The Korean Journal of Dance Studies, Vol.54, No.3(2015), pp. 69-83.
http://dx.doi.org/10.16877/kjds.54.3.201505.69

The Act of Dance-making Is an Act of Philosophy-making*

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> Trickster isn't a run-of-the-mill liar and thief. When he lies and steals, it isn't so much to get away with something or get rich as to disturb the established categories of truth and property and, by so doing, open the road to possible new worlds.[1)]
>
> Lewis Hyde in *Trickster Makes the World*

I. Placing the Research, Setting the Scene

The beginning epigraph, taken from Native American trickster philosophy, sets the scene for this paper by opening possible new ways for enlivening the practice of thought and action when the boundaries between thought and action, between dance and philosophy, are disrupted. With this in mind, I use the terms dance-making in the title to mean both the performance and choreography of dance, as both are acts of making dance within a specific time period and cultural performance space. Philosophy-making, then, becomes the movement of thought through an active body, as thought physicalized over differing time, with differing people and spaces. Throughout this paper, I will trace diverse explorations into the moving body experienced by the author as a Westerner, both as a student moving within the mid-twentieth century and later as a teacher being shaped by the ideas of her students in the 21st century. To accomplish this, the following text will take the reader along and through many differing paths, voices, and ideas as each disturbs and then re-enlivens the act of dance-making as philosophy-making. Further, I hope to pique the reader's imagination for how this process of "philosophy-dancing" creates a potent space for the exchange of ideas between differing

* An earlier version of this paper was presented at the 20th KRSDS' Conference, 'Dance and Philosophy'.
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1) Lewis Hyde(1998), Trickster *Makes the World*(New York: Farrar, Straus and Giroux), p.13.

dancing cultures as together they develop new disruptions and possibilities for a vibrant philosophical, dancing future. This exchange of ideas in relation to human movement, can, hopefully, create an ever-evolving living, breathing philosophy, a "trickster philosophy" enabling new connections and relations between cultural ways of thinking and moving over time.

1. Processing Experience: The Author's Relationship to Time and Space

> When experience is taken as the origin of knowledge, the vision of the individual subject (the person who had the experience or the historian who recounts it) becomes the bedrock of evidence upon which explanation is built. Questions about the constructed nature of experience, about how subjects are constituted as differing in the first place, about how one's vision is structured—about language (or discourse) and history—are left aside. The evidence of experience then becomes evidence for the fact of difference, rather than a way of exploring how difference is established, how it operates, how and in what ways it constitutes subjects who see and act in the world.[2)]

Following the advice of feminist writer Joan Scott in the above quote, I chose to create this paper as a means for questioning how differences and debates concerning the role of dance became established as a means to operate or shape a Western cultural perspective in the 20th century. The questions raised throughout the paper will, hopefully, serve to open possible unchartered territory through which differing "trickster dancers" can move together to then destabilize these established categories dictating what dance can be. To begin, I want to clearly represent myself as coming from a Western education; specifically, I am an American "baby boomer" being raised in a post-World War II middle-class environment. Technical training in a specific dance form was unavailable to me in my small Florida town, a sleepy community that was quickly being converted into multiple subdivisions housing the many WWII veterans searching for employment opportunities in the sunny south. As television became available to my family in the late 1950s, my first memory of seeing dance was of the June Taylor dancers opening the popular and comedic Jackie Gleason show. Here, dance was portrayed from an overhead camera as young women created shifting kaleidoscopic shapes with their synchronized bodies.

In my teen-age years, the 1960s hit my growing neighborhood with a vengeance. Counter culture rock star James Morrison of the Doors, born on the military base near my home town of Melbourne, Florida, became an icon for my age group graduating from high school in the tumult of 1968. Morrison's deep interest in the writings of Friedrich Nietzsche, especially the philosopher's query into the energy emerging between the paradoxical rational Apollonian thinking and the frenzied, emotional Dionysian moving, appeared throughout Morrison's musical lyrics and poetry.[3)] Morrison's rhythmic

2) Joan Scott(1993), The Evidence of Experience, Abelove, H., Barale, M., & Halperin, D. (eds.) *The Lesbian and Gay Studies Reader*(New York: Routledge), p.399.

