artist: Eila Goldhahn  
Title: *Malaika Dancing 1*





Plate 50  
Artist: Eila Goldhahn  
Title: *Malaika Dancing 2*



Plate 51  
Artist: Eila Goldhahn  
Title: *Malaika Dancing 3*

Veiling through painting became important as a way of exercising more control over the seen, a control that, as a witness, I clearly do not have. As a witness I make a commitment to see and bear to see what unfolds. As a visual artist by veiling images I can draw a metaphorical curtain over what I don't want to be seen. Veiling with the *gesture of painting and brushing* is a different process to the digital editing and selection of stills. The image still exists underneath the veil. Veiling with paint states that I wish to reveal and disguise the revealed at the same time. Painting with a brush seemed like a gentle, soft and 'considerate' movement, brushing a thin white veil over what I had seen. The semitransparent quality of the white paint on top of the photos corresponded to the desire to make my own traces and erasures on the witnessed event visible to others. *Blue* (see Pre-research Works) can be seen to precipitate and continue my experiments with the movement of 'veiling'.

## *Model 2, Veiled Boxes*

In the assemblage *Model 2, Veiled Boxes*, a cardboard model of *(Un)marked Boxes*, I followed the action of veiling in the three dimensional sculptural realm. Using gauze and string I wrapped and veiled a number of box models. I mounted these on a white base, arranged in a similarly stringent and formal arrangement as the installation *(Un)marked Boxes at the Old Tennis Court* at Dartington Hall Trust. Here veiling was dealing with my own perceptions of my work in retrospect. The linearity and starkness of the installation was softened by veiling the model.

Table 14

<b>Artist:</b>	Eilla Goldhahn
<b>Title:</b>	<i>Model 2, Veiled Boxes</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2005
<b>Film:</b>	n/a
<b>Dimensions:</b>	80 cm x 56 cm x 22 cm
<b>Medium:</b>	MDF tile display board, cardboard, glue, gauze, string, iron oxide red paint, pencils
<b>Installation:</b>	n/a as part of thesis only
<b>Method:</b>	Veiling, drawing, painting, collage
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	This is a model/sketch only.
<b>Comments:</b>	Planning of spacial configuration for <i>(Un)marked Boxes, At the Old Tennis Court</i> .



Plate 52  
Artist: Eila Goldhahn  
Title: *Veiled Boxes*, Detail

Some of the boxes are encircled not with gauze but with string, reminiscent of the circular movements that viewers of the installation wound around the work. The model is a reminder of my witnessing of the work, not just how it was, but also what it did and how that altered my own memory of and aspirations for the work. The MoverWitness exchange thus embodied and visualised the dynamic interplay between the actual life-size installation and the retrospective model and which served as a reminder of the altered, coloured and creative imagination of my own perceptions and fantasies.



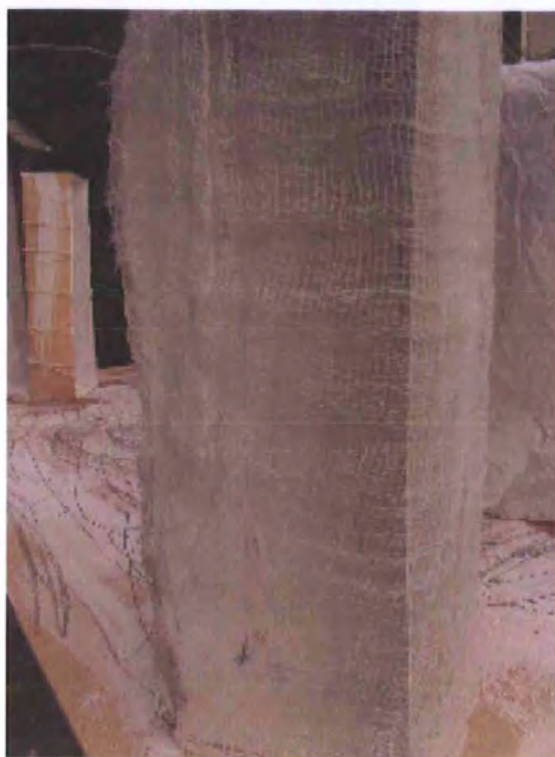


Plate 53 and 54, above and below  
 Artist: Eila Goldhahn  
 Title: *Veiled Boxes*, Detail



## Binding:

### *Nail Breads, Seed Knife*

The action of binding in the creation of my visual art can be seen to correspond to the circular movements observed in the MoverWitness exchange and in *Moving Still Lives*, such as *Seaweed*. Circular movements result in vortexes and spiral shapes. Here the movements of sea, wind and plant-matter created a permanent sculptural form of a vortex. This form merges back into the whole texture of a weed-covered beach, as a small (seemingly insignificant) part of the overall pattern of its topology. Noting movement's power to result so obviously in form serves as a reminder of the circular movements made by movers' hands, arms, heads, fingers, legs and whole moving bodies in the MoverWitness exchange. On their own, with a partner or together with a whole group, movers spiral around themselves and around others. They spin invisible threads and ride around on non-existent carousels. One of the most basic and universal patterns of movement is circular. In my visual work I explore binding on a small motor scale, as a circular gesture, rather than as a whole body or collective group movement. In the videos *Tannery* (DVD 1) and *Spinning Mills-Tying Hands* binding, sewing and the endless circular motions of the various spinning processes are thematically, visually and physically engaged with.

### *Nail Breads*

In *Nail Breads* I used slices of Vollkornbrot on which I placed a bundle of iron nails tied together with strips of leather and wax. *Nail Breads* (and *Seed Knife*) both embody the circular motions of binding, wrapping and sewing. In making these objects I bound found objects with leather and textile. Binding, as a manifestation of the circular pattern of movement, brings together, makes stronger, lends structure and support. It marks a central point around which movement and life can spin and is sometimes associated with 'the feminine'.



Table 15

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Nail Breads</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004
<b>Film:</b>	n/a
<b>Dimensions:</b>	12 cm x 8 cm x 7 cm
<b>Medium:</b>	Sliced Vollkornbrot, iron nails, leather, wax
<b>Installation:</b>	Display two together, aligned parallel to each other on top of white plinth, height 3 cm. When fresh bread is used, the base is initially flat. As the bread dries out, it begins to arch and 'lift off'. This process is intended.
<b>Method:</b>	Objet trouve, binding
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	<i>Response</i> , Solo Exhibition, The Gallery, DCA, 2005 <i>Southbank Show</i> , Bristol, 2005
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	The use of these materials speaks of life and what supports life: the nourishment of bread and the nails as the 'bag of bones'. Nail Breads are rudimentary, they are offerings of the bare bones and speak of life and death. Development idea for whole room installation. The work references Joseph Beuys's work.



Plate 55  
Artist: Eila Goldhahn  
Title: *Nail Breads*



Plate 56  
Artist: Eila Goldhahn  
Title: *Nail Breads*



Plate 57  
Artist : Eila Goldhahn  
Title: *Nail Breads*, one



## *Seed Knife*

Seed Knife in turn also uses 'bread', which can be considered, like milk, as an archetypal substance of sustenance. I have been led to believe that the seed pot (containing a glutenous sticky mass), that I used, is called manna and was, according to the Old Testament, given to the people of Israel when they were starving in the desert. Whilst I follow absolutely no religious agenda with my art work I thought that this was an interesting connection to the evolving them of gestation within my work (Mutterkuchen etc).



Plate 58  
Artist: Eila Goldhahn  
Title: *Seed Knife* and Seed pod

Table 16

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Seed Knife</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004
<b>Film:</b>	n/a
<b>Dimensions:</b>	21 cm, diameter: 2.5 cm
<b>Medium:</b>	Manna seed pod, leather, metal
<b>Installation:</b>	To be installed vertically next to <i>Slashed</i> , 1.5 m above ground
<b>Method:</b>	Objet Trouve, binding, cutting.
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	<i>Response</i> , Solo Exhibition, Dartington Gallery, DCA, 2005 <i>South Bank Show</i> , Bristol, 2005
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	Preparation, ritual, pre-gestation (seeds), relate this work to <i>Slashed</i> . See <i>Slashed</i> for further comments on <i>Seed Knife</i> .

Plate 59, Artist: Eila Goldhahn, Title: *Seed Knife*

## Cutting: *Slashed and Shadows of our Former Selves*

Whilst cutting is implicit in the name of *Seed Knife*, it is in the next described work, *Slashed*, that this action becomes manifest. Cutting, by contrast with the previously described movements of veiling and binding, creates outlines and boundaries, separating this from that and manifests more complex-complicated shapes and patterns. Cutting, in physical movement, is typically executed with the 'outside' or 'underside' of the upper extremities, with the side of a hand or with a sweeping movement of the whole arm. Performed with the whole body cutting can 'slice' the space in two by crossing a room in a direct way. Cutting requires the use of determined action.

### *Slashed*

*Slashed* is a textile wall hanging with seed pods whilst *Seed Knife* forms an appropriate pendant. Its supporting cross bars are above mentioned seed pods. The form, patterning, colour, shape and origin of the materials used in *Slashed* are suggestive of the body: of skin cut open revealing flesh underneath, or of organ- or cell patterns. The work is inspired by mover and witness experiences of the actual inside of the body, of an experiential knowledge of cells and organ structures. In *Slashed* I use cutting to make a work that reveals a fleshiness within a material normally used as textile clothing. The soft wooly texture of the scarves used in this work is in contrast to the cutting which draws attention to their cellular patterning. This creates a new relationship to what is above and what is underneath, i.e. the layering and the fleshiness of the patterns. Cutting manifests in a visual statement: it separates, makes holes, discards and thus creates new opportunities. It

literally opens spaces for seeing inside of 'things' .<sup>54</sup>

<sup>54</sup> Lucio Fontana's *Spatial Concept 'Waiting'* 1960, Tate, London, is an unpainted canvas singularly slashed. This piece not so much creates an insight into what lies behind, but it seems to me to speak about a departure from painting on to the canvas surface.



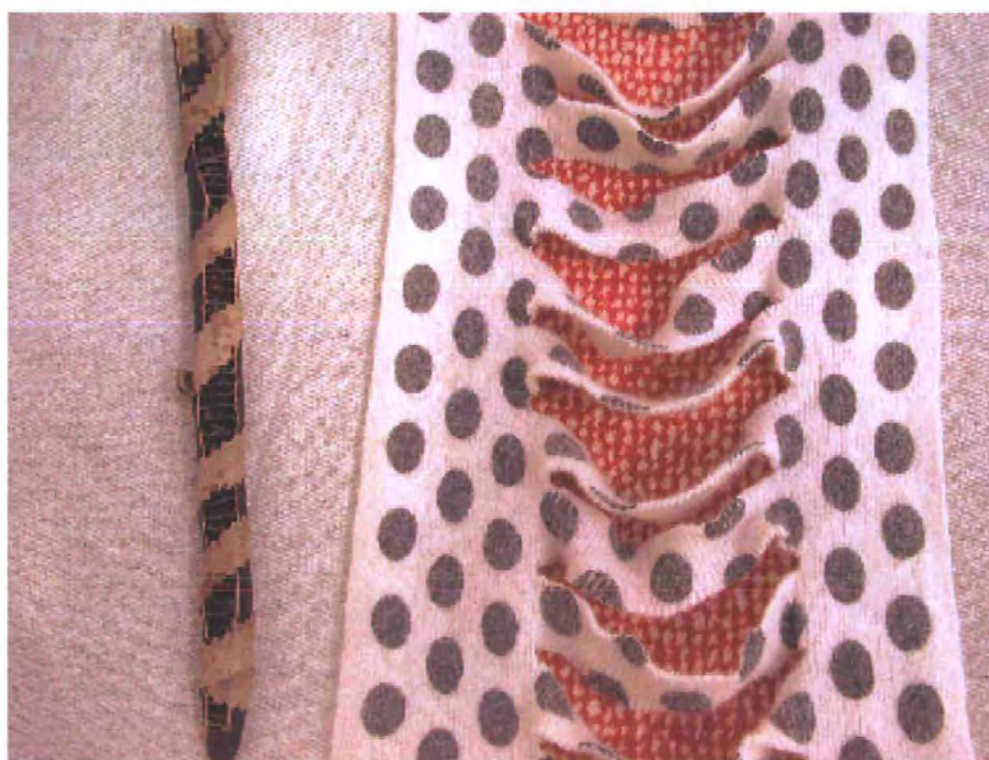


Plate 60  
Artist: Eila Goldhahn  
Title: *Slashed and Seed Knife* (partial views)

Table 17

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Slashed</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004
<b>Film:</b>	n/a
<b>Dimensions:</b>	26 cm wide x 150 cm long, double layered textile, intersected with two manna seed pods, one 53 cm long, the other 35 cm long, making the wide section of the piece 53 cm.
<b>Medium:</b>	Wool, Manna seed pods, cotton, metal wire, plastic net
<b>Installation:</b>	Seed pods to be inserted at the top of piece and halfway down. Seed pod to be hang and balanced from metal wire loops from wall fixings. Hung at body height.
<b>Method:</b>	Objet Trouve, cutting, veiling. Responding to own experience of being a mover.
<b>Texts:</b>	<p><i>Transition</i>  I lie on my back  in preparation  for the journey.  My front is soft  open.  I see my  organs inside.  All of them  soft, clean,  beautiful  They are me.  This body am I.</p> <p>You open me  up  like a fish.  The long sharp  knife  of clarity  draws down  my middle.  My organs  inside  smooth, round  spiralling slowly.</p> <p>Excerpt from author's diary (Authentic Movement  retreat with Janet Adler in 1996)</p>
<b>Exhibition/ Performance:</b>	<i>Response</i> , Solo Exhibition, The Gallery, Dartington, 2005 <i>Southbank Show</i> , Bristol, 2005
<b>Technical Sup:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	Patterns: micro-macrocosm; also to disguise, to blend in, to be identified by: dots, flecks, stripes, stars, fringes etc.

