

WEST SUSSEX INSTITUTE OF HIGHER EDUCATION

**Representations of masculinity in theatre dance
with special reference to British new dance.**

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Doctor of Philosophy,

Dance Section

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**This thesis has been completed as a requirement for a higher
degree of the University of Southampton.**

WEST SUSSEX INSTITUTE OF HIGHER EDUCATION
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ABSTRACT
DANCE SECTION
Doctor of Philosophy

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The phenomenon of 'new dance' has received little sustained study, either in terms of its own history or in terms of its efforts to reconstruct the representation of gender in dance. This study assesses the extent to which representations of masculinity in the work of British new dance artists have differed significantly from the ways in which masculinity has been represented in mainstream theatre dance.

A theoretical framework is developed for analyzing dance which takes account of theories already in existence and examines them critically from an ideological perspective. Whereas almost all existing dance theories confine their examination of dance as art to an analysis of its formal and aesthetic properties, the framework developed in this study takes account of the social and historical conditions of production and reception of the dance.

While there has been recent work on images of women, issues relating to the representation of masculinity in dance have not received attention. This study therefore examines the relationship between the social construction of masculinity and the conventions and traditions through which masculinity is represented in cultural forms including theatre dance. This extends existing theories of the social and historical construction of the male body.

In order to establish the context and antecedents of British new dance, representations of masculinity within theatre dance are examined from specific periods between 1840 and the present. An analysis of selected pieces of choreography by new dance artists identifies the ways through which these artists have been critical of, and challenged, dominant norms of representing masculinity in cultural forms. By critically dismantling mainstream dance conventions and problematizing technical virtuosity in male dance, new dance artists brought about a situation in which a new relationship was defined between the dancer's body and the meaning of dance movement. In some cases new dance pieces challenge the spectator to reassess aspects of masculine identity and experience that are generally denied or rendered invisible in mainstream cultural forms.

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INTRODUCTION

The subject of this thesis is representations of masculinity in theatre dance with special reference to British new dance.

As a man writing about masculinity, I believe it is important to start by coming clean about my personal position in relation to this research and my involvement with, and investment in its subject. Feminist ideas, since I first came across them in the 1970s, have been a central influence on my life and ways of thinking about the world. Different men have, of course, reacted to feminism in different ways. The range of this difference can be judged by comparing two recent books: Refusing To Be a Man by John Stoltenberg and Iron John by Robert Bly [1]. Stoltenberg's reaction to the feminist critique of masculinity has been to feel that he wanted to disassociate himself as much as possible from men and patriarchy. Bly, on the other hand, argues that feminist attacks on men have weakened them and what men need to do is to get closer to other men to rediscover an essentialist male energy. My own position is, of course, somewhere between the two. I sometimes find myself feeling cautious and suspicious of becoming involved in the way men operate together in situations that automatically and unfairly favour men. On the other hand, there is what, for want of a better way of describing it, I will call a male energy which I am interested in and, although I know all the arguments against essentialism, I will not entirely discard. Through doing this research, I

have come to recognize how much I enjoy watching men dancing; indeed I often have a feeling of disappointment when I go to see a dance company that is new to me and discover that it consists entirely of women dancers. For me, this research has provided an excuse to have time to think through what it means to me to be a man today, and a structure through which to do it.

Like a lot of the men I write about in this thesis, I discovered dance late. Being born and brought up in a small northern town, and subsequently being sent to all male boarding schools, I hardly had any opportunities to see live performance of any kind, and certainly not ballet or any performed dance. The possibility of going on trips to the ballet would not have been considered suitable, even had they been geographically possible.

My first degree was in Fine Art and after graduating I pursued a career as a painter and lecturer in painting and art history. In 1979, when I was 26, a friend talked me into going with her (and thus driving her) down to Dartington College of Arts in Devon to go to the 3rd Dartington International Dance Festival. At these festivals one had the opportunity to take classes with the dancers who were there to perform their work. There I discovered new dance.

At the time I was trying out going to men's consciousness raising groups, co-counselling and self-help therapy, and had been going to classes in yoga and tai chi.

In 1980 I went to a "Men Against Sexism" conference in Bristol. One of the workshops at this was in contact improvisation. This was led by two men who I had already come across at Dartington, and who were involved in writing and producing New Dance magazine. (This workshop is discussed in Chapter Five). I started going to weekend workshops and classes in contact improvisation, and started sending pieces of writing to New Dance magazine, which I subsequently ended up running and eventually overseeing its liquidation. Part of the process of writing this thesis has thus included looking back on a history in which I have been peripherally involved.