3) Bill Osburn(2009, revised 2011), "The Doors to Dionysus: The Nietzschean Jim Morrison," in The Nietzschean Jim Morrison Blog, <http://thenietzscheanjimmorrison.blogspot.com/2011/01/doors-to-dionysos

movement embedded with provocative lyrics moved my generation from the stability of our 1950s culture into an unstable and mobile future filled with possibilities, both exciting and terrifying, as our bodies became lost in the heavy beat.

After pursuing a major in English as an undergraduate student at the University of Iowa (dance as an academic subject had not yet been fully developed), I moved to New York City to work in the Dance Notation Bureau (DNB) as the registrar for course offerings in Labanotation. Here, I was confronted with another instance of the excitement percolating in the spaces between Apollonian/ Dionysian forces as the Labanotation notators analyzed how to place movement on the page through the systematic recording of body parts in space, while the Effort/Shape notators tried to explore the qualities in which those body parts reached their spatial destinations. Both systems seemed to draw on very different personalities and values for movement. Navigating between these personalities in the DNB was a daily lesson in how to shift between swirling tides of knowledge systems steeped in Western modes of movement analysis.

While working at the DNB in the early 1970s, I was also actively engaged in the 3-hour Saturday classes (technique class followed by improvisation training) held at the Alwin Nikolais studios. In the opening technique class, Alwin Nikolais sat playing his drum while verbally prompting us to be in the moment, to move our thought to our hips, our left hip, our right hip, our shoulder, our chest, our little finger: the movement was to spontaneously emerge from our ability to send our thoughts, "to grain," to differing parts of the body. Throughout my time in these studios, I heard both students and teachers mention how Nikolais's movement reflected German, 20th century Immanuel Kant's ideas about pure art being concerned with the enjoyment of abstract shapes and forms for themselves, free of cumbersome, pre-planned concepts.[4] We were to, instead, create through our bodies a time in which the cognitive powers were in free play, or as Alwin Nikolais said repeatedly in class: Dance is motion, not emotion.

However, during my training in the Nikolais classes, I was also introduced to the work of Anna Sokolow, who held her early rehearsals in the DNB studios. Surreptitiously listening outside the studio door, I would catch Sokolow asserting definitive instructions and feedback to her dancers. Her words, spoken during the violently contentious Viet-Nam era in the United States, opened conflicting ideas to those experienced in the Nikolais technique. This conflict became even more fraught while viewing the diverse dance, dance theatre, or performance art blooming throughout the city in the 1970s. A dictum seemed to be forming: everything presented on stage should be creative, somewhat shocking, and shaped by either a whiff or a downright stench of left wing politics. The clarity of stylistic movement learned in these emerging classes became movement ideas which, when used in various combinations, formed intriguing tongue-in-cheek images for an audience sharing a similar media culture: one filled with horrific images of the Vietnam war, updates on a preponderant space

-nietzschean-jim.html, retrieved 2/20/2015>.

4) Immanuel Kant(1964), *The Critique of Judgement*, J.C.Meredith(trans.)(Oxford, U.K.: Oxford University Press).

race, and emotional outbursts about beautiful and idealized people being assassinated.

To make matters even more complex, I was further immersed in parallel artistic visions coming out of the 1930s when encountering the ideas of German Mary Wigman through my work in Labanotation. In a Wigman world, art emerged through a specific process of self-expression. This German expressionism was enhanced by my introduction to the writings of visual art philosopher R. G. Collingwood who stated that, "By creating for ourselves an imaginary experience or activity, we express our emotions; and this is what we call art."[5] Art in this sense became a trick of the mind, a way for artists to communicate and create provocative flights of emotive fancies. This notion of dance as emotional expression developed further into how dance might be read as a symbolic language or image in the many texts penned by philosopher Susanne Langer. Langer was concerned with how to specifically discriminate different art languages, and how to then analyze more generally the differences between art languages and verbal languages. In her article, "The Primary Illusions and the Great Orders of Art," which was expanded upon in in her 1953 text *Feeling and Form: A Theory of Art*, Langer summarizes:

