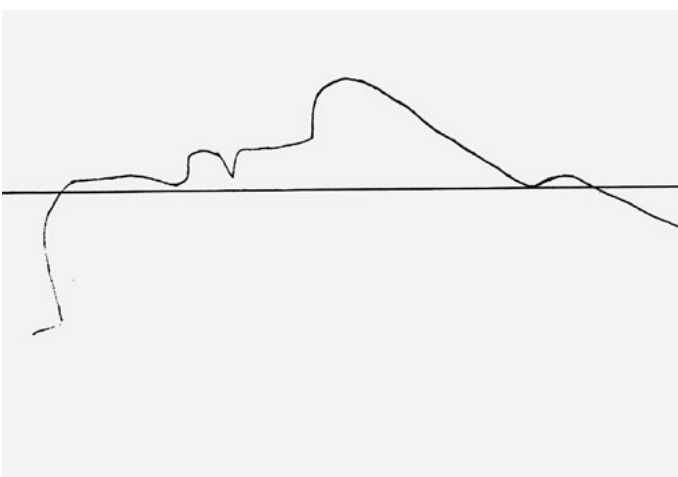


Introduction

*Sarah Burkhalter &
Laurence Schmidlin*



Simone Forti
Face Tunes, 1968/2011
HD video still; camera: Jason Underhill

Face Tunes, 1968
Drawing in Simone Forti, *Handbook in Motion*, The Press of the Nova Scotia College of Art & Design, Halifax 1974 (distribution by Contact Editions)

When Simone Forti performed *Face Tunes* in 1967 at the School of Visual Arts in New York City, she was returning to choreography in an unprecedented way. As if reading a score, she interpreted the profiles of seven faces that she had drawn on a paper scroll, playing a slide whistle to which a stylus was attached. Pointed at a right angle, the instrument followed the tracings, emitting a tune drafted from the various physiognomical contours that were activated by a motor. “As form seemed to be the storage place for presence,” Forti explained in *Handbook in Motion* (1974), “I hoped that the act of translating a coherent aspect of a set of faces to a corresponding form might awaken a more primitive level of pattern or ghost recognition.”¹ Although *Face Tunes* is musical in nature, the piece carries the imprint of the kinesthetic memory that Forti had nurtured during a decade of dance, performance, and bodily practice. She thus situated herself

at the intersection of line and action, form and sound, notation and gesture.

If we begin this volume with *Face Tunes*, it is because the piece is one the most original examples of the correlation between the body's expression and graphic tracing. Seated, almost static, Forti nonetheless acts as the intermediary in a drawing's creation, a drawing that, in turn, produces a melody.

Dance and drawing share many characteristics and often refer to one another. The function of drawing in the conception of dance, the understanding of movement as a fleeting graphic imprint, the spatial reciprocity of the two mediums have thus featured among the questions that motivated this book. Drawing indeed appeared to us to be the most appropriate art to relate to dance. We believed that its economy of means and the role given to the body within its array of materials would enable us to study with precision the issues at stake in the exchanges between a permanent art and an ephemeral art. Space therefore presented itself as the common field of activity, since both configure it by engaging physically with it and by allowing themselves to be marked by its architectural, telluric, or incidental elements. Dance and drawing give shape to space, creating what we have named “spacescapes,” and inscribe each other in spatialized places and moments.

Dance and drawing are intimately linked to the gesture that performs them. The dancing body creates a figure in space and leaves a volatile impact on site. The restrained event of gesture on a medium, for its part, sets a point in motion, recalling the description of the line given by Paul Klee in 1920.² It captures an ephemeral event, which is reproduced in graphic form.

In reviving the inscription of bodies in space through her breath, Forti adds a respiratory power to the metabolism of drawing as Paul Valéry defined it. “Every single glance at the model, every line traced by the eye becomes an instantaneous element of memory, and it is from memory that the hand will lend itself to the law of movement. A visual tracing transforms itself into a manual tracing,” he wrote of Edgar Degas. “The artist moves forward, backward, bends over, blinks his eyes, carries his whole body like an accessory

of his eye, totally becomes a device for sighting, aiming, adjusting, fine tuning,”³ he continued, describing the artist as someone who devoted his whole being to seeing and making visible. It is not a question of form, offering itself as a finite reality, but of “the way of seeing form.” Drawing is thus an operative and embodied act, and while it was still anchored in visual mimesis in Degas, it earned its independence from figurative representation throughout the 20th century, ultimately exploring the kinetic and spatial value of line in itself.

