

Dance Improvisation as Intertwining of Present and Past as Endless Kinaesthetic Transformation*

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I. Introduction

This study focuses on dance improvisation, particularly performing and creating an improvised dance piece. I aim to argue that the present improvisation actually has relationships with the past relations, using Shaun Gallagher's discussions of Husserl's "temporal structure of consciousness" as a theoretical frame. Dance artists and scholars have discussed and developed an understanding of improvised dance as emphasizing the present moment. However, I would suggest the intertwining of present and past in dance improvisation as a form of reconstruction and transformation. To argue this, I will bring Gilles Deleuze's notions of "differential presence" and "becoming" with exploring the work of Siobhan Davies Dance in order to illustrate this relationship of past and present and to give an example of the current choreographic concepts of reconstruction and transformation.

I would point out the Judson period of innovation in the 1960s to investigate how a dance improvisation emphasizes on the present experience. The Judson Church was a democratic collective of dancers and aspiring dance artists who presented their improvisational and experimental work in New York City throughout this period (Beecher, 2011, p. 10). In the sixties, there was a significant transformation in the way improvisation in dance was used. Their practice of performing in a non-proscenium theatre such as a gallery space allowed them to focus on facilitating the audience's interaction with a dancer during a performance. Mark Raymond Strauss points out that "most post

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modern dancers tested their audience's comprehension and acceptance on purpose" (Strauss & Nadel 2012, p. 115). Dance artists in the 1960s started to understand audiences as a part of the performing presence, thus they experimented with various ways to engage audiences, such as establishing a different spatial relationship with them. Performing presence in a performance situation is explained as "a perceived quality of performance" (Allian & Harvie 2014, p. 193).

Particularly in improvised dance work, the presence of an audience is necessarily part of the improviser's practice, because it deals with emergent experiences: "dance performance improvisation involves responding in the moment of performing to a range of environmental and personal stimuli, including the audience" (Barbour 2011, p. 135). When one performs in an improvised context, it is impossible to ignore the co-existence of performer and audience in the space, because the audience's presence affects the direction of the improvisation, whether directly or indirectly, unless they are deliberately ignored for specific choreographic purposes.

In terms of how a dance artist emphasizes the present in improvised dance, I would like to draw on a term coined by an influential European dance improviser, Julyen Hamilton, "instant composition", in order to carry out my investigation into how improvisation methods developed in dance. As is evident from Hamilton's term, he understands improvisation in a compositional sense. To discuss Hamilton's "instant composition" further, I would like to highlight his view of improvising as having an "instant" quality. It is worth drawing attention to what Sophia Lycouris (1996, p. 140) says about Hamilton's emphasis on this instant quality, which focuses on a dancer's awareness, and the way their compositional senses receive inspiration and apply it all in the same second. Lycouris states that Hamilton regards improvisation as engaged with perceiving present stimuli, because movements are instantly composed in the live moment. In this sense, improvisation functionalizes instant experience, which emphasizes the present, here and now.

Lee Na-Hyun's research (Lee, 2015) about the process of improvisation in William Forsythe's *Improvisation Technology* helps to understand dance improvisation engages with a live and present moment.

Improvisation technology starts from the point of returning the senses of our body to an infinite potential state through a break from the organic order by a single subject. It is an unfamiliar and uncomfortable road away from a stable and uniform one. (Lee, 2015, p. 90)

Even though her study focuses on the William Forsythe's *Improvisation Technology* through the concept of break, her statement clearly shows that improvisation does not explore movements familiar to dancers, but rather faces the new road in their present dance.

There are also other dance scholars insist that a dance improvisation as the present focus. Maxine Sheets-Johnstone (2009, p. 30) notes that a dance improviser must be strongly aware of the live

moment while improvising in order to be inspired to create the immediate quality of improvised movement. In addition, Vida Midgelow points out the value of improvisation: “perhaps we might consider the performer’s presence, the qualities of vulnerability, the pleasures of spontaneity, flow or emergence” (2011, p. 15). Dance improvisation is thus defined as immediate, emergent, and instant, and this project focuses on the significance of the present moment. Based on these dance scholars’ discussions, I understand Hamilton’s term, based on the two words ‘instant’ and ‘composition’ to mean that dance improvisation comprises composition of movement that emerges instantly in the present moment.