> The forces presented in dance may be physical, psychical, mythic or magical, but they are always felt, not computed or inferred. They are not the actual forces that move the dancers, bodily energies limited by gravity and friction, but lures and excitements, prescribed paths, engulfing rhythms, personal wills—all orgiastic, mystical, or musical causes, virtual powers that evoke virtual activities.[6]

Therefore, according to Langer art languages revealed, "what it is like" to experience something, dance becomes a mystical symbol of "virtual experiences." Langer's language of virtual power and Collingwood's portrayal of art as an imaginary experience raised the hackles of many dance practitioners and scholars emerging in the 1970's. To them, there was nothing virtual or imaginary about the physical act of dancing while in the process of continually developing new relationships with other bodies (e.g., the performance of contact improvisation). Whether or not this was a true understanding of Langer's and Collingwood's philosophical tenets, this rebellion against dance as existing somewhere beyond its bodily performance in space set the scene for future connections between science, philosophy, and somatic studies in the 21st century.

Along with the conflicting and often provocative points of view about the nature of dance emerging in the latter half of the 20th century, came further conflicts in what should be the proper training methods for dancers. Certain training methods developing at that time became lionized systems, with dancers aligning themselves with a choreographer promoting a strong dance manifesto (e.g., Humphrey, Graham, Cunningham, and Horton techniques). However, many dancers rebelling against the strictures of specific techniques began to question how these techniques might limit what dance could

5) R.G. Collingwood(1958), *The Principles of Art*(Oxford, U.K.: Oxford University Press), p.155.
6) Susanne Langer(1950), The principles of creation in art, *The Hudson Review* III(2, Summer), p.230.

be. To support their questions, I remember hearing many of these rebels discussing the emerging philosophies of existential phenomenology, specifically that of mid-twentieth century Martin Heidegger, who reflected on how our lived experience creates assumptions that then become limiting truths.[7] The dance rebels asked: How do you extend the tools if you can only see what you have the tools to reach? Digging into this question were the dancers in the emerging 1960s Judson Dance Theatre. Their questioning into assumptions about what dance is and how dancers should be trained began to unravel constructed assumptions about how dance should be taught.

Judson Dance Theatre dancers (Judsonites) Steve Paxton, David Gordon, Deborah Hay, Yvonne Rainer, to name only a few, studying under Robert Dunn and James Waring, developed choreographic methods steeped in an exploration of the process rather than the product of dance-making. These dancers wanted to demystify art and free artists from the limitations of their own taste and the assumptions these tastes created. Eventually, this liberating ideal broke the link between dance training and dance-making. Dance author Melanie Bales in her 2008 *The Body Eclectic: Evolving Practices in Dance Training* writes that, "the Judsonites were involved in rigorous inquiry. One part of the inquiry effected a disruption of flow between dance vocabulary and dance making." This break "relieved training from its role as direct feeder to, or repository for choreography."[8]

Fifty-plus years after my student years in the 1960s and 70s, I now work with doctoral students in dance. One student, whose dance career began in the mid-twentieth century, created a doctoral research trajectory reflecting back on artists within the Judson group. Her research questions became: How did these artists continue in the 21st century to create an eclectic artist practice *for* dance but not *utilizing* dance as the assumed training method? How does "practice," as an individually tailored endeavor, now engage new insights into what dance might be by exploring the body's abilities beyond what is recognized as culturally accepted aesthetic values? How does the process of creating this individual practice create a philosophical act into the nature of dancing while in the process of moving? These questions from my current student continue to destabilize notions of what dance should be according to outside dictates beyond the actual body dancing in space.