## *Shadows of Our Former Selves*

Initiated by thoughts about human and animal nature and whilst working with two dancers on performances for *Spinning Towns* in July 2005, I decided to cut out the dancers' body shapes from an unusual rug made up of roughly hand-sized, rhombus-shaped pieces of white and beige-brown hide. This resulted in two pieces, which I called *Shadows of our Former Selves*. I had previously tested this idea with another material, thick black plastic using yellow chalk for the outlines. In the context of Movement Psychotherapy, I have regularly used a similar exercise but using paper and crayons. When a client's body-image is diffuse and unclear this is a useful intervention to help him/her appreciate in a very concrete form what their body's physical size and shape is. Once the outline has been drawn on paper on the floor, clients fill it in. They name, colour and recreate their bodies through drawing, painting and writing on the different body parts. As therapeutic sessions progress and movement experience provides new understanding of clients' bodies and selves the cut-outs provide a map of the developing sense of a physically embodied, less alienated body image.

Nauman's poem (see table above) aptly complements my work *Shadows of Former Selves*, expressing some of my reflections on the relationship between humans and animals and the empathetic viewing that I endeavour via the MoverWitness exchange and through my art work. The dancers' shapes, cut out of animal hide, make reference to relationships between animals and humans' 'beast-like' nature, whilst animal nature is most directly expressed through movement.



Plate 61  
Artist: Eila Goldhahn  
Title: *Shadows of our Former Selves*

Table 18

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Shadows of our Former Selves</i>
<b>Year:</b>	2005
<b>Dimensions:</b>	Human Life-size
<b>Medium:</b>	Rombus-patterned, white and beige hide
<b>Installation:</b>	n/a
<b>Method:</b>	Objet Trouve, cutting, movers' and witness's memories of moving and observing movement.
<b>Texts:</b>	<p>Deleuze, G. &amp; Guattari, F. (2004) <i>Becoming-Animal</i>.</p> <p>Nauman, Bruce (1974) <i>Flayed Earth/Flayed Self (Skin/Sink)</i>. Santa Monica, California: Nicholas Wilder Gallery. (using Nauman's lettering):</p> <p>Peeling skin peeling earth - peeled earth  raw earth, peeled skin  The problem is to divide your  skin into six equal parts  lines starting at your feet and ending at your head (five lines to make six  equal surface areas) to twist and spiral  into the ground, your skin peeling off  stretching and expanding to cover the surface  of the earth indicated by the spiralling  waves generated by the spiralling twisting  screwing descent and investiture (investment  or investing) of the earth by your swelling body.  Spiralling twisting ascent descent screwing in  screwing out screwing driving diving  invest invert convert relent relax control  release, give in, given. Twisting driving down.  Spiralling up screwing up screwed up screwed  Twisted mind, twist and turn, twist and shout.  Squirm into my mind so I can get into  your mind your body our body  arcing ache, circling warily then  pressed together, pressing together,  forced.</p> <p>.....  I HAVE QUICK HANDS MY MIND IS ALERT  I HOLD MY BODY READY FOR INSPIRATION  ANTICIPATION ANY SIGN RESPIRATION  ANY SIGH I THINK NEITHER AHEAD NOR  BEHIND READY BUT NOT WAITING NOT  ON GUARD NOT PREPARED.</p> <p>.....  YOU MAY THINK YOU FELT SOME-  THING BUT THAT'S NOT IT THAT'S NOT ANYTHING  YOU'RE ONLY HERE IN THE ROOM:  MY SECRET IS I STAYED THE SAME FOR A SHORT TIME.</p>
<b>Exhibition/ Performance:</b>	n/a
<b>Comments:</b>	See texts included above.





Plate 62  
Artist: Eila Goldhahn  
Title: *Shadows of our Former Selves* (version 2, dancers facing each other)



## Drawing and Painting: *Blind Drawings* and *Witnessing*

My own drawings on paper exist in parallel to sculpture ... stone, metal, charcoal, paper are simply manifestations of the same matter, they are interchangeable. Draw with stone and carve with paper.

Michael Kenny (1981, n.p.)

Notwithstanding my somewhat ambiguous relationship to drawing and painting this next research step produced an interesting series of drawings, paintings and collages made directly and immediately after practising the MoverWitness exchange. These experiments can be grouped into two sections: one relating to my direct experiences of moving and the other to my witnessing. They are most like what a mover and a witness may produce within their private exchange during transition time, between moving and languaging.

### *Blind Drawings*

During these drawings I kept my eyes shut and used my prepared materials maintaining the inward focus from moving. I chose to do this work with drawing books (A4 & A5), lead pencils and coloured pencils (blue and red). These materials were familiar to me from my previous private practice of drawing and writing in transition time. Their small size and limitation felt like a simple way for me to experiment. A drawing book can be shut and remain private. This small selection, from a series of drawings, testifies to the relationship between my experience of my body in movement and the resulting marks on paper. In essence, the drawings are figurative, since they depict a particular body shape, position or activity, such as standing or breathing.

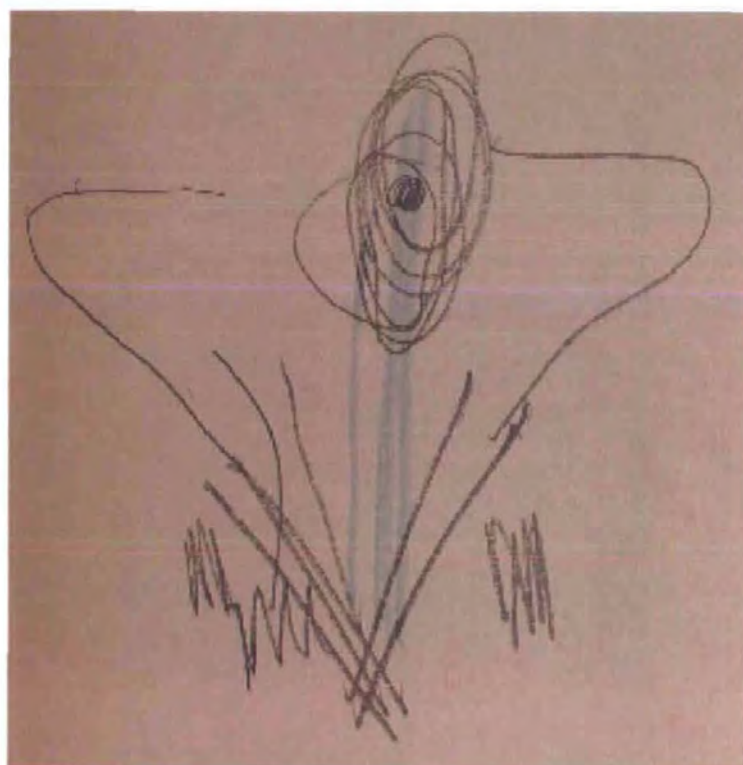


Plate 63  
Artist: Eila Goldhahn  
Title: *Blind Drawings, Breathing in, breathing out 1*



Plate 64  
Artist: Eila Goldhahn  
Title: *Blind Drawings, On All Fours*

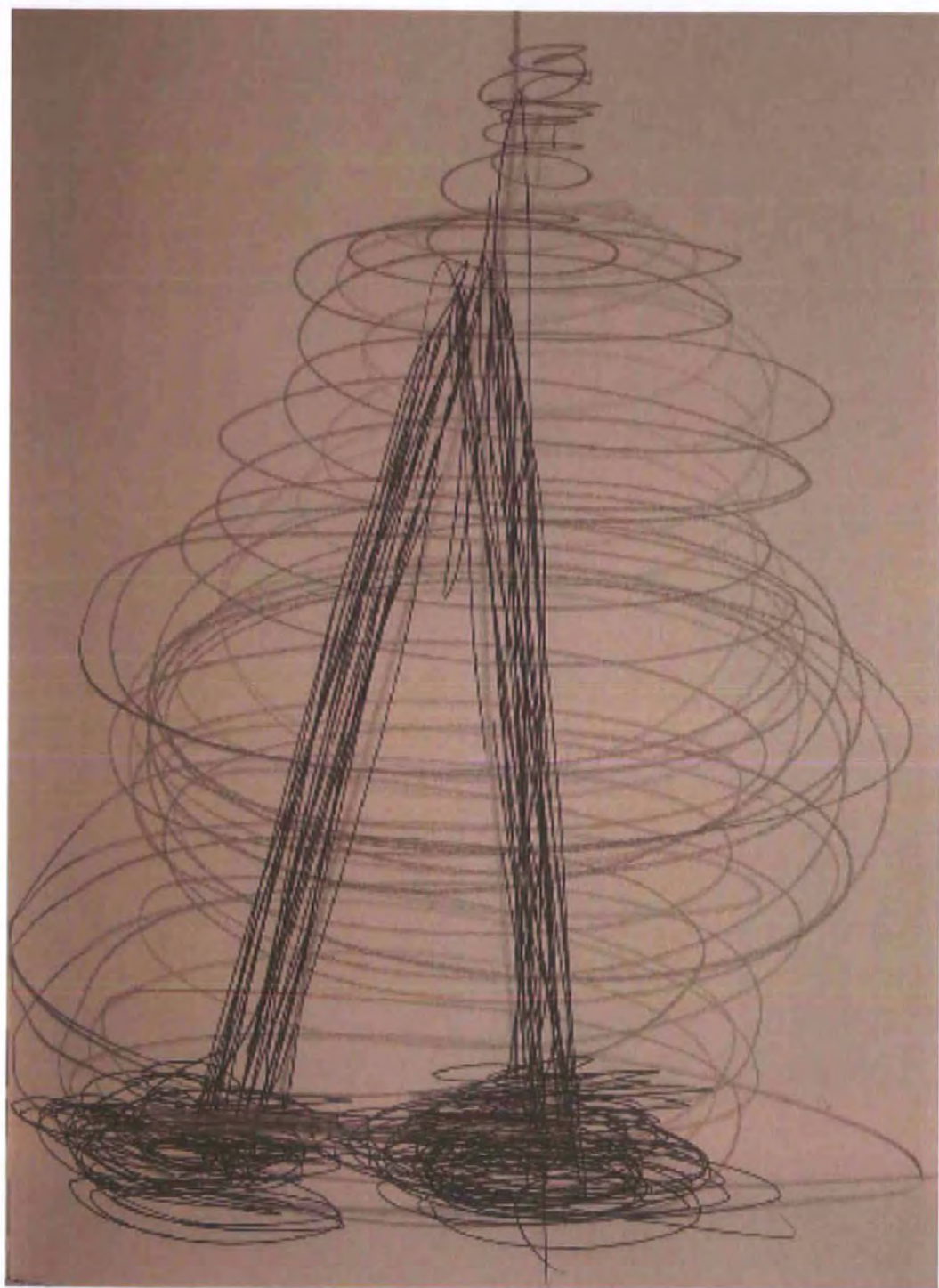


Plate 65  
Artist: Eila Goldhahn  
Title: *Blind Drawings, Standing*

Like the MoverWitness exchange, the drawings continue to occupy a private and personal sphere for me. They also opened up my way of looking at other artists' work in particular Joseph Beuys's and Cy Tombly's drawings with more understanding about the bodily experiences of movement underlying the processes of drawing.