The body of the artist—whether a dancer or a visual artist—is thus shared by these practices and has become the instrument of their simultaneous realization. Drawing has indeed collided with dance in opening up to three-dimensional space, incorporating surfaces—floor, ceiling, walls—as well as volumes into its process.

It is these intersections that are the focus of this collection, which took shape following the international symposium “*J'aime penser sur mes pieds.*” *Danse et dessin depuis 1962/* “*I love thinking on my feet.*” *Dance and Drawing since 1962*, organized at the University of Geneva on May 31 and June 1, 2012. The texts here are not, however, the literal proceedings of the conference: through the essays and interviews published here for the first time,⁴ this collection aims to evaluate and discuss the specific interaction of the two media and how their practices have diversified over the last 50 years. Their interdependence of course exceeds this temporal framework, as Ann Hutchinson Guest and Claudia Jeschke have demonstrated in their work on the history of choreographic drawings and notations.⁵ Their correlation, de facto, calls forth the essential questions that Gabriele Brandstetter asks in her essay, which has been translated into English for the first time: “What is the status of notation as document, as score, as pre-script of ‘pre-scribed’ practices or as autonomous visual form? What are the dynamics that unfold from the tension between notation and performative practice? What are the topographies of temporality that can be deciphered in typographies, notations, or diagrams? And what are the specific forms of spatiality that open up in them?”⁶

The first performance of the Judson Dance Theater took place on July 6, 1962, in Manhattan. This event brought together dancers and choreographers from different backgrounds, many of whom were roused by the research of Anna Halprin in San Francisco, as Sarah Burkhalter reminds us in her essay [see p. 112–129].⁷ We leave aside the circumstances that contributed to the renewal of the New York art scene, as well as the paths taken by the individuals who gathered there, over the course of two years of intense interaction (1962–1964), in a church devoted to promoting the arts of its time; Sally Banes, and Pauline Chevalier in this volume [see p. 130–146], have accurately established the issues of the projects undertaken at the Judson Dance Theater.⁸ We refer to July 6, 1962 as a milestone in cultural history. From then onward, the performing and the visual arts developed, in particular, as a result of their dialogue.

Postmodern dance emerged first of all from this context. The dancers and choreographers who imagined it—without however turning it into a movement—were opposed to technical virtuosity and a symbolic, even narrative dimension of gesture. The reliance on chance and improvisation, the exploration of new stage spaces, among them the street and the museum, and the primacy of process over content featured among the main characteristics of this fresh way of conceiving and practicing dance. Thus for Rainer, the minimalist art object—devoid of the handmade trace of the artist, of compositional hierarchy or of illusionist effect—provided a paradigm for the performer’s absence of phrasing, for the equality and repetition of danced parts or for the daily task completed on a human scale. In an interview conducted for this publication, Catherine Quéloz questions the intersecting uses that Rainer makes of notation, drawing, and spoken score [see p. 16–27]. As for the spatial implementations of written form, including choreographic notation and *écriture corporelle*, Alexander Schwan and Susan Rosenberg explore them in Trisha Brown’s work, providing close readings of two pivotal pieces in the Brownian repertoire, *Roof and Fire Piece* (1973) and *Locus* (1975). These readings bring out, on one hand, the graphic dimension of the communicating body, and on the other hand, its role as a conceptual tool [see p. 60–73 and p. 74–87].

Conversely, many artists who took part in the Judson Dance Theater, or who occasionally dipped into it, thoroughly transformed the norms of production and reception of works of art. For example, the minimalist sculpture of Robert Morris was rooted in the experience of the body in space, even though, it should be noted, the artist has always minimized the impact of dance on his work. In 1970 he declared: “To specifically answer your question, I don’t think I found anything in dance to apply to sculpture. I’ve always thought that the materials and problems and possibilities of each were separate,”⁹ reasserting in 2014, in an interview with Katia Schneller published here for the first time [see p. 28–36], that each medium relies on its own economy and does not require taking advantage of the other. If dance has not, according to the artist, spearheaded his research in another field of artistic expression, one may at least affirm that the embodied awareness of action has been a creative force and has foregrounded the notion of process. Several murals drawn in the early 1970s and the series of drawings entitled *Blind Time I* (1973) clearly illustrate this.