Many of the ideas in this thesis, both about the nature and development of British new dance, the development of a sociological approach to dance as art, and work on gender representation in dance, were initially developed by Michael Huxley and myself when the latter invited me to collaborate with him in writing a paper on British new dance for publication in Canada. "Not quite cricket", as our contribution was called, was published in French in La Danse Au Defi [2] and is we hope, at the time of writing, soon to be published in English. Fergus Early is one of the dancers we wrote about and who figures prominently in this study. Looking back, part of the impetus to undertake this present study came out of a conversation with Fergus, appropriately enough in the men's changing room at Dartington College of Arts during another International Dance Festival there. I was telling him about Michel Foucault's ideas about the

body, and connections I saw between them and British new dance. Fergus said that, while he had not come across Foucault's writings, they did seem relevant to the issues and concerns of his own work. Crucially, he said he thought this sort of theoretical approach to experimental dance was supportive to new dance practitioners, and he encouraged me to go on with it.

It was while driving back from that festival with Valerie Briginshaw that she first suggested that I could register for a research degree at West Sussex Institute of Higher Education. She pointed out that, under the regulations for research degrees, it was permissible to have supervisors in more than one academic institution. This made it possible to have one supervisor whose specialism was dance and another, in another institution, whose specialism was cultural theory, and issues relating to gender and sexuality. We were both pleased when Richard Dyer agreed to supervise this research.

Dance is a particularly interesting area in which to examine issues of gender. Because the body is the primary means of expression in dance, social perceptions of the physical and anatomical differences between men and women are in some ways more crucial to the way images are read in dance than in other cultural forms. It will be shown that the recent history of theatre dance is an area in which the workings of gender ideologies are clearly revealed. The term 'British

new dance' is used to mean the radical and experimental dance work produced by dance artists working independent of, and in opposition to, the mainstream ballet and modern dance companies. The radicalism of British new dance is generally acknowledged to have been inspired by feminist ideas, and by the example of the Women's Movement. It is argued in the first and last chapters that a defining characteristic of British new dance is a concern with gender representation. The basic question which this thesis therefore sets out to examine is to what extent representations of masculinity in British new dance are ultimately any different from, or critical of, representations of masculinity in mainstream theatre dance.

It is necessary to define some of these terms more precisely. Theatre dance is dance performed on stage rather than dance activity occurring in social situations. Throughout this thesis, this term is primarily used to denote ballet since 1840 and the development during the twentieth century of modern dance. 'Modern', 'new', 'contemporary', 'postmodern' or 'post-modern', 'new wave', 'next wave' are all terms that have been used by dance critics and commentators to describe particular developments in theatre dance, often to imply that this latest style renders all previous styles outmoded. The label 'modern dance' generally refers to the work of the pioneer dance reformers who developed styles other than ballet, including Ruth St Denis, Isadora Duncan, Doris Humphrey, Martha Graham, Rudolph Laban, Ted Shawn and Mary Wigman during the

first half of the twentieth century. 'Contemporary dance' is sometimes used to distinguish the work produced in the United States during the 1950s and 1960s from the work of the earlier modern dance artists; most of the younger choreographers -- such as Merce Cunningham, Paul Taylor and Alvin Ailey -- had started their careers dancing in companies run by the earlier pioneers. It was also under the label 'contemporary' that modern and contemporary dance from the United States were introduced to Great Britain starting in the 1960s. Throughout this thesis, however, the term 'contemporary' is not used and 'modern' is used instead to cover both the earlier pioneering modern dance and the later work that continues within that tradition. 'Modern' dance, in this sense, is the mainstream modernist dance tradition that made up (and still largely constitutes) the repertoires of the mainstream British modern dance companies against which new dance artists reacted.