Table 19

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	Selection of <i>Blind Drawings</i> <i>Breathing in, Breathing out 1</i> <i>On all Fours</i> <i>Standing</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004-2005
<b>Film:</b>	n/a
<b>Dimensions:</b>	A5
<b>Medium:</b>	Pencils and pens on paper
<b>Installation:</b>	n/a
<b>Method:</b>	Response to own movement experiences by drawing with eyes closed in 'transition phase', i.e. straight after moving.
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	This work was made when practising the MoverWitness exchange within my own peer group.

## Witnessing

The second part of these experiments constituted observational painting by making a direct response to what I had witnessed. As before, my materials were all set out to work with beforehand. I selected iron oxide black, iron oxide red and titan white pigments for painting on loose A3 sheets of drawing paper. I also had pencils of different strength, glue and scissors to hand. I worked with my eyes open. I experimented with keeping present in my memory what I had just witnessed. On occasion, I substituted my drawing and painting with more three dimensional making by using ripped pieces of paper, dried leaves and crumbs. The resulting images are figurative and represent the actual movement space as experienced in the witness's imagination.

Table 20

<b>Artist:</b>	Eila Goldhahn
<b>Titles:</b>	Selection of three Paintings & Collages:  <i>Witnessing 1</i> (38 cm x 29 cm) <i>Witnessing 2</i> (24 cm x 23 cm) <i>Witnessing 3</i> (60 cm x 42 cm)
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004
<b>Film:</b>	n/a
<b>Dimensions:</b>	Various, see behind Titles above.
<b>Medium:</b>	Iron oxides mixed with water, ink, paper, glue, leaves, rice cake.
<b>Installation:</b>	n/a
<b>Method:</b>	Response to own witnessing experiences by painting and making collage with eyes open in 'transition phase', ie straight after moving and later.
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	This work was made when practising the MoverWitness exchange within my own peer group.





Plate 66  
Artist: Eila Goldhahn  
Title: *Witnessing 1*

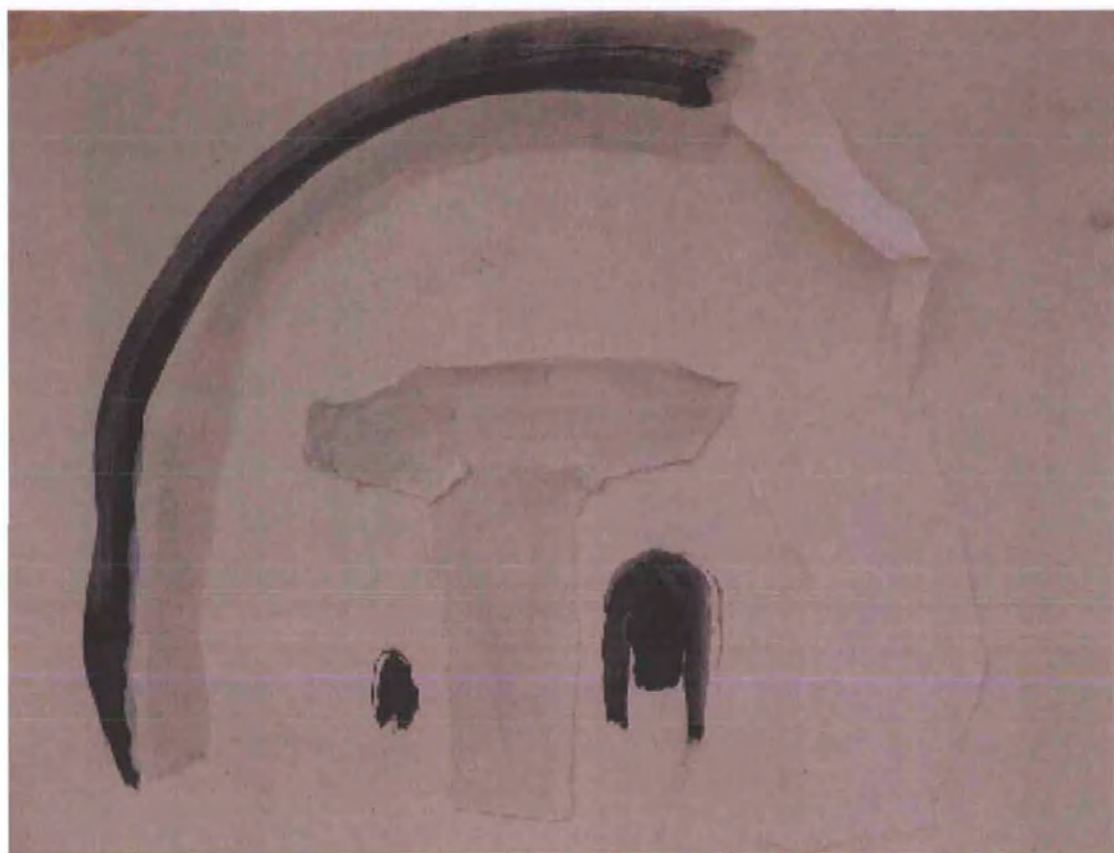


Plate 67  
Artist: Eila Goldhahn  
Title: *Witnessing 2*



Plate 68  
 Artist: Eila Goldhahn  
 Title: *Witnessing 3*

The choice to use primarily drawing for my own movement experiences and primarily painting for my witnessing experiences is an interesting one. This choice was made intuitively but on reflection I wonder whether the 'softer' more fluid medium of painting was chosen in accordance with the "fluid, liquid gaze"<sup>55</sup> of witnessing, an appropriation to the witness's "gliding along with the mover's movements".<sup>56</sup> In my experience making pencil marks can be a more definitive statement. Marking can be performed with a definition which, in my case, reflects the surety of knowing my own movements. Using a

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<sup>55</sup> See Part 2

<sup>56</sup> See Part 2

pencil is also more closely associated with the similar mark making of writing and thus appears to be more closely associated with the formation of language. As a mover, and 'expert on my own experience', I learn how to language my movement. The use of drawing seems to be an appropriate mediation of moving when the intention is to form language.

Drawing and painting my movement and witnessing experiences could open many more avenues of exploration. However, this was not the primary focus during my active research period; here my natural interest led me to engage more intensively with the sculptural, three dimensional realm. Even in the painting I frequently also employed 'materials' to stick and add to the painting lending them another, third dimension. This, I felt, was more closely related to my experiences as a MoverWitness than the two-dimensional realm of painting alone. The actual experience of space and 'things' in space, that can be moved around and with on a large motor scale with the 'whole' body, seemed to me intuitively a suitable appropriation to dance.



## **Molding:**    *Gastrula*

The mover creates fleeting shapes in space, shapes that exist only momentarily yet sometimes live vividly on in the imagination of mover and witness. Sculpting with different materials I molded my body's shaping of space into a more permanent form. The forms thus created echoe the ephemeral movement-molding of face, hands, arms, shoulders, torso and thighs.



Plate 69  
Artist: Eila Goldhahn  
Title: *Gastrula*

*Gastrula* was made with and through my body using my inherent motility, but the thinking and imagining process that took place prior to making was an essential preparation. I did little sketching, instead I 'incubated' the piece.

Incubation encompassed contemplative looking, imagining and thinking and eventually lead to a concerted action of making and shaping the actual material into a concrete form. *Gastrula's* incubation took two years: from uncovering an old mattress and discovering the surprisingly beautiful material inside of it, to the conception of the exact shape that I wanted to create. In these two years the flat material stood against the wall<sup>57</sup> as a piece of a found, beautiful and essentially unchanged object.

Desirous of interaction with the material I mounted lights and played with random light patterns appearing in the cellular and deep structural pattering. I separated strips and experimented with singular rows. I washed and dried the strips to discover that the metal springs inside rusted instantly, whereas the white cotton became crisp, bright white and rust stained. I tentatively bent the whole material, feeling its levels of resistance and pliability. I designed metal eyelets for fastening a new shape I would mold. I made flimsy paper models that gave me approximate geometrical information but not even faintly resembled the ways in which the actual material behaved. Instead the materiality was most successfully measured with the muscles of my own body. I struggled and tested my motile shaping capacities with the material and wrestled with the physicality of the material object and my own. The metal eyelets I had asked to be made never materialised. In the end I recovered some of the tiny metal eyelets which I had kept back from removing the single strip.

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<sup>57</sup> I later discovered Rachel Whiteread's work *Untitled (Air Bed II)*, 1992





Plate 70  
Artist: Eila Goldhahn  
Title: *Gastrula*

As I physically laboured with the resistant material a new shape was eventually made: the inside of the 'negative' space of my movement created a permanent shape. This particular sculpture is the most important art work, in my view, which I created during the research period. In a concentrated effort to mold the material I used my whole body to bring the short ends together, forming the giant shell like shape that had incubated. Struggling to hold it in place, I worked with my fingers, hands, knees, feet and pliers to feed the eyelets through the now newly meeting spirals and to fasten them tight. In a physically challenging and painful process I pushed with the front and the back of my body to resist the push of the material and prevent it from springing open into a flat plane again. As I worked, it became apparent that there was a limit to how far the material was going to let me bring two of its

sides together. A point of so much resistance was encountered that eventually what was inside became outside. A folding of the material occurred which allowed me to close the side first one way and then continuing with the opposite side of the row of springs. The seam took a turn upon itself. A new and exciting aspect of the piece, an inside out folded seam, was born out of the movements of my molding the shape and the painfully slow, evolving closure of the gap. Eventually the material folded upon itself under my body's molding force.

Hence *Gastrula* was created from an oblong 2m x 1m with a 20 cm depth of highly resistant material. The material consists of rows of metal springs, each wrapped and sewn into white cotton, which are linked and made into a plane with small metal hoops. This is a found object, uncovered and discovered inside of another object: an old mattress.

The compartments created by the springs form together a pattern reminiscent of cells. Patterning often speaks of the one and the many, of singularity and collective, like for example the textiles I used for *Slashed*. In addition to this aspect, this particular material is also inherently veiled. A hard, resistant, unbending metal spiral structure resides inside a thin, white, permeable cotton husk. These opposites create a texture and structure that speaks to me of many things: of strength and fragility, of that which is veiled and cannot be seen entirely.



Plate 71  
Artist: Eila Goldhahn  
Title: *Gastrula*

The initially unwieldy strength of the material made it difficult to imagine how

any shape other than a cylinder could possibly be formed. But the recurring theme of the embryo in development led to the image of *Gastrula*.

Gastrulation represents the crucial turning point in the development of the embryo. In biology this is referred to as 'Primitive Streak' and has been identified as that point in time when all cells, which are stem cells and omnipotent up to that point, begin to specialise. They now lose their omnipotence, in favour of becoming irreversibly committed to particular and specific fates within the growing organism. Gastrulation or invagination is a shape-changing phenomenon. The Blastula, the sphere of cells, begins for yet unknown reasons to dent itself and literally doubles up on itself, forming a hollow with a top and a bottom end. This process of denting is initially just a ridge which forms on one side, referred to as the Primitive Streak. The pushing-in results in the 'commitment' of the cells into different functions and specialisms, i.e. the formation of different body parts and organs. High concentration of protein bicoid can be found at the new 'head end': this protein appears to play an important part in the subsequent development of these cells into the embryo's head.

The shape of the gastrula, and the act of denting in, is an image and metaphor of the most powerful impulse and dynamic change in direction, necessary for the future development of the cluster of cells into a differentiated embryo and human being. Perhaps this shape-shifting movement too could be called an authentic movement, if we can entertain the possibility of a biological authentic movement. This determinism was somewhat mirrored in physically engaging my own body in relationship with the strength and resistance of the object. The sculptural shell shape that I have created is not strictly a copy of a biological gastrula, but uses its image and metaphor. The sculpture *Gastrula* sits partially on the ground and on a small cube plinth and can be seen from all sides. Light enhances the perceptions of its potent shapeliness: a determined *Gastrula* on its way to becoming. I consider this sculpture to have



an aesthetic that makes visible a bodily sensing of deep biological processes and experiences, i.e. one that is built on the experiential anatomy and physical imagination of the mover, the incubation I refer to earlier. In many ways the biological analogy of *Gastrula* to the Primitive Streak satisfies my imagination with regards to this piece, but I agree that everybody will see the work in their own way. Naum Gabo's work, *Linear Construction No. 2 1970-71*, made from plastic and nylon filament, which has certain formal similarities, was seen after making the work.