It is therefore from this perspective that we wish to consider the interactions of dance and drawing, that is, in mobilizing both disciplines from the standpoint of what reunites them—body, figure, gesture, time—and, consequently, beyond the sole question of how the visual arts borrowed from dance or, inversely, from its notation. We believe that the scriptural dimension of both disciplines, for instance, ought to be less literally situated in the graphic encoding of movement than in the imprint of gesture, although we have not sidelined this question. We shall return to it later.

It is important to note that, parallel to the developments in dance, drawing practices densified from the late 1950s onward. Traditional functions of drawing were echoed in artistic practices that renounced, deliberately or for technical reasons, the materiality of the work of art. Simultaneously, performance art staged the medium of drawing, and sculpture shifted it into tangible space. Three-dimensional spatialization was therefore typical of the development of drawing.¹⁰

Instances of the convergence of the performing and visual arts can be found throughout the 20th century. While visual artists investigated the embodied and energetic value of form, dancers and choreographers experimented with the interfaces between sign and action, between notation and improvisation, between a spatial sense of self and an architectural configuration of movement. The hybridization of dance and drawing accelerated from mid-century onward, as performance art introduced innovative practices, and boundaries between disciplines were worn thin. Inter-medial forms became ever more frequent. Laurence Schmidlin examines, in particular, how photography highlighted the graphic nature of a body, and at the same time revealed the stages of a drawing [see p. 192–206]. Moreover, through photography and digital visualization, the point of contact between dance and drawing unfolds itself. In the middle of their sequencing into fixed images, their temporal and spatial essence is made all the more manifest, as Robin Rhode points out in his conversation with Anna Lovatt [see p. 208–216].

Photography participates not only in the production of documents. Its technical parameters contribute to the definitive work beyond its form and function: it reveals, through image, a state of dance and of drawing. In comparison, a mechanical device—when it is used in the same context as these disciplines—harnesses the temporal and spatial characteristics of these media so as to lead them further still, to the edge of chance and disorder. Paul Kaiser, a member of the American collective OpenEndedGroup, explains to Nadia Peručić the creative purpose that technology can serve in human motion capture and in the production of new movements, sometimes unexpected [see p. 218–225]. From Jean Tinguely to Rebecca Horn, there have been numerous mechanical drawing devices throughout the 20th century. Those constructed by Alan Storey rely on the influence of extraneous forces (shipping, hygrometric variations, etc.). In an interview with Katrin Gattinger [see p. 88–98], he recalls that the autonomy granted to these devices is a modality that simply shifts the implications of an intentional body to a programmed yet free body, a modality the only clue to which appears through unpredictable tracing. Finally, Laetitia Legros uses the camera as a means of

reproducing space through its digital transcription, as she explains to Magali Le Mens [see p. 100–109]. There are of course further uses of technology in the context of dance and drawing. For instance, Sidi Larbi Cherkaoui in *TeZuKa* (2011), and Mathilde Monnier and François Olislaeger in *Qu'est-ce qui nous arrive?!?* (2013) with whom she has been working since 2008,¹¹ use drawing as a backdrop: the dancers interact with sketches, nascent and animated graphic shapes. Although it would have complemented our exploration, this type of interaction between dance and drawing has not been considered in the essays gathered here. Likewise, cartoons and mangas, which inspired both these choreographic pieces, would have offered counterparts to contemporary forms of drawing.

A distinctive feature of recent decades has been the growing presence of dance in art museums and art centers. Dance is necessarily subject to an “expositional intermediality”¹² since it is not a priori intended for such venues, except when these act as a stage or performance space. As with cinema, music, or fashion—and bearing in mind that visual artworks are not all destined to be exhibited as we see them—the content must then be adapted to a framework that is usually unfamiliar, and which consequently transforms it.¹³ There are numerous examples of expositional intermediality. One of them is spontaneous or intentional movement facing an artwork: for instance, the performative sequence of *Da inventare sul posto* (1972) by Jannis Kounellis, in which a violinist and a ballerina performed in front of a painted canvas, or the four dancers whom Mollyne Karnofsky invited to interact with her drawing, entitled *Paper Environment March 1978*, at the New Orleans Contemporary Arts Center (1978).