The label 'post-modern dance' was initially used to indicate the radical, experimental, sometimes minimalist or avant-garde work produced in New York in the 1960s and 1970s by dance artists such as Trisha Brown, Steve Paxton and Yvonne Rainer [3]. There is a feeling amongst the older British new dance artists that the term post-modern (or postmodern) has sometimes been applied to British work in such a way as to blur or marginalize the radicalism of their work. There has been, and still is, confusion among those who write about dance as to what exactly is and is not post-

modern, [4] or how this work relates to postmodernist, post-structuralist and deconstructive theories. Little of the postmodern philosophical and theoretical work has been concerned with questions to do with gender issues. This has led to a situation where the term postmodernism in all the arts generally seems to embrace both work that is a continuation of the modernist tradition, and the work of artists who have taken up a critical and oppositional stance vis a vis modernism; thus while neo-expressionist work that could be said to assert an uncritical view of the male artist as creative genius has been called postmodern, the same label has been applied to feminist work of a very different nature. For all these reasons I have stuck with the term 'new dance' in the lower case. In capitals, 'New Dance' is reserved for the title of the magazine which, between 1977 and 1988, was, in the words of its promotional literature, 'by, for, and about' British new dance artists.

A central aim of this research has been to develop a theoretical framework for analyzing dance as both an aesthetic and a socially constructed form. This has involved taking account of theories already in existence and examining them from an ideological perspective. It has also involved an examination of the relationship between the social construction of masculinity and the conventions and traditions through which masculinity is represented in theatre dance. Recent work on the social construction of the body has also been considered for its applicability to the study of dance. Issues concerning the body, gender and

representation appear in different ways throughout the thesis.

Social behaviour, and in particular the gender-perceived registers of movement within society, is a determinant of the conventions which structure gender representation in theatre dance. Recently developed methods of movement analysis (considered in 3.4.2) offer a useful tool for observing and identifying these registers of movement. Work has yet to be published on the analysis of gendered movement in dance, and where movement analysis has been used to analyze gendered aspects of social behaviour this has mostly been based on assumptions about the polarized nature of the difference between masculinity and femininity that have been widely rejected in recent years. While recognizing the necessity of closely analyzing dance movement, I have chosen to present this through detailed movement description rather than through the use of a technical vocabulary devised by movement analysts.

In developing a framework that takes account of the social and historical conditions of production and reception of dance, issues of class, gender and sexuality have been taken into consideration. The one area that unfortunately, but unavoidably, has received little attention is issues surrounding race and ethnicity. British new dance has been, primarily, a white, middle class phenomenon, with almost no black dancers involved in workshops and performances, and with few if any black people in the audience. During the

1970s and 1980s, young British dancers of African or Caribbean origin have generally trained in modern dance or, if they have trained in ballet, have subsequently had to leave this country to work abroad, many in the United States (there are, at the time of writing, still hardly any black dancers in any British ballet company). Those who have chosen to work outside this mainstream, have turned their attention to developing black dance styles - looking mostly to the dance traditions surviving in parts of West Africa, and the Caribbean. Similarly, among British people of South Asian origin, there has been a growing interest in classical dance styles from the Indian subcontinent. Since the primary focus of this thesis has been British new dance, and since the concerns of new dance are so different from those of South Asian Dance and Afrikan Peoples Dance, it has regrettably not been within the scope of this research to give much attention to issues relating to the representation of race and ethnicity.

This thesis is therefore structured as follows. The first chapter introduces British new dance, and shows that many of the themes and concerns of this thesis were being discussed and written about by British new dance artists during the 1970s. The second chapter turns its attention to dance theory. It points to the flaws within the formalist, modernist view that dance is not a representation form, and develops an account of dance as a signifying practice, drawing on theories of expression, and on hermeneutics and post-structuralist theories. Chapter Three is concerned

with recent work on the construction of masculinity and on representations in cultural forms, drawing in particular on film theory. Chapter Four looks at the development, over the last 150 years, of the main dance traditions that, during the 1970s, formed the context within which British new dance developed. It considers how masculinity has been represented within the traditions and conventions of these forms, taking into consideration the view of masculinity developed in Chapter Three. The last chapter looks at British new dance, focusing in particular on the representation of masculinity within the work of Fergus Early, Jacky Lansley, Laurie Booth, Lloyd Newson and Lea Anderson.