2. Disrupting the Author's Sense of Place and Values

> I stick my head out the window and I know it is dark and silent and yet here is all this music in my head. It is this incredible experience of opposite . . . opposite stuff. These opposites, how they work together filling my head with images. It is how I like to see . . . by actively looking and moving through opposite eyes. This is when I can begin to feel dance in the unreal space. The space can change . . . I can question the traditional space. Something can shift, it can be redrawn in the imagination.[9]

7) George Steiner(1978), *Heidegger*(Sussex, U.K.: The Harvester Press).
8) Melanie Bales(2008), Training as the Medium through Which, In *The Body Eclectic: Evolving Practices in Dance Training*, M. Bales and R. Nettl-Fiol (eds.)(Urbana, IL: University of Illinois Press), pp.30-31.

In the mid-1980s, after receiving my MFA in dance at the University of Wisconsin-Madison, I accepted employment in a university dance department in northern Wisconsin where many Polish immigrants fled during the German invasion of their homeland during World War II. The school's mission was to create exchanges between Polish American college students and their families still remaining in Poland. With Russian Martial Law beginning to lift around 1985, I was asked to lead a group of 16 American college students (dancers and non-dancers) to Poland. This initial exchange led to an amazing, frustrating, sometimes paralyzing, but always mobilizing 16-year relationship with the contemporary dancers in Poland.

One of the most memorable moments took place during my observation of Jacek Łumiński, director of Poland's Silesian Dance Theatre, as he taught a rigorous and very physical contemporary dance class. In the class, my 5 American student dancers were participating with approximately 30 other dancers from all over Eastern Europe and Russia. Łumiński's technique consisted of dropping into deep knee bends in order to gather momentum for flying into large spiraling turns followed by gymnastic cartwheels or various "heels-over-head" acrobatics: movement phrases that would definitely be considered advanced in a United States dance classroom. Interestingly, this class, like many of the Polish dance classes, was non-leveled with advanced dancers being responsible for helping the dancers with less experience. Łumiński showed the movement and the dancers plunged in.

After the class was over, I asked a group of dancers about their experiences while participating in Łumiński's teaching. The Polish and East European dancers were excited and breathless: "it was so enlivening, simply the very best" they all said. However, in response to my question, the American students looked at me with perplexed expressions: to them, the class was sheer chaos; Łumiński's teaching style did not match any pedagogical method they had been taught to value in their previous training. Once again, my students and I sensed a disruption to our "assumed knowing" of how dance should be rationally structured and, thus, rationally performed.

II. Disruption Leads to Action: Creating the Danced Philosophical Path

> Walker, your footsteps are the path, the path is nothing more; Walker, there is no path. You make the path by walking.
>
> Antonio Machado[10)]

9) Wojtech Mochniej(December 21, 1999), qtd. from interview with author. Mochniej is a Polish choreographer who participated in the author's research from 1995-2003.

10) Antonio Machado(2006), *Campos de Castilla*(Madrid, Spain: Catedra Publishers)(quoted from J.A. Scott Kelso(1999), *Dynamic Patterns: Self-Organization of Brain and Behavior*(Cambridge, MA: MIT Press), p.144).

1. Walking a Pragmatist Path: Uniting Body/Mind for Purposeful Strides

Throughout my academic training, I was very familiar with the legacy of René Descartes's 17th century Western philosophy based in the distinctions between mind and body, a mind-body dualism in which the nature of the mind, a thinking, non-extended thing, is completely different from that of the body, an extended, non-thinking thing: according to this argument, it is possible for one to exist without the other. However, after taking a number of courses in feminist issues in Women's Studies programs,[11] I became immersed in the contentious debates surrounding this Cartesian dualism. While participating in these debates, I was further introduced to Dutch Jewish philosopher Baruch Spinoza who, in his 1677 posthumous *Ethics*,[12] opposed Descartes's mind-body dualism by discussing, instead, how variations, affects, produced in a body (including the mind) by interactions with another body increase or diminish the body's power for activity. Clearly, even though the body/dualism of Cartesian thinking permeated Western philosophy, there was lurking underneath another parallel stream of knowing, a sense of "relational knowing" in the body. It is the divergent, relational road I will walk when continuing this philosophical dance journey.