The implications, in terms of exhibiting dance, have therefore become more radical than ever. In addition to learning how to dance in a museum, how to conceive a piece in situ, and how to perform it—*Walking on the Wall* by Trisha Brown, which premiered at the Whitney Museum of American Art in New York in 1971 is a remarkable example—a recent area of exploration has been how to transmit dance as archive and cultural memory, not only evidenced by all its documents, but also by its actual performance. Xavier Le Roy¹⁴ and Anne Teresa De Keersmaecker¹⁵ have

conceived projects from their repertoire that are specifically tailored for the exhibition space and time, wherein the dancing occurs during the opening hours of the host institution; these are examples of attempts to answer such an impasse. They bear witness to the fact that no literal adaptation is possible, that on the contrary, it is a question of reinventing gesture, movement, and choreography to conform to the parameters of the exhibition format, including the time span (approximately three months). Dance therefore leads us to think differently about exhibiting.

The history of dance in the museum begins with its notation. Indeed, drawn notes are often the first documentation of dance, a fragmentary type of document since they do not represent dance as it is, and, moreover, rarely offer sufficient information for reinterpretation. In the 1970s, along with the increasing recognition of drawing and the significance given to notes—as a result of conceptual art, which at times amounted to an idea jotted down on a sheet of paper—numerous dance scores were exhibited, although they were not always meant for public viewing in this capacity. Janet Kardon included scores and other sketches in the “Language” section of the American Pavilion at the 39th Venice Biennale in 1980.¹⁶ Fascination with the visual materialization of thought and the expression of creative genius disregarded the often obscure nature of these sheets.

The incursion of dance into the museum space has, on the other hand, deeply altered the sensorial awareness of the public. It has challenged the way we see and look at visual art works, extending them with body figures or decoding them with the same movements that gave rise to them. In contrast to a place of static contemplation, in touch with a network of mobile activity and intersubjective communication, dance performances now regularly inhabit the museum and reshape the curatorial tenets of such an institution.

The intermediality of drawing and dance was precisely the point of *Tracking, Tracing, Marking, Pacing. Movement Drawings*, an exhibition held at the Pratt Institute in Brooklyn in 1982,¹⁷ and *Danses tracées: dessins et notations des chorégraphes*, at the Centre national de la danse in Marseille in 1991. Works exhibited in *On Line. Drawing through the Twentieth Century* at The Museum of Modern Art in New York in

2010–2011 connected the drawn line with other types of lines.¹⁸ The hem of the dress of a Loïe Fuller-style dancer performing the serpentine dance (1892), was thus seen as a vibrant contour, a first representation of the reciprocal ontology of the two media, via textile in this case. In 2012, at the Centre Pompidou in Paris, the exhibition entitled *Danser sa vie*—in reference to the memoirs of Isadora Duncan—studied the 20th century in light of the dialogue between the visual and the performing arts in the West¹⁹; at the Institute of Contemporary Arts in Boston, *Dance/Draw* examined the three-dimensionality of drawing and the graphic summarization of dance, alongside other questions, in the work of American and Latin American artists, many of whom are still active today.²⁰

Among the monographic exhibitions that have offered surveys since the early 2000s of the subject we are exploring here, as well as of the works of dancers and choreographers, the following are of note: *Trisha Brown: Dance and Art in Dialogue 1961–2001*, at the Addison Gallery of American Art, Phillips Academy in Andover, Massachusetts, in 2002²¹; *Merce Cunningham. Drawings and Videos*, at the Margarete Roeder Gallery in New York in 2007²²; *Trisha Brown: So That The Audience Does Not Know Whether I Have Stopped Dancing*, at the Walker Arts Center in Minneapolis in 2008²³; *Simone Forti. Thinking with the Body*, at the Museum der Moderne in Salzburg in 2014²⁴; *Yvonne Rainer: Dance Works*, at Raven Row in London the same year²⁵; and finally *William Forsythe. The Fact of Matter*, at the Museum für Moderne Kunst in Frankfurt-am-Main in 2015.²⁶