Shape-shifting phenomena such as Primitive Streak have been observed in biology and seem to have a relationship to topology. Topology examines the esoteric seeming shape-changing potentiality of 'things' in a mathematical way. In the mathematical realm the inseparability of psychic and physical events is encountered as an abstraction. This is a living theme in the extensive

ethical discussions in embryology. When does an embryo become an embryo and when does matter become infused with an individual alive, they ask. I find it fascinating that shape-shifting, which can only be described as a form of movement, has been identified to signify the moment in time when differentiation and 'animated life' occurs.<sup>58</sup>

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<sup>58</sup> "The only evidence for life is change." Wolfgang von Goethe (1972, p.137)



Plate 72  
Artist: Eila Goldhahn  
Title: *Gastrula*

In topology shapes change from a flat plane to a three dimensional body and vice versa, models turn inside out and appear to have no clearly defined beginning or end. The wholeness of shapes and their flexibility to be one thing or another depending on how they are modelled or indeed how they are viewed becomes apparent. To be shaping and sculpting a topological object brings the mathematically abstract into a realm of practical experience and challenges the imagination to shift between different dimensions and



habitual ways of thinking and imagining the world.

Table 21

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Gastrula</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2005
<b>Film:</b>	n/a
<b>Dimensions:</b>	<div> <div>widest point: 168 cm</div> <div>depth: 90 cm</div> <div>height: 100 cm</div> <div>plinth: 30 cm x 30 cm x 30 cm</div> </div>
<b>Medium:</b>	steel and cotton, plinth: MDF, glue, nails, white paint
<b>Installation:</b>	Balance on white plinth with bottom front lip touching ground and seam showing on top of back or to one side, as in above photographs. Light from two different angles.
<b>Method:</b>	Objet Trouve, molding
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	<i>Nine Days of Art</i> , Devon, 2007
<b>Technical Support:</b>	n/a
<b>Models:</b>	Some paper models were experimented with.
<b>Comments:</b>	<p>Themes that this work addresses are gestation, embryology, topology. <i>Gastrula</i> completes the cycle of experiments of shaping through movement.</p> <p>Photographs of <i>Gastrula</i> were taken during different times of the day and different light conditions. Different aspects were also explored. It was notable how perception of shape was altered by the change in light conditions.</p>

Jacques Lacan (in Leupin, 2004) was fascinated with topology and saw this as an analogy to the transforming psychological experiences within the psychoanalytic encounter. In the MoverWitness exchange movers shape the space with their movements. The memory of these shapes leave traces in the bodies and minds of movers and witnesses alike. They experience consciousness and new insights concretely through and with the body. Binary concepts are dissolved by repeated direct and practical experiences of an actual physical shape shifting, a changing topology created by movements in space.



Plate 73  
Artist: Eila Goldhahn  
Title: *Gastrula*

In *Part 2, The Imperfect Witness*, I wrote about the flattening of the perspective of artists' and witnesses' visions. Following these considerations, I wonder whether perspectived vision is very much a cultural invention and not

a representation of 'reality' as it is commonly understood to be. It appears to me as though 'space' or three-dimensionality is created by movement. The mind accompanying this movement creates a supposition of the present moment in favour of a sense of past, present and future or, spatially expressed, of behind, here and in front.

Thus topology can be drawn on not just of the psychological experiences of the MoverWitness exchange but as an analogy for the mover's direct experience of moving and the sculptor's direct experience of shaping.



Plate 74  
Artist: Eila Goldhahn  
Title: *Gastrula*

### 3.3 Experiences embodied in the Art Work: Themes

What are the experiences and themes in my visualisations that have emerged out of the methodologies described above? What do I see when I look at the art works? In approaching these questions I do not wish to allocate or fix meanings to my work or categorise it. In principal I do not believe that categorisation or interpretation of art is particularly useful; it tends to fix meanings and can pre-empt direct and unpremeditated responses. However, in the context of my research I do state those themes that emerged for me most clearly. I am interested in how these themes emerge out of the art works and reflect aspects of the method under research, the MoverWitness exchange. I have identified and grouped together these thematic complexes: gestation and obliteration.

Gestation and obliteration, becoming and declining, are for me intertwining threads as experienced within the MoverWitness exchange. These undoubtedly 'big themes' are difficult to address openly in Western culture. This seems paradoxical in view of the proliferation of Christian and other primarily western art that deals explicitly with the birth and death of Jesus. Visual art seems to be able to provide a 'safe' place to encounter these themes, perhaps so that they do not need to be talked about. Birth and death are the themes of Christian mythology.

Also in the MoverWitness exchange, intimately private and ephemeral scenes of birth and death are enacted and then disappear. They live on in the imaginations of movers and witnesses and, depending on the conditions, they may be languaged or remain within the silence of participants. My visualisation through art has been a way to embody some of the material that I myself have moved and witnessed in studio hours over the years into a more permanent form and shape. Hence this aspect of my work is an important part of my

thesis. The reader should bear in mind that these are not fixed meanings. If the reader disagrees or has an entirely different response to the work I am pleased about that, and I honour and support this difference. What I am saying here is that these two themes speak to me personally from the work, and that this has provided me with a reflection about the methods I am examining. I have kept this section brief; essentially, the work that I exhibit speaks for itself; it is no longer 'mine'. Art is capable of evoking manifold and individual responses from an audience.

### **3.3.1      Gestation: An 'Individual Mover' Theme**

In *Gastrula* both conceptualisation and visualisation of the MoverWitness exchange converge. *Gastrula* belongs to the group of works that thematically deal with gestation, one of the two strands that, for me, run succinctly through the visualisations. Perhaps not surprisingly gestation is a theme that occurs with regularity in the MoverWitness exchange. Movement by its nature is developmental. The genetically imprinted and biologically unfolding processes of movement generation and articulation are experiences that we all share. Basic developmental stages will have been achieved by all readers of this thesis. There will have been profound similarities in the different phases that have accompanied each movement achievement. Movement and developmental psychology go hand in hand. Perception, synopsis forming, learning and language are all tied intimately into the motility-development of infants and children, prepared in utero long before birth.





Plate 75

Artist: Eila Goldhahn

Title: Preparatory Sketch for *Egg Spindles*

Size: A 4

Year: 2004

In the MoverWitness exchange, as movers begin a journey of self-discovery and mimesis of their motility, early movement patterns regularly re-emerge. This in-depth and entirely self-directed movement process often unravels the original process of movement development and, often occurring in reverse order, then seemingly begins anew: I have observed that new movers often start their explorations with movement material that mirrors their current everyday adult lives. Gestures, ways of walking, sitting and resting are explored; familiar ground is charted. Following this initial phase, often a movement-retrospective begins. With their eyes closed movers seem to deconstruct their movements. Movements of a much younger developmental stage occur and are explored. A mover may for example appear to learn to rise up from the floor or to learn to walk anew. Thus rolling, crawling, unrolling to standing and walking are practised as if these movements were encountered for the first time. Like the layers of an onion, inscribed movement patterns are stripped back one after the other. It is this early movement material generated within the MoverWitness exchange that strikes me as being a thematically important thread. Some of this 'regression' is visible



in my art work, as it harks back to early stages of human development, the embryo.

The earliest microscopically perceptible movement and shape making of a new life form must be the rebuilding of a merged set of chromosomes into an individually unique pattern. At this level of early development, collective and individual memory within its physically embodied form merge into the liquid building blocks of a pliable topology for a new human being. The new set of chromosomes is as unique as any living structure can be, yet it contains similes and accumulations from generations reaching back thousands of years or more.

The movement development that we all have to go through is one of those genetically imprinted gifts that each one of us receives in order to develop mature functionality. *Chromosome Boards* were made in response to the research experiment *Slapton*. The movement material enacted in *Slapton* moved me on a very deep level, the shape making of the movers' bodies having an entrancing and inevitable quality.

The practical process of making was triggered by mundane encounters like finding the planks to build a platform for the installation of the video works. They came from a local village hall, where they had served as a floor for the last one hundred odd years, that was now being replaced. The literal imprint of villagers dancing, playing and mourning on these boards led me to take up the metaphor of embedded memories. The boards and their nails became a code of mimesis passed from generation to generation. Drawing the nails from the boards and pairing them into chromosome like pattern, simultaneously

became an image of dancing bodies.<sup>59</sup> In that way *Chromosome Boards* speak of movement and gestation. Shadows of our Former Selves not only associates with the realm of 'becoming animal' (see above) but also with what we actually were, before birth. The hairy silouhettes reminders of the embryonic stage in which the growing skin is covers with fine hairs. Examples of other work that thematically address gestation are *Egg Spindles* and *Frog Spawn* and *Impression L'Inconnue*, as well as the extensively documented sculpture *Gastrula*.

### *Impression L'Inconnue*

*Impression L'Inconnue* addresses processes of gestation and obliteration, two prevalent themes I observe in the MoverWitness exchange. The work is also remininscent of the secretly formed face of the unborn child.



Plate 76  
Artist: Eila Goldhahn  
Title: *Impression L'Inconnue*

<sup>59</sup> After my work had already been exhibited somebody mentioned the work of an Israeli artist, Colin Kirkpatrick, who, at the Biennale Venice in 2003, had shown projected images of people dancing into liquid in petri glass dishes, hence using a similar association between the shapes of the moving human body and the shapes of the double helix which we have come to read as the x shapes of the human set of chromosomes.

Table 22

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Impression L'Inconnue</i>
<b>Collaborator :</b>	n/a
<b>Year:</b>	2005
<b>Film:</b>	n/a
<b>Dimensions:</b>	Face: 31 cm x 21 cm x 1-3 cm    Plinth: 119 cm x 31 cm x 21 cm
<b>Medium:</b>	Pumice, Plinth: MDF or alternatively; wooden box
<b>Installation:</b>	Work may change shape during course of exhibition. Short of complete obliteration of the distinguishable form, the gathering of the pumice and the imprint can be repeated. Watch out for draughty places, pumice is light and will easily be airborne, then possible H & S dust hazard. Text for plinth: "L'Inconnue, the death mask taken of a young woman drowned in 19th century Paris, has decorated countless continental living rooms and has given a face to first aid resuscitation dummies all over the world. Impressed on the shifting pigment dust of pumice the mask's mark changes towards obliteration during the course of the exhibition."
<b>Method:</b>	Molding
<b>Text:</b>	<p>"A popular spectacle in the late 19th century Paris was the city morgue's display of unknown bodies fished out of the river Seine. It was staged in the hope that visitors might recognise someone. Before disposing of unclaimed corpses the morgue attendants would occasionally cast death masks from their heads. Such was the fate of one young woman dragged from the river around the turn of the century. Her mask was later copied and sold in large numbers. The face of L'Inconnue de la Seine , as she became known, soon appeared on the walls of sitting rooms across the continent. A century later, wherever people are learning the self-saving skill of resuscitation, it's the face of L'Inconnue they see."</p> <p>Watts, G. (2005) p. 48.</p>
<b>Exhibitions:</b>	<i>Southbank Show</i> , Bristol, July 2005 <i>Mark</i> , Group Exhibition, The Gallery, Dartington, May 2006
<b>Technical S.:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	n/a



Plate 77  
Artist: Eila Goldhahn  
Title: *Impression L'Inconnue*



The imprint appears, depending to the light and vantage point of the viewer as a 'positive' or 'negative' image. Development Idea: A small mirror can be installed above the plinth, at such an angle so that the audience can see the mirror image of the impression. That way all the audience has an increased chance of seeing both the impression and its 'positive', no longer just depending on individual ability to fathom both.



Plate 78  
Artist: Eila Goldhahn  
Title: Viewing *Impression L'Inconnue*

*Impression L'Inconnue*, the death mask taken of a young woman drowned in 19th century Paris, has decorated countless continental living rooms. The mask was also chosen to lend a beautiful human face to first aid resuscitation dummies all over the world. Impressed on the shifting pigment dust of pumice the mask's mark changes towards obliteration over the course of the exhibition. *Impression L'Inconnue* hovers on the edge between gestation and obliteration, visually narrates becoming and falling apart. It is a face which

seemingly slowly emerges out of nowhere, similar to the face of an embryo in utero coming into human likeness. At the same time the definition of this ageless face is crumbling, a reminder of the death mask it was taken from.





Plates 79 and 80  
Artist: Eila Goldhahn  
Title: Obliteration of *Impression L'Inconnue*



### 3.3.2 Obliteration: A Collective Body Theme

The theme of obliteration appears to play a more dominant role in the collective awareness of Western societies than birth and development. Daily news deal in the deterioration of the planet, whole countries and societies, from the physical to the moral fabric: life, apparently, is being destroyed on an unprecedented scale. Obliteration and fear of death are important aspect of collective narration as the survival as a people and as a species are deeply embedded, instinctually founded concerns.