During my experience as a participant in Hamilton’s workshop, “The Working of Time” from 28 March to 1 April 2016, organised by Secret Teachings in Brussels, I learned that Hamilton’s improvisation method focuses on the significance of acting spontaneously and emphasizes how each moment of dance improvisation needs to be inspired. Hamilton mentioned that improvised movements may take a dancer by surprise, because the body must immediately respond to what comes to her in the present. Dance improvisation deals with every single second as it comes; there is no time to think about when one moment is past and a new moment begins. During the workshop, Hamilton points out that a dancer must be fully involved in what is going on around her and must become alive to the present moment. In the moment of improvising, a dancer tends to constantly seek relationships by opening herself up to stimuli for inspiration. However, this seeking process occurs faster than one might think. Rather than intending to do something, the dancer goes straight to the action; and in this way, the body keeps moving. Hamilton made a comment during the workshop to the effect of: while improvising, do not try to anticipate what your movement will be. Instead of moving from intention, improvised movement occurs directly in the moment, live.

Judson Dance Theater and Hamilton’s improvising practices focus on their ways of emergence and immediacy, qualities that many dance artists consider to be specific to dance improvisation. However, I query whether there is anything significant missed out by focusing excessively on the instant quality of dance improvisation? What else should be considered in our experience of the present moment? In my view, because of focusing on a live and immediate experience in dance improvisation, intertwining of the present and past can be easily ignored. However, I would argue that exploring the past with the present is significant because dance improvisation deals with the present with past as a temporal experience. A media artist Andrew Bucksbarg and a dance artist Selene Carter (2012) insist that improvising artists understand the present moment as re-configuring of the past and future into the present. Their statement explains the necessary emphasis on the present moment, which is related to the past and future. During improvisation, the present moment may not be isolated, but contains the past and the future within it. To discuss this further I would like to investigate Gallagher’s discussions of Husserl.

II. Problematizing the present moment

Na Ilhwa's prior study (Na, 2011) inspired this research, discussing the temporality and momentary of a nature of dancing body as the present where the past and future coexist by using Deleuze's concept of 'Ion'. Her research used Deleuze's concept of 'Ion', but her arguments help discuss the present with past. However, my research goes further than her study and specifically explores the present of dance improvisation.

This section aims to problematize the assumption that it only concerns the present by drawing on Shaun Gallagher's discussions of Edmund Husserl's notion of the "temporal structure of consciousness". Gallagher's major topics of phenomenology and cognitive sciences include embodiment, self, agency, etc. However, I focus on his discussion of the philosophy of time. This theory is helpful to understand how one experiences consciousness in the present moment, and how the present extends into the past and future, and can extend our understanding of the present moment in dance improvisation. I will draw on three points made by Gallagher: first, the emphasis on the present moment in spite of past and future relations, second, the ways the present moment is simultaneously blended with the past, and third, the ways the present moment exists as part of a time continuum. To discuss the present's relationship with the past and future, I would like to draw attention to how Gallagher and Dan Zahavi (2012, p. 85) describe Husserl's three technical terms that make up the "temporal structure of consciousness".

- (1) A "primal impression": narrowly directed toward the strictly circumscribed now - slice of the object.
- (2) A "retention": which provides us with a consciousness of the elapsed slice of the object, thereby furnishing the "primal impression" with a past-directed temporal context.
- (3) A "protention": providing a future oriented temporal context for the "primal impression".

The (1) "primal impression" is relatively clear: it occurs in the present live moment. Zahavi explains in other words that the (1) "primal impression" is "a moment of the concrete act that is narrowly directed toward the now-phrase of the object" (2003, p. 83). Like the (1) "primal impression", the term (2) "retention" also involves the present, although (2) "retention" makes reference to the past. Gallagher describes (2) "retention" thus: "its meaning is influenced by what went before, which still intentionally registers in our awareness" (2012, p. 86). According to Gallagher, (2) "retention" is about reminding one of the past, although it still occurs in the present moment. The last term, (3) "protention" is relatively simple, referring to how the (1) "primal impression" and (2) "retention" navigate to the future.