Therefore the intermedial relations between dance and drawing can be observed from multiple perspectives. They are primarily at work in choreographic notation, when movements, shifts, or any other element that is conducive to the performance of dance are codified. Such notations are not necessarily autonomous. They often require instructions on behalf of the choreographer who conceived them, of a dancer who has performed them, or even of complementary video footage. Their heuristic value, thus made contingent, magnifies their graphic value. As Catherine Wood explains, Channa Horwitz began by drawing on graph paper to conceive movement sequences, before devising a

composition system named *Sonakinatography* [see p. 182–190].²⁷ Anne Teresa De Keersmaecker describes her commitment to representing abstract motifs that transcend time and culture, and the use of drawing as a measuring device in her choreographic scores to Julie Enckell Julliard [see p. 148–162]. Cindy Van Acker writes rather than draws, as she explains to Nolwenn Mégard, even though she sometimes outlines the dancers' figures, so as to avoid coding the movements [see p. 164–171].

Drawings made by choreographers or dancers—a category that is distinct from notation—are the matter of another form of intermediality. The artists do not seek to conceive a language that may translate a series of movements. They seize a given space—generally a sheet of paper—in order to leave traces made by the body. As in certain performances, they create a drawing that is at once the means and the aim of a succession of movements, and their memory once the body has disappeared. Mark Franko thus invites us to observe the various defigurations that are underway in *Retranslation/Final Unfinished Portrait (Francis Bacon)* (2006), an installation by Peter Welz and William Forsythe; playing on the different meanings of “defiguration,” the author likewise points to the varying degrees of drawing within a dance work [see p. 174–181].

The correlation as well as the divide between dance and drawing can be experienced and conceived, we believe, through three modalities—“Writing,” “Exploring,” and “Expanding.” The essays and interviews that compose this book have been arranged according to the most salient interaction, or the most fruitful drift.

May the authors, dancers, artists, and choreographers find here the expression of our deepest gratitude. Their ideas, imagination, and practice have shaped the space that we have mapped and now offer to the reader, a *space* that ultimately *escapes* words at the stroke of a line.