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CHAPTER 1 BRITISH NEW DANCE

1.1 INTRODUCTION

Cultural historians and commentators often begin a study of the art of a period by defining its style, by identifying in the work of a group of artists a unifying aesthetic sensibility which manifests itself within characteristic formal configurations. The starting point for this study is the proposal that British new dance cannot and should not be defined stylistically in this way. The process of pigeon-holing artistic movements within a progressive history of evolving styles can lead to arbitrary selections and exclusions that too often blur and mystify the particular resonances and meanings which the works in question evoked in their time. Style is historically specific and ideologically produced, so that an aesthetic sensibility -- what Raymond Williams called a structure of feeling [1] -- mediates the point of view of a group of people situated in a particular historical and social context. What is argued here is that, in Britain, the diversity of different types of work that, during the 1970s and early 1980s, were called new dance will not settle easily or usefully into a unifying stylistic continuum. What united the artists involved in making new dance work in the 1970s and early 1980s was their politics -- their oppositional stance viz-a-viz the traditions and practices of the mainstream dance world, and a shared belief about the way dance should relate to society. The aim of this chapter is to substantiate the claim that British new dance artists were broadly united by

a particular set of political beliefs about the nature of dance.

New dance was located within the emergent political counterculture of the 1970s. This can be broadly characterized as a series of loose alliances, or shared concerns and responses to ecological issues, passivism and non-violent protest, gay politics, feminism and new age mysticism, along with beliefs in the efficacy of consciousness raising, therapy, and meditation. What was most responsible for the politicization of new dance was the influence and example of the women's movement. As Fergus Early wrote in 1986, in a paper looking back at new dance in the 1970s:

It is not a coincidence that new dance arose in the seventies, concurrent with the development of women's liberation. [2]

For the women dance artists, politicization came about through involvement in the women's movement. For the men, the women's movement was exemplary. This politics can be seen to have raised three main issues for new dance artists. Firstly it affected the way they organized themselves and approached the process of making dance work. Secondly it meant that their approach to the teaching and learning of dance techniques and doing movement research developed into a body politics. Thirdly, as representation in dance is dependent upon ideas about the body, it raised questions about the nature of dance as a signifying practice, in particular about how gender is represented in dance.

This chapter considers, in Sections 1.2 and 1.3, the ideological beliefs of new dance artists in Britain in the 1970s, by looking at their statements about artistic practice and about the contexts in which new dance work was produced. Section 1.4 considers to what extent their point of view was shared by others working independently of the mainstream dance companies and producing work that was seen at the time as new dance. For this purpose the period which this chapter looks at most closely is that between 1977 when the first issue of New Dance magazine was published, and 1981 when there was a hiatus in dance activity in this country [3], although the works considered in Chapter Five were mostly produced during the 1980s. Sections 1.5 and 1.6 consider the complex relation between new dance and the idea of newness and progress as an attribute of modernity. A concern with representation, and in particular with representations of gender constitutes a challenge to the formalist, modernist orthodoxy to which the institutionalized mainstream ballet and modern dance companies subscribed. It is argued that a concern with gender representation is a determining characteristic of new dance. This led to an awareness of linkages between the body, gender and representation which are central to this study, and run through each chapter.

1.2 THE DIFFICULTY OF DEFINING NEW DANCE

New dance was initially no more than the name of a magazine. This was collectively run by a group of dancers who could be

described as rebels, or perhaps as dissenters, from the existing dance world, and who had come together to run collectively a dance space, X6, in London's dockland. The term 'new dance' was quickly taken up to describe the work of these dancers and others associated with them and with the magazine. This was not without some reservations from the dancers themselves. Thus the editorial for the third issue of New Dance magazine (henceforth ND), written by Emilyn Claid, begins:

It is important that the words 'new dance' do not become a label for a certain type of work which appears to belong to a small clique of artists who happen to have been connected at the appropriate moment to the first published appearance of these words. [4]

Fergus Early, writing in the paper already referred to, is similarly concerned to avoid exclusive definitions when looking back at the 1970s:

style is useless as a definition of new dance.
New dance is not:
baggy trousers, rolling about, Chinese shoes, contact improvisation, ballet to rock music, release work, image work, self-indulgence, stillness, American, non-narrative... New dance does not exclude:
formal choreography, tap, ballet class, baggy trousers, rolling about, Chinese shoes, jazz shoes, no shoes, army boots, self-indulgence, contact improvisation, rock music, virtuosity, stillness, narrative... [5]

If Early is suggesting that style is useless as a definition of new dance, the very existence in 1986 of these many different stylistic possibilities is itself significant. As Early points out later in his paper, these possibilities certainly did not exist in England before the 1970s. In 1961 when he was a pupil at the Royal Ballet School, he recalls there was no tradition in England of independent

dance recitalists 'devising their own techniques for their own bodies' as there had been in the United States and Germany since the early 1900s. Indeed there was no outlet at all for new choreographic work:

The theory expounded in exactly these terms by Ninette de Valois was that *no-one* could choreograph until they had been in a ballet company for a number of years, and that the *only* vocabulary it was possible to use for serious choreography was that of classical ballet.[6] (his emphasis)

What de Valois was stating was the method in which knowledge and traditions had been passed on within ballet companies for over two hundred years. It is in the 1970s that for some dancers this more or less oral tradition was beginning to be replaced by a different sort of knowledge of dance. This came about as a result of the increasing availability of films, videos and published material documenting the history of dance, and the development of dance as an academic subject. Dancers were beginning to be able to choose what sort of dance they felt drawn to explore from a range of possibilities that had not been available to dance artists like Early in the 1960s. Making choices implies thinking about them, and about what dance means. Mary Prestidge, a founder member of X6, previously with Ballet Rambert, gives an example of this new way of thinking about one's position as a dancer. In an interview in 1980 (ND16) she recalls taking copies of New Dance magazine round to some friends in Ballet Rambert, 'and somebody literally said, "I don't read about dance, I just do it".' This was evidently not the case for Prestidge. As she puts it:

I am realizing more about the movements of politics, feminism for example, which has integrated into what I do, whether its making a performance or going about my business. I don't like the idea of having a particular political stance, in the same way as I don't believe in a religious one, it becomes a dogma. I would prefer to present myself in a way that can contain those areas of experience without being dogmatic. [7]

1.3 X6 AND NEW DANCE

Those initially running or associated with X6 were Emilyn Claid, Maedée Duprés, Fergus Early, Craig Givens, Timothy Lamford, Jacky Lansley, Mary Prestidge and Stefan Szczelkun. X6 was primarily a rehearsal space in which these artists could develop their own work. On an organizational level both X6 and New Dance magazine were both run collectively, just as for example the feminist magazine Spare Rib was run collectively. Indeed New Dance was for a while printed by the same radical printers, Bread & Roses. According to a prospectus for X6 printed in 1979 [8], ballet classes were offered on three out of five weekday evenings a week while Gymnastics and 'Dance for beginners' were offered on the other two. As well as teaching weekly classes, the collective also programmed evenings of their own and others' work, and organized creative workshops, summer schools and conferences. At X6 Jacky Lansley ran women's creative workshops which evolved into a feminist performing group called Helen Jives. The collective also experimented with the idea of choreographing performance work collectively.

The formative dance background for most of these

dancers was ballet. Early had danced with the Royal Ballet. Lansley had, like him, trained at the Royal Ballet School and both had been members of the Royal Ballet's subsidiary company 'Ballet for All'. Anna Furse, who soon became involved with X6 and with the magazine, had also trained at the Royal Ballet School. Mary Prestidge had been a member of Ballet Rambert, and Emily Claid had danced with the National Ballet of Canada. They were interested in ballet as a technique and as a theatrical tradition, but were opposed (as will be shown) to the values with which ballet had become associated in Britain by the 1960s and 70s. They seemed less interested in modern dance, although Claid [9] Duprés, Early, Givens and Lansley had all been either students or teachers at the London School of Contemporary Dance -- The Place -- in the early seventies.

New Dance magazine during the 1970s documented, reviewed and disseminated information about the new dance activity of its time, covering performances and festivals. It also discussed ideas about teaching and anatomical information about new ways of working with the body in dance, and the politics of Arts Council support, or lack of support, for independent dance. The magazine also covered other areas: mime and dance in the community are both discussed in New Dance magazine Issue no 1 (henceforth ND1); dance in education is a key theme in ND9, ND11 and ND12; there are historical profiles -- of Emma Hamilton in ND8, Rudolf Laban in ND9, and of Loie Fuller in ND10; a general

concern for dancers intellectual development is serviced by articles and sections on Dance books in ND2, reviews of books appear in several issues and a bibliography on the ideology of art is printed in ND7; there is a large section on dance and film including both documentary footage of historic performances and current avant-garde films with dancers in ND8.

From this it can be seen that the collective were informed about current radical intellectual concerns, and were working through how these related to their work as dancers. This can be seen in coverage of two other areas: ballet and popular dance. Folk and traditional dance receives what at first appears to be a surprisingly large coverage: Padstow May day celebrations ND3; La Fete des Vignerons (Switzerland) ND4; A Geordie looks back ND5; Folk dance in Eastern Europe ND10; Ritual dance in Malaysia ND11.