The following statement reinforces how Husserl's three terms are concerned with the present:

“They do not provide us with new intentional objects, but with a consciousness of the temporal horizon of the present object” (ibid.). Consciousness occurs always in the present; here Husserl’s terms involve consciousness in the present moment. His “temporal structure of consciousness” can be applied to every single present moment of one’s experience, which actually constitutes consciousness.

Now, I move on to how temporal consciousness takes place simultaneously in a blend of past and present. The second point is Husserl’s three parts of temporal structure, the (1) “primal impression”, (2) “retention”, and (3) “protention”, which do not happen step by step, but rather simultaneously in the moment of experiencing them. Zahavi explains: “the “retention” and the “protention” are not past or future in respect to the (1) “primal impression”, but ‘simultaneous’ with it” (2003, p. 84). Gallagher also reiterates this point: “the “primal impression” must be considered a line of intersection between the retentional and protentional processes that make up every momentary phrase of consciousness” (2012, p. 115). For instance, while experiencing (2) “retention” to something, (3) “protention” happens at the same time. The other way around, while being conscious of the “primal impression” to a retentional moment, “protention” also occurs in the present moment at the same time.

As I have explained, the present moment in dance improvisation involves a reconfiguring of past and future. Applying Husserl’s term to improvised dance work, the intersection of past, present, and future in the present moment does not seem to occur in a linear way (past – present – future), but is revealed to be a blend of past, present, and future at the moment of improvising.

To further Gallagher’s discussion of the present in general, I will mention a third point: the present moment is a part of a continuum of the “temporal structure of consciousness”. When this concept is put into practice in dance improvisation, if we break down each second of improvisation moment by moment, a piece of improvisation is completed each second in the continuous and ongoing present. We can focus on exploring dance improvisation as a series of individual present moments; alternatively dance improvisation can be seen as a continuum in which a series of present moments combine to form durational time. Gallagher’s discussion of Husserl helps to acknowledge that our experience of the present is a momentary experience that occurs over and over again continuously. Husserl’s view of the “temporal structure of consciousness” can be applied to improvised dance, thinking about the continued experience of dance improvisation as a timeline, the past and future are strongly connected to the present experience. For example, when a dance improviser recollects the past in the form of a memory, or imagines something that is absent, a previous improvisation can affect the current improvisation, making it possible to envision improvisation as a continuum in which Husserl’s three terms influence each other. Bringing Gallagher’s ideas, I posit that an improvising situation could exemplify the rejection of the idea of perceiving things only through vision. Instances in which improvisation is inspired by something not physically present, but rather by what is absent, may include a dancer’s bodily memories in relation to the present sensation; or their past experiences

manifest in the present dance.

Using Gallagher as a theoretical framework helps to extend improvising practices away from a focus on the present, here and now, into the past and future relations, as well as the foundational but absent. Applying this theory to improvised dance practice, it articulates how the emergent moment of improvisation can be considered as a blend of past, present, and future. I would point out that this application goes beyond Hamilton's concept of "instant composition", because it shows that improvised dance works need not be focused only on the qualities of immediacy and emergence, but also on how the past and future are related to that now moment. Kent De Spain argues that:

With improvisation, it's easy to confuse creating in the moment with existing only in the moment. Everything happens in the now, but, with the rest of our lives, that now emerges from within the flow and context of what has already occurred. What we know of the moments that have passed helps us to make decisions in the present. That knowledge comes through a process that I call tracking. (2014, p. 45)

According to De Spain's idea of "tracking", the moments that have passed strongly influence the present. When we focus on the now moment in dance improvisation, the past may be easily ignored because of an overriding concern with instant and emergent experiences. However, we are always consciously or unconsciously connected to the past; and so our relations with the past cannot be ignored in an improvised work.