- [1] Simone Forti, *Handbook in Motion*, The Press of the Nova Scotia College of Art and Design, Halifax 1974, p. 76. The work of Simone Forti has recently been presented at the Museum der Moderne Salzburg: *Simone Forti. Thinking with the Body: A Retrospective in Motion*, curated by Sabine Breitwieser (July 18–November 9th, 2014).
- [2] Paul Klec, “Schöpferische Konfession,” in Kasimir Edschmid (ed.), *Tribüne der Kunst und der Zeit. Eine Schriftensammlung*, vol. XIII, Reiss, Berlin 1920, p. 28–40.
- [3] Paul Valéry, *Degas Danse Dessin*, Gallimard, Paris 2008, p. 81–82 [1st ed.: 1938].
- [4] The essay by Gabriele Brandstetter (“The Figurative Scripts of Dance: Between Notation, Diagram, and Ornament,” p. 40–59) is the only reprint of an article that predates this project. Its insight prompted us to commission a translation into English.
- [5] See especially Ann Hutchinson Guest, *Choreographics: A Comparison of Dance Notation Systems from the Fifteenth Century to the Present*, Routledge, London 1998; Claudia Jeschke, *Tanzschriften. Ihre Geschichte und ihre Methode. Die illustrierte Darstellung eines Phänomens von den Anfängen bis zur Gegenwart*, Comes Verlag, Bad Reichenhall 1983.
- [6] Gabriele Brandstetter, “The Figurative Scripts of Dance: Between Notation, Diagram, and Ornament,” see this volume, p. 40–59.
- [7] Concerning Anna Halprin’s practice of drawing, see the exhibition *Mapping Dance: The Scores of Anna Halprin* at the Museum of Performance + Design, San Francisco, curated by Elliot Mercer and Muriel Maffre (March 17–May 31, 2016).
- [8] See Sally Banes, *Democracy’s Body. Judson Dance Theater 1962–1964*, “Studies in Fine Arts: The Avant-Garde,” no. 43, UMI Research Press, Ann Arbor, Michigan 1980.
- [9] E. C. Goossen, “The Artist Speaks: Robert Morris,” in *Art in America*, vol. 58, no. 3, May–June 1970, p. 105.
- [10] For a detailed survey of these questions, see Laurence Schmidlin, “‘The Drawingness of Drawing.’ La spatialisation du dessin dans l’art américain des années 1960–1970,” PhD dissertation, Université de Genève, 2016.
- [11] They have also published a graphic novel, *Danser après tout*, Denoël Graphic, Paris 2013.
- [12] Johanne Lamoureux, “L’exposition comme produit dérivé: Marie-Antoinette au Grand Palais,” in *Intermédialités: histoire et théorie des arts, des lettres et des techniques/Intermediality: History and Theory of the Arts, Literature and Technologies*, no. 15, “Exposer/Displaying,” Spring 2010, p. 77.
- [13] *Ibid.*, p. 73.
- [14] *Rétrospective* was an exhibition that consisted of a series of actions taken from solos that were choreographed by Xavier Le Roy between 1994 and 2010. Laurence Rassel invited Xavier Le Roy to conceive the exhibition, which first ran at the Fundació Antoni Tàpies, Barcelona, from February 24–April 22, 2012. It traveled widely until 2015.
- [15] The exhibition *Work/Travail/Arbeid* reconfigured the choreographic piece *Vortex Temporum* (2013) over a nine-week period. It was conceived by Anne Teresa De Keersmaecker in collaboration with Rosas, following a proposal by Elena Filipovic, and opened at the Wiels arts center in Brussels (March 20–May 17, 2015) before heading to the Centre Pompidou in Paris (February 26–March 6, 2016) and The Museum of Modern Art in New York (March 25–April 2, 2017).
- [16] June 1–September 30, 1980. The exhibition toured, with a renewed selection of artworks, to the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (October 4–November 9, 1980), and to the Museum of Contemporary Art, Chicago (May 29–June 26, 1981). It was also presented as *Desenbos: Década Pluralista* at the Fundação Calouste Gulbenkian, in Lisbon (April and May, 1981). Curated by Ellen Schwartz ([dates unknown], 1982).
- [17] Curated by Cornelia H. Butler and Catherine de Zegher (November 21, 2010–February 7, 2011). See in particular Cornelia H. Butler, “Walkaround Time. Dance and Drawing in the Twentieth Century,” in Cornelia H. Butler and Catherine de Zegher (eds.), *On Line. Drawing through the Twentieth Century*, exh. cat., The Museum of Modern Art, New York 2010, p. 137–203.
- [19] Curated by Emma Lavigne and Christine Macell (November 23, 2011–April 2, 2012).
- [20] Curated by Helen Molesworth (October 7, 2011–January 16, 2012).
- [21] Curated by Hendel Teicher (September 27–December 31, 2002). The exhibition toured to Skidmore College, Saratoga Springs (NY), the Contemporary Arts Museum, Houston (TX), the New Museum of Contemporary Art, New York (NY), and the Henry Art Gallery, University of Washington, Seattle (WA).
- [22] June 13–September 22, 2007. See especially Merce Cunningham and David Vaughan, *Merce Cunningham: Other Animals*, Aperture, New York 2005.
- [23] Curated by Peter Elecy (April 18–July 20, 2008). See especially Peter Elecy, “If You Couldn’t See Me: the Drawings of Trisha Brown,” in Philip Bither and Peter Elecy (eds.), *Trisha Brown: So That The Audience Does Not Know Whether I Have Stopped Dancing*, exh. cat., Walker Arts Center, Minneapolis 2008, p. 18–35.
- [24] Curated by Sabine Breitwieser and Katja Mittendorfer-Oppolzer (July 18–November 9, 2014).
- [25] Curated by Catherine Wood (July 11–August 10, 2014).
- [26] Curated by William Forsythe and Mario Kramer (October 17, 2015–January 31, 2016). For a survey of how choreography and exhibitions articulate each other, see Mathieu Copeland and Julie Pellegrin (eds.), *Chorégrapheur l’exposition/Choreographing Exhibitions*, Les presses du réel, Dijon 2013. The publication follows *A Choreographed Exhibition*, curated by Mathieu Copeland at the Kunst Halle Sankt Gallen (December 1, 2007–January 13, 2008) and reiterated as *Une Exposition Chorégraphiée* at La Ferme du Buisson in 2008 (November 8–December 21).
- [27] The practice of drawing by Channa Horwitz has been analyzed in a recent exhibition, *Channa Horwitz*, held at Raven Row in London (March 10–May 1, 2016).