Moving down the path created by Spinoza as it emerged in differing contexts over time, I now return to the 1930s, post WWI and II, when differing body therapies addressed the needs of numerous injured soldiers and civilians. Currently, dancers continue to be deeply engaged with these earlier therapies, specifically those practices developed by Irmgard Bartenieff, Moshe Feldenkrais, and F. Matthias Alexander. Of interest to this paper, are the relationships that developed in the 20th century and continue to develop in the 21st century between the early somatic practitioners and the theorists writing about their encounters with the practitioners. For example, educator and pragmatist philosopher John Dewey (1859-1952) developed a 35-year connection with what he felt were the practical benefits and scientific soundness of Alexander technique. In Dewey's introduction to three of Alexander's books, he discusses how this body therapy opens new possibilities, both seen and realized, as an endless process of growth, specifically a growth leading to positive action within the community it is practiced.[13] Dewey further posited how learning through physical experience promotes this endless process of growth: this Dewey pragmatism became the basis of an American educational philosophy currently still foundational in the doctoral studies program in dance at Texas Woman's University (TWU).

While undertaking doctoral studies at TWU in the 1990s, I became familiar with Frances Bruce, a

11) The feminist readings mainly came from the writings of Elizabeth Grosz, Luce Irigaray, and Rosi Bradottii (specifically in dealing with issues concerning body representation, posthumanism, nomadic subjects, and ethics).

12) B. Spinoza(2000), D.D. Runes (ed.), R.H. M Elwes(original trans.)(New York, NY: Kensington Publishing Corp.).

13) Frank Pierce Jones(1997), Dewey and Alexander, *Freedom to Change: The Development and Science of The Alexander Technique*(Berkeley, CA: Mornum Time Press).

Scottish philosopher and Feldenkrais practitioner working on her dissertation research.[14] In her dissertation, Bruce discusses how Feldenkrais, working in a manner similar to the pragmatic philosophical tenets espoused by Dewey, used his body as his laboratory in order to explore the possibilities and constraints inherent in human movement. Bruce next places Feldenkrais's tenets in relationship with 21st-century philosopher and Feldenkrais practitioner Richard Shusterman. Shusterman, in his text *Performing Live: Aesthetic Alternatives for the Ends of Art* (2000), summarizes Feldenkrais's mission:

> Penetrating beyond skin surfaces and muscle fibers, these [Feldenkrais lessons] teach us to realign our bones and better organize the neural pathways through which we move our trunk, head, and limbs. More important, they insist that such somatic harmony is part and parcel of heightened mental awareness and physic balance, refusing to divide body from mind in seeing the enlightened betterment of the whole person.[15]

After reflecting on my Feldenkrais practice under Bruce's guidance, I am drawn back to my experience with the Judson Dance Theatre group and the work of my doctoral student interviewing those Judsonite artists who continued to question the notion of dance as a contextually determined, stable structure of thought. Shusterman, working with the concepts of Feldenkrais and echoing similar insights espoused by the Judsonites, also questions how philosophy can be destabilized through bodily actions adapting to a world, or everyday practices of movement shifting within and with surrounding environments. Specifically, Shusterman questions how the practice of daily movement determines how we live in and relate with the world around us. This questioning then assumes that as lives change, as environments change, so do our practices of what is valued in dance and philosophy. A determined, structured aesthetic or system of thought is impossible in Shusterman's relational world.

2. Extending the Knowing, Destabilized Body into the World

Around 2009, after the economic recession in the United States, many of my younger dance students (mostly 18-25 years old) began to investigate performing spaces that were not tied to expensive rental costs. This exploration was also shaped by the students' daily connections to differing social media and public video formats. The new spatial formats led them to question how dancers and choreographers might further develop differing relationships with the audience (immersive or participatory arts practices in which the audience and performer collaborate to create

14) Frances Bruce(2004), Making Sense in Movement: The Dynamics of Self-Learning and Self-Change, PhD diss., Texas Woman's University.