There is an interest in other popular dance: new wave dance and music in ND4; skateboarding in ND5; Rock 'n Roll in ND13. The covers of the magazine also reflect this preoccupation: The hobby horse from the Padstow May day on the cover of ND3; a photograph by Geoff White of the Notting Hill Carnival on ND4, and another of his photographs of an elderly white couple dancing alone on an open air dance floor in a public park in Bethnal Green, London on the cover of ND7; the cover of ND8 shows stills from an archival film of Music Hall showing 'The Brewster troupe of high kickers' in 1902. Ballet is covered in ascerbic reviews concerned more with exposing the social ambiance of the Covent Gardens

Opera House than with reviewing the performance itself in ND3 and ND10, while an article on The Junior Royal Ballet School at White Lodge, also in ND10 almost resulted in a libel action being taken out against the magazine.

What underlies this coverage of ballet and popular or folk dance is the development by the X6 group of an ideological view of dance in relation to society. A hint of the sorts of discussions that were going on about dance and society can be gained from an edited transcript of a seminar entitled 'NEW DANCE - WHAT IS IT' held at the 1977 ADMA Festival [10]. There were four main speakers at this meeting: Rosemary Butcher, Emilyn Claid, Kate Flatt and Jacky Lansley. Others joining in the discussion include Fergus Early, Tim Lamford and Stefan Szczelkun.

There is a precis of Claid's presentation in which she is reported to have said that:

the importance of the word new is not so much in the surface innovation of technique and style, that clothes the rediscovery of basic knowledge, but in the relation of any dance activity to its social context. Dance activity includes writing, watching, learning, teaching and performing, and is not to be taken as a closed or specialist category. The 'relating to the social context' occurs on many levels from a personal to a global scale. [11]

Jacky Lansley reportedly made similar points, saying that work was not divorceable from its social context, or the predominant ideology of society [12]. Claid's presentation was concerned with new ways of teaching that are summed up by the sentence 'people learning dance should not have to be pushed mindlessly'. Lansley is more concerned with

performance work, proposing that:

Art and dance reflect(ed) the environment but could not be described entirely in terms of economics. They contained their particular forms of expression and ideology. Content and meaning were transmitted through forms of work as well as the explicit ideas one was consciously using. (her emphasis) [13]

From this position she suggests that one should criticize ballet and other dance styles on levels other than what is explicitly represented, arguing that:

Dance as an art form implicitly contained reactionary history and traditions, inheriting assumptions regarding its nature. [14]

Thus it is

... imperative to understand implicit ideology which perpetuates ideas and assumptions. [15]

Discussion then turned to the subject of an earlier presentation by Kate Flatt which had discussed the ritual May Day Dance at Padstow. Referring to this, Lansley suggested the event sounded an interesting political phenomenon because

it was an occasion where people were free to express certain things emotionally that they don't normally have room to express. The areas normally considered as escapist are the ideas where people have a platform to express their repression, not necessarily articulately. [16]

This provoked a general discussion about the politics of the Padstow event that is worth quoting at length:

Stefan (Szczelkun) Are they expressing repression at Padstow? What has it got to do with politics?

Kate (Flatt) Everyone had responsibility for the organisation and the dancing of it.

Fergus (Early) It is an example of the sort of thing that the present political system has crushed.

Jacky So it is an expression of collective creativity.

Roberta (Saady) One can't find a way that art can be directly political through words or something like a play about something. It is more useful as a subversive influence. How can art be directly political?

Jacky Everything can be political. In performance one can't create real material conditions (production) but an abstract situation. Art can change ways of thinking and perceiving, and thus effect (sic) ideology.

Roberta Present audiences are largely elite.

Kate It's a long term project.

Martin (Rudin?) You can begin ... to find a common language from which one can write larger statements.

Jacky Dance is an energy booster, which then needs focusing.

Fergus Dance can have a political function, even if it is the function of reinforcing an implicit ideology in a cultural context; as ballet performances at Covent Garden do. It raises the danger of creating new stereotypes.

Jacky One of the great dangers of working in a specialist area is that one gets divorced from external realities. It is to do with the notion of specialization. [17]

From this it is clear that folk festivals like that at Padstow were more to the taste of members of the X6 collective than performances of ballets at Covent Garden. The following table compares their view of a ballet performance at Covent Gardens with their view of the May Day celebrations at Padstow.