III. Contextualizing past in the present

1. Reenactment and reconstruction

In the previous section, I defined the present moment in improvised dance. In this section, I aim to articulate the re-enacted past in improvised dance work by borrowing from dance scholar Mark Franko's discussions, and to investigate the image of the palimpsest in order to articulate practical strategies for reconstructing a re-enacted past in the present. If the present moment in improvisation is concerned with experience that goes beyond the mere present, which contains layers of past improvisations, what does the re-enactment of past experiences contribute to the instant and emergent qualities of improvisation? Franko explains that: "reenactment should be understood as post-ephemeral: it may emphasize the presence of the dancing subject in dialogue with history, but the dancing subject herself is not presented in a 'before'" (2017, p. 7). Franko seems to insist that because of the emphasis on the transience of the present in dance, dance artists mainly focus on their experience of "the moment". Since raising the "post-ephemeral" issue in dance, dance artists have

become more interested in the relationship between their present and the past, and with the concept of re-enactment.

Franko's discussion seems to suggest that the reason for the focus on the present in dance is dance's transience. This returns us to my discussion in the previous section, in which I explained that dance improvisation emphasizes the present moment because of its instant and emergent qualities. I would point out that when we discuss the qualities of improvised work, Franko's discussion of "post-ephemeral" offers to contextualize this, because instant and emergent are related to the idea of disappearing after the moment of doing. The concept of "post-ephemerality" can be applied not only to dance practice more broadly, but also specifically to improvisation.

In order to address how a re-enactment of the past impacts our experience of "the moment" in dance practice, I would like to introduce Franko's distinction between *reenactment* and *reconstruction*. In general understanding of dance practice, *reconstruction* of the past is understood as a recreation of previous dances. According to Franko (2017, p. 8), while *reconstruction* involves reproducing a past in the present, which necessarily afflicts us with a double perception, *reenactment* represents the past itself which is shaped and manifested in performance. Franko's clarification of the difference between *reenactment* and *reconstruction* helps me establish that a *reconstruction* is an intentional recreation of the past in the present with a particular purpose as a choreographic work, while *reenactment* naturally brings the past into the present, as always happened in improvised dance work.

2. The past in the present: kinaesthetic transformation as palimpsest

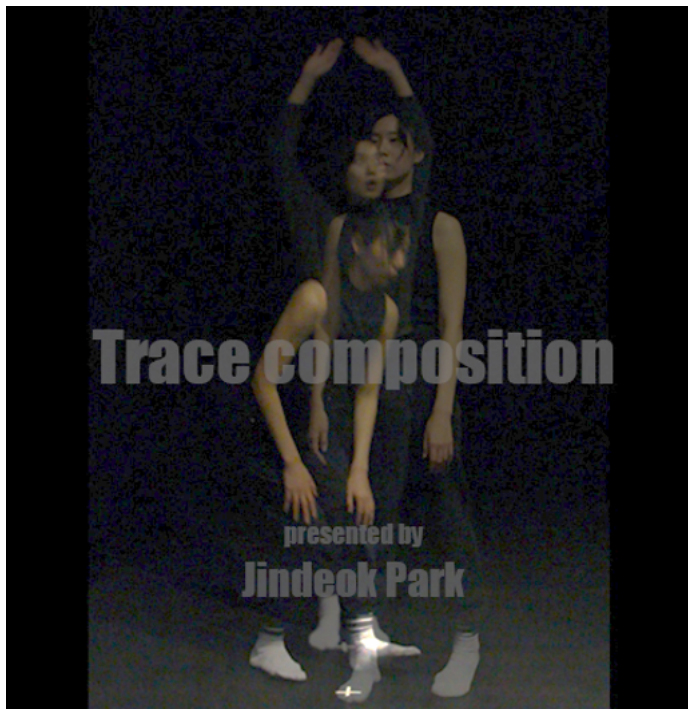
To continue our understanding of *reenactment* and *reconstruction* in an improvised dance work as concerned the present moment beyond recognition of its qualities of immediacy and emergence, I focus here on kinaesthetic transformation as palimpsest. In order to understand the act of reenacting and reconstructing archives in dance as an endless kinaesthetic transformational process, I draw on the discussions of dance scholars including Efrossini Protopapa with Deleuze's theoretical work.