Plate Number s 77 and 78  
Artist: Eila Goldhahn  
Title: Sketch for (un)marked Boxes  
Year: 2005  
Medium: Charcoal on handmade paper  
Size: 12 pieces, 12 cm x 20 cm



In the MoverWitness exchange the Collective Body <sup>60</sup> (Adler, see Part 1) embodies and describes individual and collective experiences of movers and witnesses as parts of a whole, a group-body. Each individual is moving independently yet is influenced by the group context. Collective Bodywork develops awareness of this interdependency. The participants of a collective are linked in an interplay of interactions, connections and influences upon each other. Movement flow and the characteristic shape of groups from particular species are determined by their particular social rules, their species-typical kinesphere and their participants' individual movement preferences. The latter one both determines and expresses social standing within the group. The distance that is kept between bodies and the intention, direction and speed of their movement flow are crucial factors in this interplay. Commonly observed in other species, as in flocks of birds or herds of mammals, human movement may be charted by observation of many common, largely unstructured group situations on pedestrian walk ways and social milling at concerts and party receptions etc.

Collective movement phenomena are as complex as they are powerful and are even more difficult to chart and track than diadic MoverWitness exchanges. As collective feelings, images and embodiments manifest in movement, collective themes gain an inherent, self-driven momentum. This is recognised in the Collective Bodywork where participants learn to maintain an individual standpoint whilst acknowledging their own contribution and dependence on the whole collective. Joan Chodorow (October 2005)<sup>61</sup> describes Authentic Movement as a practice that teaches "how to remain an individual within a collective", a concern that was shared already by Jung. In drawing an analogy between human collectives and phenomena within physics Jung drew on interdisciplinary notions and precipitated some current viewpoints on crowd

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<sup>60</sup> The *idea* of a 'Collective Body' can be traced back to Aquinas' *quasi unum corpus* (see Arendt, page 53/54, *ibid.*), but, to my knowledge, Adler does not state this as her source.

<sup>61</sup> Chodorow in conversation with the author at the E-motion conference in Bern, October 2005

phenomena, for example by Deleuze and Guattari (2004, p.29):

Freud tried to approach crowd phenomena from the point of view of the unconscious, but he did not see clearly, he did not see that the unconscious itself was fundamentally a crowd.

As McNiff (1998, p.46) points out:

Carl Jung's belief in the purposeful process of human experience establishes close links between psychology and the theoretical advances of physics. Where Freud's psychology is based upon the mechanistic cause and effect relationships that characterised nineteenth-century science, Jung suggests that the psyche is a complex and self-regulating system in which different aspects of experience complement one another. This conception of the inner life of a person is close to Niels Bohr's theory of complementarity which views antithetical points of view as necessary contributors to a larger whole. Dualities are accepted without feeling the need to reduce them to anything else.

It is in the Collective Bodywork that the practice's potential to hold the dualities of individual and group within conscious balance becomes particularly poignantly apparent.

Societies and the collective themes that they harbour contain a lot of energy and can powerfully determine and direct the course of history. Collective themes can render mass events potentially destructive when running out of control. Individuals can become entirely absorbed into a collective mood and movement, no longer able to responsibly decide for themselves. Fight and flight mechanisms, but also racial hatred and fear, can overtake conscious control and reason. Joseph Beuys's notion of a Social Sculpture can be seen to generate human thinking and action with a similar intention as the Collective Body. When 'everybody is an artist' individuals have the power and the obligation to influence society. Everybody can interact and intervene creatively within the social fabric and redress imbalances and unconscious drives towards destruction.

Obliteration is a common collective theme. One might think the media's role

in broadcasting the extent of related events might play a role in keeping the collective consciousness on these matters alive. Yet I sense that individual connectedness with this theme remains unconscious. In sublimation of personal Betroffenheit<sup>62</sup> shallower feelings of sympathy, that do not require individual action, are often projected on to others. Seeing from a distance we can feel safe and far away from death and suffering.

In Collective Bodywork frequently themes of loss are embodied in movement. One of the reasons for this may be the lack in Western society of meaningful ritual and a cultural denial of feeling surrounding death. Death can be understood as the ultimate dissolution of individuality, the very quality that is hailed as one of the most desirable ones to be obtained. Obliteration is of course a falling apart of what we truly have to rely on and which has built itself into its own individual unit and self: the individual body. In death individuality has to be given up and/or surrendered. Each part, each limb, each organ, however perfect, beautiful, skilled or loved deteriorates, loses its perfection, its beauty, its skilfulness in order to become simple ingredient for the potentiality of new gestation at another time and place. The loss associated with this process is palpable and we do many things to avoid thinking of or feeling this. Within the collective MoverWitness exchange participants temporarily immerse their individuality into the moving collective body and experience its pervasive reality. Whilst so much of our lives is to do with learning to be separate, to be alone, to be individual, we simultaneously find ourselves merged with collective values and standards. Whilst this is a necessary part of a socially well adapted life, Collective Body work offers an opportunity to consciously encounter collective contents and issues.

Many times I have witnessed heart-rending scenes of loss and departure performed in the MoverWitness exchange. A couple of years ago I witnessed a

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<sup>62</sup> German, literally expressing a feeling of 'being met'



peer of mine dancingly explore, what seemed to me then, to be a threshold between life and death. Immediately after I made the sketch *The Task of the Artist* referring to Beuys's ideas that one of the artist's role is to help people die, as I felt that also the MoverWitness exchange was an aesthetic practice that was able to deal in these otherwise difficult to express issues. When my friend suddenly and unexpectedly died the following year, I dedicated my work *(Un)marked Boxes* at Delamore to her. *(Un)marked Boxes* is extensively documented here, in Table 3 as well as on DVD 1. Other visual renderings of obliteration are my works: *In my own Garden* (Appendix 1) and *Nail Breads* (section on binding, Table 15). The privacy and aesthetic of the MoverWitness exchange can be revealed in works of visual art that both retain the boundaries of the original, ritualistic exchange and set free the insights on an other level of expression.



Plate 79  
Title: Sketch for *(Un)marked Boxes*  
Artist: Eila Goldhahn  
Size: 12 pieces 12 x 20 cm  
Medium: Handcrafted paper, charcoal



Also Hannah Arendt (1958, p.63) said that

The non-private trait of the household realm originally lay in its being the realm of birth and death which must be hidden from the public realm because it harbours the things hidden from human eyes and impenetrable to human knowledge. It is hidden because man does not know where he comes from when he is born and where he goes when he dies.

and, in a footnote on the same page, she makes the connection to

Eleusian Mysteries provided for a common and quasi-public experience of this whole realm....Everybody could participate in them, but nobody was permitted to talk about them.

Arendt (1958, p.63)

Eleusian Mysteries were the main event of the year in Ancient Greece and no-one was left out from participating in these. Society as a whole, temporarily dismissing class and status, came together for these important rituals. The Mysteries constituted a collective reminder of and preparation for death, for ultimate individual and collective fate. Main features in these rituals, which lasted over several days and weeks, were the presence of certain animals, pigs and snakes, and the evocation and public display of emotions, particularly grief. A special chest was passed around in ritual, evoking a sense of disclosure and closure and awakening participants' associations with birth and death. I detect a commonality of purpose with the Collective Body work in the MoverWitness exchange. Actual grief, anticipation and knowledge of death are themes commonly enacted and embodied within it.

### *(Un)marked Boxes*

My installations for *(Un)marked Boxes* reflect different collective human configurations and spacial interaction. Their individual anthropomorphic form and thingness is reminiscent of objects usually associated with death and obliteration, coffins and gun cases. The empty, open space which each box contains and discloses invites questions, movement and interaction.

The installation processes for *(Un)marked Boxes* required considerable strength and skill of my moving body. I physically moved and laboured whilst planning and installing these works. The actions of carrying the empty crates on my back, of stemming my own weight against the weight of the wood, of straightening and balancing them, of hammering long iron rods into the earth in order to ground and anchor them all left a physical memory and imprint within my body (view DVD 1 for extensive documentation on work processes).



Plate 80  
Title: *(Un)marked Boxes* at Delamore Arts  
Artist: Eila Goldhahn

*(Un)marked Boxes* consists of untreated, roughly sewn pine wood and nails. All these materials undergo deterioration: wood goes grey in sunlight and rain, nails rust in damp weather. Eventually their traces will be minimal, obliterated and dispersed.

This work, like the MoverWitness exchange, has provoked and inspired individual responses within the public realm. By using a visually minimalist language my felt and imagined privacy of experience, my 'inner' space, has been transformed, prepared and projected into participation within the cultural, social, public realm.

Initially found on an industrial estate in Plymouth, only two crates were used as frames for smaller works in my Solo Exhibition *Response*. Working with the crates led to their visualisation in a sculptural installation inspired by collective formations observed in the MoverWitness exchange. 22 more crates were obtained from the same firm in Plymouth that had disposed of the initial two. The company was glad to find an alternative to dumping the crates. These had served to transport sensitive electronic rail safety equipment from Italy to GB. The crates are open, well made, sturdy pine boxes. The cross and supporting square joints give the long and potentially unstable structure firmness and a vaguely four-limbed, hominid appearance, especially when stood upright. My strategy was to leave the boxes entirely untreated, unpainted and empty, to invite a maximum of unfettered projective associations from the viewers of the work. I considered each site carefully as to what formation I created.

The Cromlech (a folly burial chamber erected in 2000) at the top of Lime Tree Avenue determined my strategy. Whilst I wanted to draw attention to its purpose for the individual at the top of the hierarchy I also wanted to comment on collective fate. Half way up the avenue I created a circular,

elliptic space which visually and spatially arrested the audience to stop and look. I also wanted to juxtapose the largely figurative sculptures in this exhibition with something which would provoke people to be more reflective rather than solely recognissant. The circle that I created with the boxes became a site to be entered (self)consciously. Like the circle created by a collective embodiment of the witness-mover exchange this one too demanded circumspection to be entered and walked across. As well as this circle, I created a group of three ('walking off into the woods'), a constellation on the left between the trees, and seen before entering the main circle. I placed a singular box on the right, also away from the main avenue and partially hidden by low hanging branches between the trees.

The two spaces I had available for installation at Dartington Hall Estate invited juxtaposing formations. I had initially asked for a long slope inside of Dartington Gardens, but an installation there would have only been allowed to stay up for 2 days. Too much work was involved to warrant such short exposure. Two spaces were finally chosen and agreed, both being somewhat on the periphery of the actual garden, but boasting a steady flow of incidental audience. The grassy slope by the Gallery is frequently passed when walking or driving either from and to the car parks. The old Tennis Court is in close proximity to the Garden Room a bustling area for participants of the International Music Summer School at Dartington and serves undergraduate students during term time. It proves also a very popular spot for cleaning and maintenance personal during their breaks.

By the Gallery, a grassy and partially wooded slope next to the drive to the car park, was a very prominent and challenging space to work with. Whilst the old Tennis Court needed to be 'discovered', the slope was 'in your face'. Working with square edged boxes on a sloping, bumpy ground provided



practical challenges with regards to the erection of the crates. The unevenness of the ground, the trees, its openness to all sides, its prime visibility and prominence, in fact its whole topology, were factors in deciding to create a formation which was loose, open and not geometrical, but a more organic form. I created a form which is very loosely based on a spiral. Boxes appear to tumble down the slope whilst maintaining their uprightness. They appear as individual boxes, which relate to each other and make up a group only by proximity to each other. The proximity however is a 'polite' one, not unlike the spatial social behaviour of gallery visitors. The formation makes a group but not one of the boxes open towards each other (unlike in the Delamore circle), nor do any of them appear to follow each other nor 'belong' together in a committed way, as in the lines created on The Tennis Court. However the presence of their oblong wooden being in the space created a powerful dynamic, commented on by many passers-by.



Plate 81, Title: *(Un)marked Boxes* at Dartington Trust, by The Gallery, Artist: Eila Goldhahn



The old tennis court, now referred to as court yard, with its flat expanse had recently been unsuccessfully incorporated, in my personal view, into the architecture of new studio accommodation at Lower Close. In fact the empty wide expanse of the former tennis court is now accentuated by a short and very wide flight of steps running the side of the new performance building. This space provided a real challenge as to how to manage and create a meaningful shape within this almost unbound space, clearly suffering from a loss of identity or acknowledged history. Given that I only had roughly half the number of boxes, ie ten allocated to this space, the issue of making an impact became important. I decided to stick with the formality of the space and to devise a shape that would invite the audience into the formidable 'court yard', as well as make a visual impact from standing above it on the steps. The boxes are placed on two intersecting lines at an angle of 90 degrees, creating a shape roughly in the middle of the court. Each row of boxes was placed at irregular intervals in order to give the rigour of the lines a human feel.