15) Richard Shusterman(2000), *Performing Live: Aesthetic Alternatives for the Ends of Art*(Ithaca, NY: Cornell University Press), p.158.

the dance in the moment). One of my colleagues in environmental sciences led me to the work of philosopher and cognitive scientist Andy Clark (1997) as a way to help my students place their practice within the context of thought developing in extended or embodied cognition.

Clark discusses how integrated thinking processes, "brain, body, world, and artifact, are discovered locked together in the most complex of conspiracies."[16] He further queries: Where does the mind stop and the rest of the world begin?" [17] With this question in mind, Clark demonstrates differing current experiments in the cognitive sciences that disrupt the traditionally accepted notion of how the body responds to stimuli. Instead of the sense organs perceiving stimuli and sending messages to the brain which then relates appropriate responses to the muscles and bones, Clark posits that the way we perceive and act in the world is much more complicated: "perception is itself tangled up with specific possibilities of action — so tangled up, in fact, that the job of central cognition often ceases to exist."[18] This question of how differing body parts are capable of perceiving stimuli multi-directionally, often within the chaos of a complex world, rather than responding to direct and linear messages from the central brain, sparked the imagination of the group of doctoral students I was working with in 2008.

Doctoral student Nina Martin continued to explore this area of extended cognition linking her 40-year practice of improvisation to how the performer responds spontaneously and immediately to stimuli in the environment, to include other moving bodies. Her research question reopened insights into how dance-makers, those who choreograph spontaneously within the immediate complexity of the improvisation ensemble, might develop new and re-imagined training regimens tied to current discoveries developing in the cognitive sciences.[19] Currently, I find this research interest threading through many of my doctoral students' scholarly paths. In the following section, I discuss one student's development of a practice to address these questions through movement.

3. Extending the Body into the Landscape: A Practice of Philosophy

> My desire to perform within various environments stems from the fact that my body necessarily connects to and changes with each terrain in a distinctive way. Each site offers me the chance to experience and learn from these unique unions."[20]

Working with the ideas of Clark's extended cognition mentioned in the previous section, doctoral

16) Andy Clark(1997), *Being There: Putting Brain, Body, and World Together Again*(Cambridge, MA: MIT Press), p.33
17) Ibid., p.213.
18) Ibid., p.51.
19) Nina Martin(2013), Emergent Choreography: Spontaneous Ensemble Dance Composition in Improvised Performance, PhD diss., Texas Woman's University.
20) Candice Salyers(2014), This Land is your Land: Performing Philosophy in an American Terrain, PhD diss., Texas Woman's University, p.7.

student Candice Salyers chose to use dance performance as a research tool in which she might unearth new ways for discovering movement in the moment of interacting with an environment. To do this, Salyers created a simple movement sequence that she performed over an extended period of time (often 4-6 hours) within dramatically different landscapes of five American National Parks. She was interested in how her in-depth study of the histories embedded in each park, to include how the founding mission for each represented differing insights into American values, might create new movement paths and open new ways of thinking about her place within each environment. During Salyers's performance in each site (no audience was in attendance), she recorded how her body adapted to the landscape within its historical context. For example, in Shiloh Park in Tennessee, the location of one of the bloodiest battles of the U.S. Civil War, Salyers found her movement extending from an external, felt violence; however, while in the desert expanse of Joshua Tree Park, the vast terrain brought out considerations of patient waiting and listening.[21] After each extended dance-making period, Salyers would record the ideas, the connections brought into being while in the act of interacting with the specific environment and its historical context.

Framing Salyer's research was the work of philosophers Brian Massumi and Erin Manning, both of whom collaborate in Manning's Sense Lab, a research-creation laboratory affiliated with the Institute for Research/Creation in Media Arts and technology in Montreal.[22] This laboratory explores the intersections between art practice and philosophy through the sensing body in movement. Massumi's writings (2002, 2014) continued to map the ideas posited in the earlier French 20th-century philosophers Gilles Deleuze and Félix Guattari's *A Thousand Plateaus: Capitalism and Schizophrenia*. Massumi summarizes the two philosophers call for a philosophy "pragmatics" in which concepts pack a potential similar to how "a crowbar in a willing hand envelops an energy of prying"[23] For Massumi, then, the philosophical questions arising from Deleuze and Guattari's work is not, is it true? But, does it work? What new thoughts does it make possible to think? What options does it make possible to feel? What new sensations and perceptions does it open in the body?[24] Salyers, in her embodied movement practice with differing environments, created the energy to pry open Massumi's questions: She endeavored to discover new ways of thinking and feeling about her "Americaness": how she was shaped by and was shaping each park's history and values in the moment of her performance.