The palimpsestic approach is a useful way of articulating the kinaesthetic layering, blending, and accumulation of the past in the present. The definition of a palimpsest in the *Oxford English Dictionary* is: "A parchment or other surface in which later writing has been superimposed on effaced earlier writing" (Pearsall, 1999, p. 1026). In relation to dance improvisation, Midgelow discusses how the palimpsest is crucial to the nature of improvised dance practice. "Improvisation lives in a perpetual present, memories – the dances, people places that have been – reappear – bidden and unbidden – for improvisation is a consummate palimpsest" (2011, p. 18). Her statement links dance improvisation as an exploration of re-enacted memories and the concept of a palimpsest. She seems to focus in particular on the past as memory in dance improvisation, as the following statement also shows:

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I have an excess of memory. Memories of past actions, the already performed, place/spaces/times already visited. [...] Self-conscious attention to these marks bears witness to the palimpsest that is my embodiment. Shifting between archive and act, fragments of past moments and unflushed, of the moment, embodiment, I move to blur your absence/presence. (Re)configuring you through provocative intersections, previously hidden layers begin to appear and your nature reveals itself. (Middelow, 2011, p. 17)

Here is the image of palimpsests. The image is from my own performance poster in 2015's *Trace Composition*, which explored the creation of a palimpsestic, layered image of dancing that engages kinesthetics.



<Figure 1> A performance poster of *Trace Composition* (Park, 2015)

In the image above, movements from different moments in time are layered in one document, which is possible to see how the image has developed over time. The important thing about a palimpsest is that it exposes both past and present at the same time, revealing layers from different moments. I would suggest that this palimpsestic approach in improvised dance, because it allows a dancer to articulate the meaning of the present, by which I mean how traces of previous practices interact with the present live moment of dancing.

Choreographer and scholar Sarah Rubidge notes that: “the traces of our movement experiences are processes that linger in a state of continual transformation in our bodies” (Schiller & Rubidge, 2014,

pp. 2-3). She continuously explains that:

we conceive of the choreographic as a process that engages, mobilises and transforms participants' kinaesthetic sensibilities and understandings of movement and place, and at the same time materialises new inhabited corporealities. (ibid.)

Her statement makes clear that the process of “transformation” involves a kinaesthetic reconstruction. She describes a kinaesthetic understanding of reconstruction as continuous transformation. Based on Schiller and Rubidge’s discussions, the concept of reconstruction in dance has an important kinaesthetic focus. Protopapa argues that re-constructing material in the present is “the activation of the body as an endlessly transformal process” (2012, p. 20). Her view is that when revisiting past dances, they should be viewed not as a copy of an original piece, but as a multi layered piece recreated at a different moment in time. This is because the present experience is taking place at a different moment in time from the past experience being reconstructed. Based on her statement, I would like to point out that dance focuses more significantly on the present - the transformed present - rather than on what happened in the past. Past and present appear equally in reconstructed work, but dance tends to concentrate more on the present conditions, environment, and materials. Schiller, Rubidge, and Protopapa’s ideas can be combined to reach an understanding of reconstruction as an endless transformational process, which is concerned with a dancer’s present kinaesthetic transformation.

In theoretical terms, I have found Deleuze’s notions of “differential presence” and “becoming” helpful in contextualizing this discussion of palimpsest, or reconstructing the past in the present. Deleuzian understandings of the present into the next present moment does not jump one to the other into something totally new, but it appears as evolutionary transforming from the past into the present moment. It can be demonstrated that the present and “new” moment while improvising faces evolutionary “becoming” a transformed past in the present dance. To understand this concept from Deleuze, Na Ilhwa’s investigation (Na, 2012) gave me knowledge about the history of Deleuze’s philosophy of art. I found that my use of Deleuze’s “differential presence” and “becoming” originated from his early philosophy.