Plate 82

Title: *(Un)marked Boxes* at Dartington Trust, The Old Tennis Court

Artist: Eila Goldhahn



Table 23

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>(Un)Marked Boxes</i> <i>Three Variations:</i> <i>Delamore</i> <i>Dartington: The Old Tennis Court</i> <i>Dartington: By the Gallery</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2005
<b>Film:</b>	Video documentation of installation and audience responses, DVD 1
<b>Dimensions:</b>	Each crate: 33 cm x 68 cm x 33 cm x 220 cm, approx. size of a large human figure
<b>Medium:</b>	Pine, iron nails
<b>Installation:</b>	Strategy to install and show the work
<b>Method:</b>	Found object, placement, lifting, carrying, walking
<b>Texts:</b>	A poem** was incorporated into the postcard accompanying the exhibition at Dartington, see Appendix.
<b>Exhibitions</b>	April to July 2005, Group Exhibition of Sculpture at Delamore Arts, Devon  August to October 2005 Dartington Hall Trust
<b>Tech. Support:</b>	Ben Burrow and Stuart Young
<b>Models:</b>	Models , Sketches and other Documentation:  <i>Model 1, (Un)marked Boxes, see Appendix</i>  <i>Model 2, Veiled Boxes, see Table 14.</i>  <i>Model 3, The End of the Ivory Tower, see Table 24</i>  Sketches, Plates 77-79  Photographic documentation of the installation, see DVD 1  Model Making and Installation Processes, see DVD 1  Audience responses, see DVD 1

Light and shade played an important part in all the formations experimented with. Particularly low sunlight accentuated the chosen patterns and illuminated insides and outsides of the crates. One might ask about the erection of these crates: why this way up, why up at all ? To me this was the strongest and most visible position which would lend uniformity of form and still invite an association with the human figure. Technical consideration played a role, too. Ideas about constructing with the boxes a yet larger sculptural structure were abandoned. From a practical point of view this would have posed serious technical and Health & Safety issues. When explored as a model this idea and the resulting structures made me dismiss it for aesthetic reasons. I wanted to create an image reminiscent of humans, a 'social sculpture' in the Beuysian sense, not an architecture. I have received comments that the crates are like coffins, and whilst that is an obvious association, they speak of a human severity, formality and seriousness to me and offer neutrality and openness, suitable for my purposes. I think my work is situated somewhere between minimalism, arte povera, object trouve and the use of multiples, but creating its own specific territory. The crates are coming to the end of their viable life as sculptural elements. The bottom panels are damaged by use, but I am interested to continue work with large scale industrial multiples.

Public spaces come to life by the power of individual experience that is shared. Artists installing sculpture is one example, audiences interacting with public sculpture (or directly with an artist in performance) is another, viewing a military parade is yet another. The feelings experienced will always be different. One may be felt to be more 'individual' or 'relational', whereas the latter may be felt to be more to do with the collective, or 'the state'. Naturally, large groups of people exchange information and feeling when participating: emotion is infectious. The site of these feelings, however, is the

individual body. The violent reaction, or 'vandalism', that *(Un)marked Boxes* triggered in a group of youths at Dartington Trust invites, potentially, many different interpretations. Suffice to say that a physical and emotional interaction was provoked and performed. Thus *(Un)marked Boxes* became a cultural and social site, perhaps a Social Sculpture, where individual experience could be identified and publicly shared. In retrospect and in response to *(Un)marked Boxes* I made another 'model', this time a retrospective sketch of my work *By the Gallery: (Un)marked Boxes, Model 3, End of the Ivory Tower* (Table 24), in which I expressed, largely for myself again, some of the thoughts and influences which came to bear on my public work.

### *End of the Ivory Tower*

The model is playing with the 'idea of Dartington', as a place for art, intellect and cultural exchange: the 'ivory tower'. The model also references Johann Wolfgang von Goethe and Joseph Beuys; both have fostered within me a an attitude of confidence in my own seeing, understanding and creating. My acquaintance with Goethe stems from my education in Germany. His influence on my work and thinking was rekindled during my pre-research project (Goldhahn, 2003). From the listings of exhibitions attended during my formal research period, in the bibliography, it will be noted how regularly I have looked at Joseph Beuys's work during this research time. Again, a german artist, I feel connected in an almost 'familiar' way with his work. Hence both artists' influences on my work and research is deeply culturally rooted. Beuys's notion of a Social Sculpture seems to me to have much in common with the experience of the Collective Body in the MoverWitness exchange. However, I decided that analysing and comparing these notions would have over stretched the remit of this research project, which is dedicated to Adler's discipline of Authentic Movement and my own interpretation, analysis

and visual transposition of the MoverWitness exchange. However, *Model 3, End of the Ivory Tower* then visually acknowledges these other important influences on my work. The closure of my research will be succinct with the end of my 26 year long stay in the UK and my return to Germany. The *End of the Ivory Tower, Model 3 for (Un)marked Boxes* whilst acknowledging my german cultural roots also references my long and creative connection with Dartington College of Arts.



Plate 83

Title: *Model 3 (Un)marked Boxes: End of the Ivory Tower*

Artist: Eila Goldhahn

Table 24

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Model 3 (Un)marked Boxes: End of the Ivory Tower</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2005
<b>Film:</b>	n/a
<b>Dimensions:</b>	80 cm x 68 cm x 32 cm
<b>Medium:</b>	MDF tile display board, card board, shells, Goethe postcard, sugar cubes, red iron oxide, plastic Christmas bauble, wine glass, metal eyelets, white emulsion paint, ivory beads, wire, a small pocket mirror, a mathematical puzzle: "which day of the week...?"
<b>Installation:</b>	Strategy to install and show the work
<b>Method:</b>	Which methods, as described in the thesis, were used in the
<b>Texts:</b>	n/a
<b>Exhibition:</b>	n/a
<b>Technical Sup.:</b>	n/a
<b>Models:</b>	<i>End of the Ivory Tower</i> is a reflective model for <i>(Un)marked Boxes</i>
<b>Comments:</b>	The model references Goethe and Joseph Beuys.



Plate 84

Title: *Model 3 (Un)marked Boxes: End of the Ivory Tower*

Artist: Eila Goldhahn





Plate 85  
Title: *Model 3 (Un)marked Boxes: End of the Ivory Tower*  
Artist: Eila Goldhahn



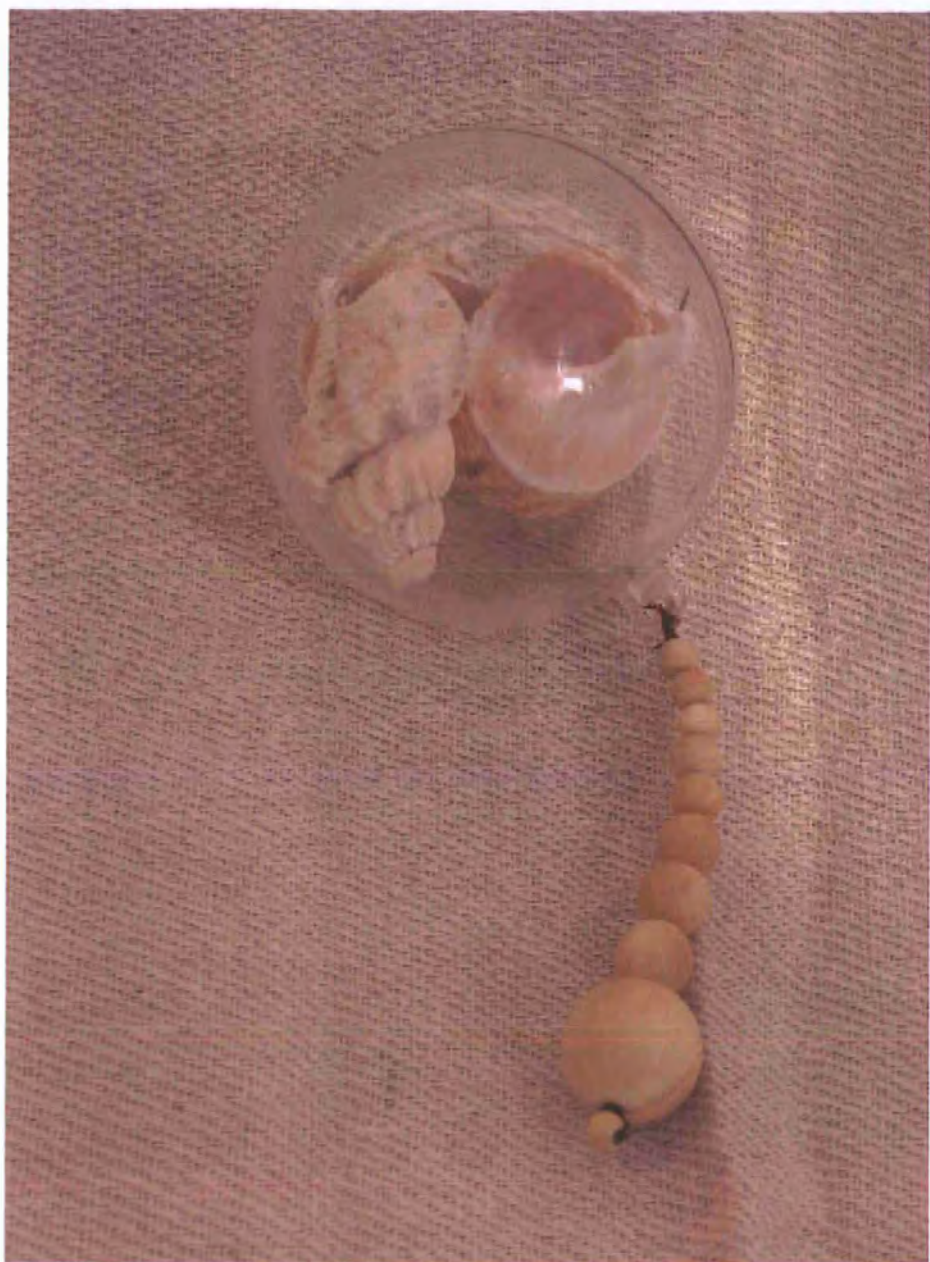


Plate 86

Title: *Model 3 (Un)marked Boxes: End of the Ivory Tower*

Artist: Eila Goldhahn

## **Conclusions**

### **Embodied Conclusions: art works**

The creation of works of art has been a central and important outcome of my investigation. Whilst these works, as embodied conclusions, bring closure to my research they continue to independently disclose within the public sphere. During my research, as illustrated in Part 3, I asked specific questions whilst simultaneously allowing the intuitive dynamics of art making in working towards visualisation and clarification. I discovered that lens-based media could elucidate and clarify the definition and concept of a 'witness'. As my work developed an active, creative, physical involvement, i.e. the making of art objects, became necessary for the visualisation of movers' dynamics and patterns in space and the witness' aesthetic experiences that are informed by his/her prior movement experience. Forms and patterns that initially emerged out of lens-based observations were transferred and explored through the physical engagement of object-based art making. The resulting sculptures visually and accessibly express the connections between movement actions and qualities and resulting shapes and formations in space. Without this process of visualisation such aesthetic aspects of the MoverWitness exchange would have remained private and hidden, potentially giving a very one-sided, witnessed-biased view of my project.

However, my public art works are not intended to disclose any particular message. They stand alone as works of art in their own right, they do not prescribe any particular reading but are rather and more importantly the result of a process of making and choosing. All documented work in the thesis fulfills the criteria of illustrating a particular research step but not all are art works, many remain experiments and sketches. Hence in this particular context all the visual material can be read and considered through 'my eyes' and with my research questions in mind. However, as this process has called

upon my artistic skill and discernment some of these materials may be appreciated as works of art in their own right. Rather than being solely experiments, or sketches, they stand up without explanation in their own right as art in the public sphere.

Through the process of selecting works from the wealth of visual material generated by the research process for wider publication my appreciation of the method under examination was reinforced. It became clear that my knowledge of the MoverWitness exchange had equipped me with transferable skills for ethical and thoughtful decision-making. In addition, I discovered how similar this selection process is to an artist's choice making of what should be seen and what should not be seen (by a public audience).

The description and contextualization of my art making, whilst elucidating the methodology of the MoverWitness exchange, offers rare insights into two of the main thematic complexes commonly embodied but usually undisclosed to the public: those of gestation and obliteration. Transposing these observations and movement experiences physically from the hermetical sphere of Individual and Collective Body work within the MoverWitness exchange into the realm of making with objects I followed an intuitive path. The resulting works metaphorically 'speak' to the viewer. As such works are walked and moved around, held and touched the viewer may re-experience through his/her body something akin to my own, the maker's, experience. Yet interestingly, and very much like the ephemeral nature of movement, these very solid and physically present sculptures disclose 'ohne Worte', without words, some of the most profound human experiences. Any cerebral evaluation or analysis of this research outcome is bound to limit what the work itself does better.