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21) Ibid., p.3.

22) Erin Manning founded the SenseLab in 2004 out of a desire to build a supportive environment conducive to new modes of encounter and expression. Her premise was that concepts are never pre-programmed. Rather, they are experimental effects of an on-going process emerging in the doing, and merging with making. The concepts and techniques collectively arrived at over the first ten years of SenseLab activities are explored in "Propositions for Thought in the Act" (in Erin Manning and Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience*, University of Minnesota Press, 2014). Retrieved 2/20 from www.senselab.ca.

23) Brian Massumi(1987), Translator's Foreword. In *A Thousand Plateaus: Capitalism and Schizophrenia* by G. Deleuze and F. Guattari(University of Minnesota Press: Minneapolis), p.xv.

24) Ibid., p.xv.

In the midst of exploring the writing and work of Massumi and Manning along with that of doctoral student Candice Salyers, I accepted an invitation to attend a workshop held at the University of Texas in Austin during the annual Fusebox Festival. Here, philosopher Alva Noë from the University of California-Berkeley and original Judsonite dancer Deborah Hay discussed connections between the arts and philosophical sciences. In the Austin workshop, Hay presented a video of solos by diverse dancers from around the world that were created through interpretations of numerous images and word prompts shared by Hay over approximately one year. Each solo, then, was not preconceived, but was created in the moment of receiving the daily images: each was in a continual process of dance-making. Hay's discussion of the solos at the workshop centered on how the dancers spoke about what they learned when responding to the images and the process of creating transitions from one image to another. What made them go here rather than there? What aspects of their prior movement training did they cling to and what did they let go? What did they discover when they let go? Each dancer provided differing insights into these questions as the audience created meanings between the dancers' words and the images seen in the video. Alva Noë then reflected on Hay's ideas by discussing how she creates a philosophical research practice. In his text *Action In Perception*, Noë describes this research practice as the development of bodily skills: an act of readiness developed through the act of preparing to interact with the world. Noë posits:

> The world makes itself available to the perceiver through physical movement and interaction. In this book I argue that all perception is touch-like in this way: Perceptual experience acquires content thanks to our bodily skills. *What we perceive* is determined by *what we do* (or what we know how to do); it is determined by what we are ready to do.[25]

4. Developing the Movement of Thought: Finding Meaning-Shaping in Action

> I would like to offer an alternative image from the world of dance that might usher us into a different way of conceiving life and consequently of framing our understanding of dance. This image comes from the documentary film by Francoise Prébois, Genèse, (1994), a history of the early years of tango. In one particular section of footage, perhaps from the 1930's, an un-known tango teacher's instruction to his female student and dance-partner includes the injunction, "Don't squeeze so tight, tango is danced with a life between us." In this conception of life, the essence of life, and consequently the essence of dance itself, is not contained solely in interiority, nor for that matter in the realm of exteriority, but in the space between, in relationality, in the reach, or in this case, the point of contact, between beings.[26]

25) Alva Noë(2004), *Action in Perception*(Cambridge, MA: MIT Press), p.1.

26) Michael Parmenter(2011) The Life Between Us. In *In Time Together: Viewing and Reviewing Contemporary Dance Practice, Proceedings of the 2010 World Dance Alliance Global Summit*, L. Caldwell(ed.)(*On-line* publication, World Dance Alliance-Americas), <http://www.twu.edu/dance/world-dance-alliance-proceedings.asp>, p.5.