Laura Cull, who is especially interested in the intersection of performance and philosophy, describes Deleuze’s understanding of “differential presence” as something which “escapes representation and creates the conditions for presence as the encounter with what Deleuze calls ‘continuous variation’” (2009, p. 5). Deleuze’s concept of “differential presence” is also connected to his notion of “becoming” which conveys a sense that “life itself is constant change and creation” (Colebrook, 2002, p. 51). Additionally, to articulate Deleuze’s thinking, Claire Colebrook’s investigation of Hegel’s concept of “difference” seems to emphasize the point that Deleuze’s idea of constant change is always revealed through time: for Hegel “difference was primary, but he thought

that difference was historical: that being was differentiated or conceptualized through time” (ibid, p. 9). Hegel’s discussion suggests that difference can be identified only after repeating something several times over a period of time.

Dance improvisation faces Deleuze’s idea of “differential presence”, because dance improvisation also responds from moment to moment in the continuous present while improvising. According to a dancer and scholar Susan Leigh Foster, dance improvisation is “[...] an ongoing process of making as well as reflecting on choices, and assessing their consequences as part of a continual negotiation between past and present” (2003, p. 209). In my view, the nature of improvisation is seen as an ongoing process of experiencing the continuous present, therefore, dance improvisation is concerned with the transformation of one moment to the next. Foster’s clarification of dance improvisation as a continuous transformation also reminds us of Gallagher’s discussion of Husserl’s “temporal structure of consciousness”. Gallagher understands the present as a part of continuum in durational time. Therefore, dance improvisation can be seen as an endless ongoing kinaesthetic transformation.

To return to Deleuze, Colebrook states that Deleuze’s “becoming” borrows from Darwinian evolution to explain the process of time. Deleuze explains that the present is not replaced by the next present moment, but rather the past is continually overlaid onto the new moment. Cull also discusses Deleuze’s evolutionary understanding of the present: “The present can no longer be thought of as becoming past after a new present has come to replace it, nor can the past be thought of as being constituted after it has ceased to be present” (2009, p. 189). As both statements show Deleuze’s notion of “becoming” as evolutionary, I would argue that it helps us reach a palimpsestic understanding of the past in the present. Based on Deleuze’s understanding, the conjunction of the present to the moment that follows is understood as layering and blending. In this way it forms a palimpsest, as different moments from the past appear mixed into the present. Both this Deleuzian theory and the structural process of the kinaesthetic transformation as palimpsest offer me an understanding of how the past and present combine in dance improvisation via a process of layering and blending.

3. Davies’s concept of “living archives”

Siobhan Davies is a major figure in contemporary dance in Britain, and is currently a director of Siobhan Davies Dance, which was founded in 1981. In particular, her concept of “living archives”, which uses past dances as choreographic material, is an example of how dance can explore endless kinaesthetic transformation and a palimpsestic understanding of the past in relation to the present. Siobhan Davies Dance’s improvised dance performance, *Table of Contents* (2014), will be analysed to investigate how the concept of “living archives” was actually applied when they created an improvised dance performance, and how they reenacted and reconstructed the past in their present.

In an interview (Aestheticmagazine, 2014), Davies explains that dance is quite isolating, because

when a dancer leaves the room after constructing something, they take the archive of that experience out with their body. Davies's point of view highlights dance's transience; however, on the other hand, even though it disappears, it always leaves an archive. Davies's statement reminds us that the archive always exists, even after the dance has finished, because it exists in a dancer's body. She calls these bodily memories "living archives".

Davies's view of transience in relation to memories left in a dancer's body recalls Franko's discussion of reenactment from the previous section. Franko argues that "post-ephemerality" is a significant issue in dance due to its transient character. Like Franko, Davies has attempted to reject the ephemerality by suggesting that there is a correlation between a trace left in a dancer's body and the disappeared after the moment. Sarah Whatley, a significant dance scholar studying Davies's works, notes that, for Davies, "the dancer's body [carries] the 'true archive' of the dance"(Whatley, 2014, p. 132). This statement shows that Davies's view is that the body itself contains past experiences.