## **Affirmation of Arts-based research**

My research project affirms that an Arts Psychotherapists' individual arts practice can be a supreme and valid way of knowing and learning. By enquiring into, analysing and visualising an arts therapeutic methodology through my own art making I have added value to both methods as well as benefiting personally. My research project asserted an Arts Psychotherapist's prerogative, need and desire to be involved in creating art, and, simultaneously, considering art's inherent aesthetic, cultural and reflective values. Arts Psychotherapists, whose primary focus is on helping other people to function better through art, often neglect the potential for their own, personal creative arts practice. In the training and supervision I provide I regularly encounter surprise and reluctance when questioning how an Arts Psychotherapist can work knowledgeably and effectively if not by nourishing his/her own creativity and artistic practice. My research demonstrates how arts practice offers new knowledge and perspective about working method through collaboration and experimentation. In addition, I show that arts practice and arts based research by a therapist/pedagogue/artist can reflect on wider cultural and sociopolitical issues. My research elucidates in a multifaceted approach how arts based research-through-practice progressively and creatively influenced my original thinking about the MoverWitness exchange and its application. By interweaving my visual art and written discourse an arts practice is here shown to play a vital role in research and the public disclosure of the conventionally private.

My application of object relation theory opened a developmental perspective on the process of art making; I have used this model to explain finding, creating and making with objects, as well as elucidating aspects of the MoverWitness exchange. Object relation theory serves as a discursive bridge between the two practices that I bring into relationship, the MoverWitness

exchange and visual art. I have shown how this psychotherapeutic theory can serve as a model for the transition between an artist's private imagination and the emergence and appearance of his/her art.

Through exploring the actual physicality and experience of embodiment within processes of creative interaction with different media, for example in my description of making *Gastrula*, I have opened up a new avenue of investigation. By describing the close link between 'how a thing is made' (the literal and specific movement qualities of a human body in interaction with specific materials) and the actual form of 'the material thing' created new insights and questions may be formulated. Specific investigation into the intimate interplay of movement, form and design is a worthwhile avenue for further research, as is the application of specific movement qualities in relation to the act of making objects. Here a link between dance, movement and design processes and ergonomics is a possibility. The MoverWitness exchange could be applied to design processes in which the respective functions of mover and witness are used to describe experiences of users of new objects. Artists, designers, engineers, makers and end-users could benefit from learning the skills of movement perception and observation.

Taking a broader view of my work it may be regarded as a valuable contribution to the pool of practice-based research studies that describe, analyse and elucidate creative and artistic processes and their emergence. Such research adds to the body of knowledge concerned with the 'how' of creative processes, which is useful and enriching to others who wish to explore similar routes or gain insight into the processual involvement of making.

My research succeeds in widening the contextualisation and placement of

Authentic Movement within the cultural and artistic field. By drawing attention to both previously explored and potential new contexts I create a novel perspective for understanding and appreciating this movement practice. This opening is relevant to Arts Psychotherapists and arts practice based researchers alike. I successively identify the necessity of showing the interrelationship of various cultural factors and acknowledge their contribution to how both the arts and arts therapies are perceived, practised and understood. I uncover the method's interwovenness of concept and practice with other disciplines: modern and post modern dance, psychology, visual art and other, lesser known movement practices as well as apparently unrelated disciplines, such as biology and the sciences.

Finally (Arts) psychotherapies are expected to undergo societal re-evaluation, transformation and adaptation in the 21st century. My research concretely establishes that a number of skills practised within the MoverWitness exchange are transferable and can be utilised across disciplines.

Phenomenological recall and reflection of embodiment and observation can, for example, be applied in the pedagogy of movers and dancers, psychotherapists and dance journalists, but potentially also in other professions where a conscious and conscientious observation of sentient beings is required.

### **Interdisciplinary Applications**

Selecting and witnessing other artists' work in Part 2 strengthened my conscious perception and distinction of aesthetic qualities operative in works of visual art. In considering these works as a witness I was able to answer my questions surrounding the very specific positioning and function of the witness within the embodied dynamics of MoverWitness exchange. My insights confirmed that a still witnessing position enables a firm, individual perspective



on what is seen, and, in my examination, is a prerogative to conscientious seeing. This research result is supported by the outcomes of my own experiments with collaborators and the use of lens-based media. The pedagogy and collaboration with others was crucial in this particular research stage. Transferring some of my comprehensions from Benning's work to my own practice helped me elucidate the influence my presence had on my collaborators, not just for ourselves but as a function of the filmic media. These activities constituted a perplexingly powerful and fertile phase.

The practice of "moving blindly and still seeing" was extensively questioned, analysed and affirmed. The particular poignancy of darkness and stillness as embodied by mover and witness has become the central axis and turning point in my thinking. The diadic relationship has been found essential to create a particular vantage point, one that enables a consciously authored vision. Yet it also co-creates those aesthetic relationships that can be considered to be choreographed by all participants. Embodiment of these in movement and in language has been found to enrich empathetic understanding. The fact, as I have established, that binaries and complexities, such as these, can be studied simultaneously in the MoverWitness exchange strikes me as being of great importance and adds an exciting new methodological approach to practice based research. I feel certain that it has the potential for further and more far-reaching implications, worthy of further study and investigation but beyond the scope of this thesis.

As knowledge regarding visual performance practices and notions of performance spread, often traversing back and forth between private, public, expert and non-expert realms, ethical concerns emerge to the forefront of what needs to be reflected upon, by individual practitioners and society as a whole. This is particularly evident in the case of broadly performative

practices, such as live experiments, within biology, genetics, neuroscience and psychology. In these fields of enquiry live participants conduct research experiments with, on and in front of other living participants. I believe that observers' and experimenters' moral and ethical considerations need to be informed not only by regulation but by responsible and responsive individual and collective reflection. Thus the acts of observation and manipulation should be more closely considered and reflected upon. Here, the MoverWitness exchange may be applied as a practice model to experience the double-sided nature of experimentation. Through learning the position of a witnessed mover increased empathy for the observed can be developed and acquired. The positive and insightful outcomes of subsequently learning the witnessing position have been described above in extensive detail. My 2003 article 'Authentic Movement and Science', (see appendix to Part 1), highlights ideas that initially prompted my research project. Through my thesis I have demonstrated that interdisciplinary analogy and transposition of the MoverWitness exchange are real and practicable propositions, which I hope will be taken up by other researchers.

I discern that Authentic Movement's premise is inclusive of both modern and post-modern notions of embodiment. These perspectives are relevant in current discussions on the topic and my research adds information to enable further research questions within the field, for example how the question of 'having and/or being a body' is dealt with by modern and post-modern dance forms and philosophy.

Early on in the thesis I express my strong opinion that the term 'authentic' is unproductive and misleading to the practice's public perception and reception. On close examination of the method this term was in fact deemed to be inaccurate. Within the practice, for example, movement is never categorised as being 'authentic' or 'inauthentic'. The characteristic

approach of speaking about movement in 'witnessing' is inherently phenomenological and I reason that this fact is not reflected in a name that apparently postulates a specific value or quality of moving 'authentically'. Coining and employing the term MoverWitness exchange instead, I tested its applicability within the development of my research. I found that in choosing a phenomenologically descriptive term that embraces the two sides of the practice in a non-judgmental way my thinking was enhanced and developed in accordance with the methodological parameters my research employed. The new term retains a flexible openness and objectivity whilst acknowledging the binary nature of my project, the investigation into the method. It further reflects the phenomenological philosophy that I identify as operative within the method, i.e. that moving and witnessing are exchanged in the described pattern by equal participants, and importantly enables a wider appreciation of the method's potential across diverse disciplines. Whilst the term MoverWitness exchange may not entirely express the ingenious elegance and simplicity of the method I found that throughout my research project the new working name accurately reflected my own findings and is as such in keeping with my intentions. The role of using a 'correct' language in witnessing is not dissimilar to the use of language in academic research, further supporting my proposition to apply the MoverWitness exchange across disciplines.

As the MoverWitness exchange is based in the physical and temporal reality of movement and promotes enhanced perception and conscious reflection it is a method that has the potential to be usefully employed and tested in diverse fields of enquiry. It is in fact difficult to name an event that is not a 'movement' and to which acute observational and reflective skills could not be usefully applied.

Thus, independent of the public art works that I continue to make and

exhibit, the prime conceptual conclusion that arises from my analysis and experimentation is that embodied reflection grounded in actual physical experience could be eminently helpful in many research processes, supporting the development of human social, interracial and inter-species empathy. I define the MoverWitness exchange as a practice of conscious perception and democratic participation, a paradigmatic model that has potential use across a wide range of disciplines. I conclude that the paradigm of the MoverWitness exchange creates a reflective practice that holds the potential to create truly shared habitats for investigation.

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Sight is without question the most important of the five senses. In this fast moving world, our eyes are constantly working overtime. Throughout the day, our eyes have to comprehend, process and evaluate thousands of visual messages. Hence the other senses have unwillingly become less important. Our blind waiters explain the placing of objects using a clock analogy, so that you can act in the dark. The spoons are found at twelve o'clock.

When having dinner at the unsicht-Bar dark restaurant Berlin your eyes will finally be able to take a well-deserved break. By voluntarily abandoning your visual impulses you will be able to experience what wonderful work your other senses are capable of. Feel a gentle breeze. Feel the things on your table. Let your nose explore unknown horizons and experience pure taste without any visual pretence. You will feel the presence of your table partners and will be pleasantly surprised how the simplest conversation will magnify in importance. A genuine sensory rush!

[www.unsicht-bar.com/unsicht-bar-berlin-v2/en/html/home\\_1\\_idea.htm](http://www.unsicht-bar.com/unsicht-bar-berlin-v2/en/html/home_1_idea.htm)

To *Diad-Triad*: 'Things Produced' by Alan Kirby: Authentic Movement  
November 2003 - March 2004

From November 2003 through to March the following year we (myself and Stuart as movers, Eila as witness with camcorder) met to explore Authentic Movement. Meeting over a period of a few weeks, when possible once a week. After the initial meeting on the 7 November on Dartmoor, we met in one of the studios at the College of Art at Dartington Hall.

The following dated pieces are the *Things Produced*. Pieces of writing that are reproduced as they were written during the course of each meeting, immediately after moving and prior to spoken feedback.

*7 November Piles Copse, Dartmoor*

After twenty minutes my ears begin to hurt in the chill blast of the wind - the sun bright and if it wasn't for the wind it would be warm and encouraging to open under this piercing blue sky - the sun already low enough to plunge the river into shadow - young fresh torrent, merry with its riches of silver and gold.

Slabs of rock made soft forgiving with lichen.

I carefully ford the river - bare feet startlingly clear under the water - to a different world amongst the stunted oaks of this ancient Dartmoor Forest. Reduced to these feet, sucking at the soft earth, reduced to this animal body.

I have to eat.

Four simple words:

I have to eat.

You'll do.

If I don't eat I will die.

*5 December Dartington*

It's quite definitely the thing  
I saw you  
I thought I would hang about  
kind of there or not there  
whichever  
I can't say I was exactly easy  
more scared than anything else  
but then I ask myself if fear is some sort of habit.

How much do you earn?  
70k  
Wow  
no wonder I don't feel safe  
what price the fire in the belly  
priceless  
the breath  
the struggle of the other  
were you struggling?  
I saw you.  
I tried to make my movements  
really clear  
really definite  
like driving a car.

*16 January 2004     Dartington*

angles against muscles  
articulation  
stone statue  
Indian figurines  
against the blue sky  
a few puffy white clouds  
oh yes it's hot  
not English winter  
this is tropical  
right angles against the sky  
the world is gone  
sky dance - no ground  
back I go  
back back back  
muscles shiver on the edge of pain.

Slow slow breath of stone  
and where did the time go?  
slippage, slide of time  
and the tears are there  
flung out from the belly  
and how did it get to be a dance?  
suddenly the dance is there  
overcoming my fear of the other  
no longer caring what happens

not quite true  
but the dance takes off and flies again  
leaving  
the breath  
and the necessity to roll in the dust  
a bath  
a delicious bath  
rolling under the water . . .  
If I should ever wake up  
imagine what life would be like.

*30 January Dartington*

Flat out - supine - no movement possible  
That heavy block  
impossibly heavy  
emptiness  
There's a cord - tight and holding  
tethering  
empty and limp  
foam rubber  
sticks - not much is possible  
with clammy flippers  
brittle sticks  
the whole thing shaking to bits  
ideas crumbling  
ideas exist?  
- actually it doesn't - merely a flash, a fault in the circuits.  
Lost purity  
NO you can't come in here  
you see we are moving and you don't belong  
bits hurt hard sticks on rock  
weak weak weak  
vulnerable  
but hey - I'm a toboggan  
the wind's cold in my face  
belly flat on brilliant ice  
belly thing  
I did touch but it was an  
accident  
I didn't mean anything  
poor quivering wretch  
you'd like me not to be here  
return to emptiness  
it's simple stupid  
KISS KISS  
keep it  
the wonderful exhilaration of the race  
it's all speed and flight  
every muscle tingling  
reaching for the absolute high  
every muscle straining . . .



same old programme  
stops one collapsing  
keeps bones as bones  
keeps that hand writing  
until the finish.