I discovered New Zealand choreographer Michael Parmenter's former quote while editing papers submitted for the 2010 World Dance Alliance Global Summit held in New York City. I remember my world slightly shifting while in the process of reading Parmenter's words. A change in my perspective, my way of thinking about dance was re-shaped. Even though my entire story of a life in dance is and was about my relationship with dance, dancers, dancing, and conversations about dance, I had never fully placed this relationship into language until this moment of reading. Perhaps more interesting, is that this moment was sparked by a genre of dance outside my Western canon and by a dancer from the other side of the world from me.

This notion of ideas popping up through diverse, connected, but unexpected sources, is what I now call my "rhizomatic awakening." To Deleuze and Guattari, the terms "rhizome" and "rhizomatic" describe theory and research moments of awareness that are multiple, with continuing non-hierarchical entry and exit points. Further, a rhizome continually establishes shifting connections; it "has no beginning or end; it is always in the middle, between things, interbeing, intermezzo."[27] My question now becomes: How might this philosophical dance moving between the ideas and actions proposed by 20th and 21st-century philosophers and dance practitioners open new ways for sharing, discussing, practicing, and perhaps even destabilizing "dance truths" across time and geographies? To approach this question, I invite again the Native American trickster coyote opening this paper who, through his wily maneuvers, his disruptions to our assumptions, leads us into new and ever shifting ways to practice dance-making as philosophy-making. I beckon the reader to move with me while dancing with Brian Burkhardt's insights within the following Coyote words:

> We participate in the meaning-making of the world. There is no world, no truth, without meaning and value, and meaning and value arise in the intersection between us and what is around us. How we behave, then, in a certain sense shapes meaning, gives shape to the world. In this way, what we do, how we act, is as important as any truth and any fact. We can think of this as the meaning-shaping principle of action.[28]

In our Coyote sharing, together we learn how to create a danced philosophical path in the moment of our dancing.

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27) Gilles Deleuze and Félix Guattari(1987). *A Thousand Plateaus: Capitalism and Schizophrenia*, B. Massumi (Trans.)(Minneapolis, MN: University of Minnesota Press), p.25.

28) Brian Yazzie Burkhardt(2004), What Coyote and Thales Can Teach Us: An Outline of American Indian Epistemology, In *American Indian Thought*, Ann Waters(ed.)(Oxford, U.K.: Blackwell Publishing, Ltd), pp.16-17.

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논문투고일 2015. 04. 14
심 사 일 2015. 04. 20
심사완료일 2015. 05. 01

국문초록

춤 만들기는 철학하기이다

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본 논문은 철학하기와 춤 만들기가 어떻게 함께 엮이면서, 서로 다른 사람들과 공간들 그리고 시간의 변화 속에서 구체화되는 능동적인 몸 속에서 사고의 움직임으로 드러나는지 탐색한다. 연구자는 서양인인 자신의 통찰력과 기억을 동원하여 자신이 경험해 온 미국 현대와 포스트모던 무용 공동체 속 아이디어와 실천들이 어떻게 철학적 개념들과 다양한 관계를 맺는지 논의한다. 연구자는 20세기에는 무용과 학생으로서 그리고 21세기에는 교사로서 경험한 춤과 철학의 연결고리들을 탐색한다. 또한 앤디 클락의 체현된 의식 개념, 알바 노에의 인지 속 행동, 질 들뢰즈와 펠릭스 가타리의 깨달음의 순간으로서의 연구라는 철학적 아이디어들을 삶 속으로 불러들이는 춤 만들기의 역할에 대해서 논의한다. 진화하는 연구 문제는 다음과 같다: 어떻게 춤이 이 철학들에 생기를 불어넣을 수 있을까? 생각하기와 움직이기에 대한 여러 가지 문화적 방식들 속에서 어떻게 새로운 연결고리들이 생명을 얻는 살아 숨 쉬는 철학을 어떻게 만들 것인가?

키워드: 춤 만들기(Dance-making), 철학하기(Philosophy-making), 미국 현대 및 포스트모던 무용 공동체(American modern and postmodern dance community), 사기꾼의 철학(Trickster philosophy), 체현된 의식(Embodied cognition)