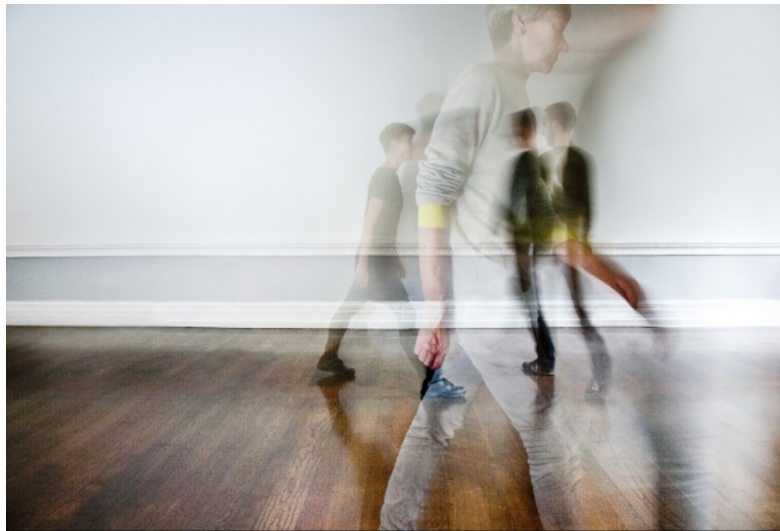
Davies therefore challenged the broader view of improvised dance's transience, according to which the dance disappears as soon as it is carried out, via her choreographic method, "living archives" and what she calls the process of "looking back". She believes that it is valuable to "look back" and reflect on a dancer's body of work, allowing them to rethink their own history and understand how to make dance more 'intelligible'. By going through this process, they remain highly attuned to the needs of their own creative practice. Davies (2015) highlights that the concept of archive in choreographic work can be a constant reference point, through which a dancer can investigate their own history by looking at the body as an archive.

From my own experiences in improvisation and creating performance generally, I have also found that the process of 'looking back' is vital to making me improvise further and providing me with materials that inspire me. In the studio, I naturally looked back at what I had done in the past, to the concepts, materials, scores, or even quality of movements I had used. In my experience, dance artists' own histories can be considered crucial in developing choreographic resources because it allows them to connect with their past, and to guide their present and future by reproducing or reconstructing past dances as meaningful in their present moment. In considering a dancer's long-term career, the 'looking back' process makes a dancer understand better what is going on in their present. In addition, when they are in the process of creating a new dance piece, materials are evolving just as artists are, in that artists are continually seeking new methods of making.

Table of Contents (2014)

I would like draw attention to Siobhan Davies Dance's *Table of Contents* to analyse how a dancer's archive finds meaning through reconstruction as a choreographic resource. *Table of Contents* was performed between the 8th and the 17th of January at the Institute of Contemporary Arts in London

(Siobhan Davies Dance, 2014). It was performed by six dancers from Siobhan Davies Dance, namely Andrey Buckley, Helka Kaski, Rachel Krische, Charlie Morrissey, Matthias Sperling, and Siobhan Davies. This is a live performance exploring memory and the presence of movement, using the dancers' own histories to question how dance can be archived and built upon an individual history. The live performance *Table of Contents* (2014), a cycle of short performances lasting eight hours, attempts to evoke a gallery context. In order to bring this experience to life during the performance the dancers considered the following issues. Based on my observation of this performance, as is usually the case in art galleries the performers and audiences shared a space, and spectators were free to come and go.



<Figure 2> *Table of Contents* (Aestheticmagazine, 2014. 5. 21.)

According to the explanation in the brochure of ‘Table of Contents: Memory and Presence’ (2014), during the process of making/rehearsing *Table of Contents*, the dancers from Siobhan Davies Dance utilized their own archives as reference points for developing the piece, exploring how their past dances are reconstructed in the present. The main questions posed by *Table of Contents* are “how is the past performed by the present? What if we approach movements and choreographies as archives emerging from countless layers of past activity?” (Davies et al., 2014, p. 3). To explore this question, each performer brought their own material from their past into their choreography in the process of creating the piece. Rachel Krische, one of Siobhan Davies Dance’s artists, explains the process of making *Table of Contents*:

In rehearsal and performance, a dancer brings this entire internal, bodily bank of information into the working space. Furthermore, it is also a part of (or perhaps is) their biography. And this

biography is still in a perpetual process of accumulating, processing and sharing information.
(2016, p. 53)

As Krische describe, Davies's "living archives" understands the body as a 'hard drive' of past memories, an archive of past dance experience stored in the living body of the dancer. Siobhan Davies Dance's *Table of Content* contributes to providing a good example of choreographic exploring the past that exists in the present.