*27 February 2004 Dartington*

I can breathe  
I breathe  
I am the breath.

The cosmos  
I and you  
You and me

Big big big so big

stoke up the fires  
emergent  
this way and that  
like last summer  
yes I could see forever  
from where we stood in the softness of  
was it love  
was it you  
you saw the sea  
you said I couldn't open my eyes  
not exactly sulking but still a refusal  
a stupidity that has a wilful core  
call it blindness.

I stretch up  
I stretch out  
I know there is another dimension  
but I will have to search for aeons  
by whose grace?  
I stretch and breathe  
I stretch my breath  
to reach beyond the limits  
to find you  
and yet I've no idea how to find you  
I can't even be sure that you're there  
there is an idea  
an implanted trust  
faith?  
striving more striving  
even it if appears (to you)  
that I have given up  
No

double NO  
I am only resting  
I am only building up my strength for the coming struggle  
I know there is the possibility, the likelihood  
that I won't find you.  
*5 March 2004 Dartington*

Standing, I move my head  
feel the weight of it  
a weight that takes me down  
breath, I want the sound of my breath  
off my feet  
what a pleasure to be on all fours  
animal  
every animal in existence  
a bear  
a snake  
a cat  
condensed into a play of pain and pleasure  
and always the breath is opening and leading  
I go through the breath  
a play of gravity and breath  
the breath slows  
long long in-breath  
long long out-breath  
pain from pointy bones  
knees ankles elbows shoulders spine  
there is no forgiveness  
keep moving  
keep one step ahead  
I wonder who the other is and a couple of times  
imagine a glimpse in the distance  
and an almost-impulse of giving chase  
but the energy's all wrong  
I dance for the light  
at times feeling the hot glare  
the bell chimes through  
the glaze.

*19 March 2004 Dartington*

The crunch of gravel  
crepuscular  
imperfect enlightenment  
a branch against the lighted window  
yellow light  
a life in a top window.

Shoulders hunch  
strange knotted ligaments  
sternum painful to be stretched

one arm then the other.

Strange evening  
sort of circular patterning  
a sad dance  
for all that is lost  
for all that  
might be  
arms crossed over chest and  
stop  
The way you look tonight

Turning again  
caught like a butterfly  
pinned  
Those things we do  
dizzy with sadism.

*27 March 2004 Dartington*

There is a marauding band  
the trumpets the cymbals and the big bass drum  
marching on marching on

Pain?  
forget it  
get right in there  
ba-bam ba-bam ba-bam

finding the beginning in the dark of the cave  
soft stroking matter  
twisted inside and I'll never get out

what a fear there is of getting trapped  
but in fact the way out is simple  
here it is  
and back and back and back  
until the softness greets me once more  
a whole revolution of the world perhaps  
a step forward  
and to the side  
the left I think  
suddenly a sheath of muscle skin  
alive hot  
encased  
back to back  
arm to back  
many weeks and then  
the meeting with  
Man Friday  
a muscular

no nonsense  
exchange  
testing  
do you want to?  
no  
yes?  
a separation and then reconnect  
the beast in the silence.

*Comments by Alan in response to questions about the project by Eila:*

Perhaps unsurprisingly after nearly a year has passed the piece that has remained most clearly in mind is the final meeting (27 March 2004). Partly due to the passage of time, partly, and more importantly, due to the development over the series of meetings.

The discipline of Authentic Movement places a particular frustration on the movers in that moving is done with the eyes shut. I say frustration but also acknowledge the payoffs of the procedure: the increased internal awareness; the diminution of the projected internal judge; the lessening of the impulse to perform. 'Groping' about with one's eyes shut does not encourage interaction.

In the final piece us two movers actually met and interacted, even if briefly. The studio in which we were meeting had floor to ceiling black curtains covering much of the walls. At this distance of time the move comes across as an archetypal story. A journey into a dark cave (the curtains being props in this), becoming trapped, lost, believing that one will never get out, finding the way out, a journey across a desolate space, a meeting with another. It could be a replaying of Defoe's *Robinson Crusoe*.

Reference to the final piece above will, I hope, add to the sense of the piece.

The presence of the camera very quickly became unimportant - presumably mostly due to the formality of eyes shut moving. The time I was most aware of the camera was when Eila suggested we feedback by speaking directly into the camera. This process interested me greatly, the translating of moving experience into words, the formality of speaking in the present, the formality of verbal structures to minimise projection. This seemed a huge piece of work: complex, demanding, so difficult in fact that I could see the potential of using shortcuts and tricks to make it easier.

I am left feeling that I was barely scratching the surface of the territories to be explored in this work. Work that could stretch from an enormous subject, what it is to be human, to the roots of creativity, to the healing power of the creative process.

Some phrases, details, themes, of the *Things Produced* were used in the production of a more finished number of poems.

Alan Kirby

1 February 2005

**Four additional lens based art works and one model:**

Included here are some additional pieces to my section on *Moving Still Lives* on lens based media and 'presence' (subsection within 3.2.1), that would have, had they been included in the main body of the thesis, interrupted its flow: *Tanyard*, *In my Own Garden*, *Grass & Grasses* and *Beach Ball* and for the last section of Part 3 (3.3.2 Obliteration: A 'Collective Body' Theme) another model of *(Un)marked Boxes*.

Table 25

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Tanyard</i>
<b>Collaborators:</b>	Mr Billing and workers at Buckfastleigh Tanyard
<b>Year:</b>	2005
<b>Film:</b>	DVD 1
<b>Dimensions:</b>	11:26 min
<b>Medium:</b>	Digital video, hand held
<b>Installation:</b>	Any size screen
<b>Method:</b>	Video witnessing
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	n/a

This film was created on the spot of a singular visit to the factory as rare access and guidance was granted by Mr Billing, the manager. I felt under pressure to capture my impressions immediately which made my 'witnessing' a hurried, mobile and interactive activity, one in which only fragments of its usual qualities and even less of its normal parameters were maintained. However my own personal aesthetic response to this unusual environment is well captured and, because the filmic material influenced the imagery and method of some of my other sculptural works, it is an important element belonging to my thesis.



Plate 88  
 Artist: Eila Goldhahn  
 Title: *Salter's Table*, still from *Tanyard*



Plate 89  
 Artist: Eila Goldhahn  
 Title: *Worker 1*, still from *Tanyard*



Plate 90  
 Artist: Eila Goldhahn  
 Title: *Skins stretched for Drying*, still from *Tanyard*



Table 26

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>In my own Garden</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2004
<b>Film:</b>	yes
<b>Dimensions:</b>	23 minutes
<b>Medium:</b>	Digital Video
<b>Installation:</b>	Small screen, possibly as part of an installation
<b>Method:</b>	finding, witnessing, one still viewpoint, editing minimal, retaining real life speed and length of witnessed event
<b>Texts:</b>	n/a
<b>Exhibition:</b>	n/a
<b>Technical Sup.:</b>	n/a
<b>Models:</b>	n/a
<b>Comments:</b>	Once Natrix natrix has grabbed its victim between its jaws, the process of eating takes over its whole organism and, almost like a birth in reverse, becomes a one-way journey: something that has to be achieved or death ensues. The snake's jaw dislocates and renders the rest of its body immobile. When I came upon the scene in the wooded part of my garden (in Devon) Natrix natrix had already taken hold of the toad and was transfixed into eating it, thus unable to move away. Both creatures were locked together in a deathly combat lasting twenty shocking minutes long. Even after the toad had been wholly swallowed by the snake and had become 'one' with its predator, it remained alive inside enduring a drawn out demise by suffocation.

This work can be attributed to the rare chance of finding a snake in nature in the process of devouring. The film could be seen to belong to the genre of wildlife documentary but is different because it retains its original unedited material. Normally, within documentaries, a scene such as this one would be cut to shots of short lengths. Here I explore what happens when such an event is allowed to run in full length.

Witnessing this scene was deeply shocking yet fascinating creating a deeply

felt visceral response. Three basic experiences of life came to mind: birth, sex and death, each one of these events being evocative of profound archetypal themes of merging and separation.

I have not yet exhibited this film. My wish to control the environment in which it is shown will demand the creation of an appropriate installation, one that reveals to the unsuspecting audience and discloses to those, who, informed of the film's content, choose to see it. Whilst this might be easy to achieve with appropriate signage I also envisage to embed the film into a strategic and imaginative setting giving it an additional framing that allows the viewer to explore potential metaphorical meanings.

This lens-based work showing a powerful real life diad from other species is a relevant example of the act of witnessing. As a witness I am exposed to all the powerful kinaesthetic, visceral, emotional and associative material that is enacted in front of me and that touches my own notions of hunger, competition and death etc. As an artist I am able replay this scene to others whilst questioning how my expression might effect others.



Plate 91  
Artist: Eilla Goldhahn  
Title: *In my own Garden*

Table 27

Artist:	Eila Goldhahn
Title:	<i>Grass and Grasses</i>
Collaborators:	n/a
Year:	2005
Film:	n/a
Dimensions:	Short video sketches of varying lengths
Medium:	Digital video stills
Installation:	n/a
Method:	Video witnessing
Texts:	n/a
Exhibition	n/a
Technical Sup.:	n/a
Models:	n/a
Comments:	Individual versus a 'collective' movement. Who or what is moving? Being moved by what? What is an 'authentic' movement? <i>Grass</i> shows movement of singular blades. Some of the shots are taken from an insect's perspective. Witnessing the grass in this way accentuates their length and pointedness. <i>Grasses</i> shows a mass of grass moving together creating a unified rhythm and shape that forms a collective movement whole. Individuals become unrecognisably merged into the overall pattern of a larger form.

Plate 92 Artist: Eila Goldhahn Title: *Grass & Grasses*Plate 93 Artist: Eila Goldhahn Title: *Grass & Grasses*



Table 28

Artist:	Eila Goldhahn
Title:	<i>Beach Ball</i>
Collaborators:	n/a
Year:	2006
Film:	n/a
Dimensions:	13 cm x 9 cm, a series of nine images in total, one depicted here
Medium:	Digital photograph
Installation:	As prints in a series
Method:	Witnessing found object
Texts:	n/a
Exhibition/ Performance:	n/a
Technical Support:	n/a
Models:	n/a
Comments:	none



Plate 94  
Artist: Eila Goldhahn  
Title: *Beach Ball*

Table 29

<b>Artist:</b>	Eila Goldhahn
<b>Title:</b>	<i>Model 1 (Un)marked Boxes, with Menhir</i>
<b>Collaborators:</b>	n/a
<b>Year:</b>	2005-2006
<b>Film:</b>	Video documentation of working process: see DVD 1
<b>Dimensions:</b>	78 cm x 35 cm x 3 cm
<b>Medium:</b>	MDF display board, card board, match sticks, glue, stones, string, small piece of <i>Blue</i> , pencil
<b>Installation:</b>	n/a
<b>Method:</b>	assemblage, glueing, wrapping, sticking, scratching
<b>Texts:</b>	n/a
<b>Exhibition/ Performance:</b>	n/a
<b>Technical Support:</b>	n/a
<b>Models:</b>	<i>(Un)marked Boxes</i> , one of various models
<b>Comments:</b>	n/a

This is a working model, which initially clarified the conception and plan for the large scale installation of *(Un)marked Boxes at Delamore*, in particular its scale, perspective and a visualisation of my working processes. My experimentation with wrapping the menhir in *Blue* arose out of this modelling. This was subsequently commissioned and realised at Delamore in 2006. It is included here as final depiction of my practical research. It, again, illustrates my practical working methods in the realm of objects, the resulting themes and, in this case, the conception of a future work continuing with the earlier series *Blue*.



Plate 95  
Artist : Eila Goldhahn  
Title: *Model 1, (Un)marked Boxes*, seen from above





Plate 96  
 Artist : Eila Goldhahn  
 Title: *Model 1, (Un)marked Boxes, Menhir Model*



Plate 97  
 Artist : Eila Goldhahn  
 Title: *Model 1, (Un)marked Boxes, full view with Menhir covered in Blue*



Plate 98  
Artist : Eila Goldhahn  
Title: *Model 1, (Un)marked Boxes*, embryo slate image with *Blue*