IV. Conclusion

This paper challenges the idea that we must focus only on present, fresh experiences in improvised dance works. I have discussed extended ways of thinking about the present moment in improvisation: from experiencing the now as instant, immediate, and emergent, to thinking about it as a simultaneous blend of past and present, a continuum of present moments in endless kinaesthetic transformation. Through discussion of dance artists' ideas and theories, I aimed to develop a definition of the present moment in performing dance improvisation. My discussion of the work of selected theories and dance artists helps to draw out four significant aspects of the relationship between the present and past in dance improvisation. First, the present moment in dance improvisation has long been described as instant, immediate, and emergent. Second, Gallagher's discussions of Husserl's "temporal structure of consciousness" helps us understand how the present involves past experiences in improvised dance work, where the past, present, and future are blended. Third, I suggested reconstruction as a practical strategy for exploring the present alongside the past. Franko's discussions of re-enactment articulate how dance artists understand re-enacted past and reconstruction by finding a relationship between transience and "post-ephemerality". Fourth, I discussed transformation, as a form of endless kinaesthetic transformation. Deleuze's notions of "differential presence" and "becoming" allow us to understand transformation in improvised dance as a palimpsest. Finally, I investigated a specific artistic context exploring the past in present dance: Siobhan Davies Dance's artists.

I hope this paper opens up to further discussions in dance improvisation to dance scholars and artists. Also, I shall continue myself as a choreographer and dance scholar to experiment with the concept of intertwining of present and past as endless kinaesthetic transformation.

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무용 즉흥

- 지속적인 근감각적 변형으로써 현재와 과거의 결합 -

박진덕

안무가 및 무용연구가

본 연구의 목적은 지금 이 순간만의 경험에만 집중되는 무용 즉흥에서의 현상이 현재에 존재하는 과거와의 연결성이 무시될 수 있음을 주장한다. 연구 방법으로서 무용 즉흥이 1960년 저드슨 댄스 시대부터 강조되어 온 특징인 현장성과 순간성을 중요시함을 다양한 무용예술가와 연구가들의 논의를 근거로 규명하고자 한다. 연구의 목적을 위해 이론적 근거인 깰러거의 후설 “시간적 의식 구조”를 활용하여, 무용 즉흥에서 과거는 의식적으로나 무의식적으로 항상 현재와 결합하여 즉흥춤에 어떻게 활성화 되는지 분석해본다. 논문의 뒷부분에서는 팰립시스트 형태의 이미지를 적용하여, 현재와 과거가 결합된 즉흥적인 무용은 근감각적 재구성과 변형이 지속적으로 반복되는 형태임을 논의한다. 이를 위해 영국의 쇼반 데이비즈 댄스의 즉흥기반의 공연에서 재구성과 변형을 어떤 방식으로 드러내고 있는지와 더불어 다양한 무용 예술가들이 무용 즉흥에서 과거와 현재가 어떻게 이해되고 있는지 조사한다. 이 연구를 통해, 즉흥 작업에 흥미가 있는 무용 예술가들에게 무용 즉흥에서 강조되는 지금 이순간의 현재 경험이 과거와 결합된 형태로서 현재에 존재함을 강조하고, 근감각적 재구성과 변형으로써 무용 즉흥을 제안한다.

Keywords: 무용 즉흥(Dance improvisation), 현재(the present), 후설의 “시간적 의식 구조”(Husserl’s “temporal structure of consciousness”), 질 들뢰즈(Gilles Deleuze), 쇼반 데이비즈 댄스(Siobhan Davies Dance)