ISSUE skills	BALLET specialised skills	MAY DAY 'the simplicity of movement material meant that each individual could develop it according to their own abilities' (Kate Flatt)
choreographer	1 (male) choreographer	collective creativity (Jacky)
audience	elite audience	the whole community plus visitors
organisation	hierarchical institution	everyone responsible for the organisation (Kate)
political function	reinforcing an implicit ideology in a cultural context (Fergus)	free to express certain things that they don't normally have room to express (Jacky)

If one then considers the way members of the X6 collective themselves made dances, one can see that the folk festival represented many aspects that they wished to emulate.

Skills We have seen that both Claid and Lansley cautioned against the dangers attached to specialised skills. As will be seen there was an interest among new dance artists in more everyday and pedestrian movement, which was perceived as less elitist, and there was an interest in new ways of moving such as release and contact (see 1.4).

Choreography Some performances by the X6 collective were collectively choreographed, or a single choreographer

sometimes acted as co-ordinator or editor of material offered by individual dancers. There was an interest in collaboration.

Audiences It was recognized that theirs was also an elite audience, but as Kate Flatt said, it was a long term project to get away from this. (In retrospect, some members of X6 subsequently went on to work for specifically 'community' audiences: e.g. Fergus Early's Green Candle Community Dance Company).

Organisation X6 was managed collectively.

Political Function Jacky Lansley, as we have seen, proposed that art could change ways of thinking and perceiving, and thus affect ideology.

Social context Claid, as we have seen, proposed for dance artists the aim of finding ways to relate dance work to the present social context.

While this account is only partial, it is clear that the dancers at X6 had a radical view of dance informed by contemporary political thinking. Perhaps the most important aspect of X6's political stance was the involvement of the female members with the women's movement.

From this one can conclude that those associated with X6 and New Dance magazine were concerned with radical and sexual politics, and that this had an effect on their performance work, and on the way they ran X6 and the magazine; this generated a critical debate about the nature of dance activity that was carried on in the magazine and in conferences and seminars. It is therefore necessary to

consider to what extent this ideological stance was shared by others working in similar ways, independent of the large companies and their associated institutional structures.

1.4 OTHER NEW DANCE ARTISTS

Apart from those directly involved in X6 Dance Space, who else was working independently at the time? One way of approaching this question is to look at two of the colleges which produced independent dancers at the time: The Place and Dartington College of Arts.

The London School of Contemporary Dance was initially called The Artists' Place, though this became shortened to The Place. According to Fergus Early, The Place was

for a few years in the early seventies a genuine laboratory for new ideas and approaches to dance. Despite many U.S. teachers, The Place had a kind of anarchic energy that was very much of London in the early seventies.[18]

Significant for their influence on the development of new dance were the dance companies Strider and Limited Dance Company which came out of The Place at that time. Strider was founded in 1971 by Richard Alston and, company members in its first season were Alston, Christopher Banner, Di Davies, Jacky Lansley, Wendy Levett and Sally Potter. Lansley and Potter subsequently formed Limited Dance Company in 1973. Sally Potter had trained as a film-maker and had been attracted to The Place at the time. The relationship between her ideas about multidisciplinary feminist art and Lansley's ideas about new dance and feminism are considered

in 1.6 later in this chapter. Students at The Place who have gone on to be involved in new dance work include Maedée Duprés, Dennis Greenwood, Miranda Tufnell, Julyen Hamilton, Gabi Agis, Helen Rowsell, Greg Nash.

Also important for the development of new dance were staff and students at the Theatre Department of Dartington College of Arts in Devon. Contemporary dance based on the style of Martha Graham and also of Merce Cunningham were taught at Dartington from the late 1960s, as it was at The Place. Students at the time included Janet Smith and Rosemary Butcher. From 1973 the American dancer Mary Fulkerson was teaching at Dartington and she invited as guest teacher Steve Paxton. They introduced to England the teaching of release work and contact improvisation, and these will be considered later in 1.5.. Among their students were Laurie Booth and Yolande Snaith. Paxton and Fulkerson had a decisive influence on pretty well all the other independent dancers in England. They both taught workshops and performed at X6. Strider, shortly before it disbanded, spent several weeks at Dartington working with Fulkerson on release work. Alston continued developing this way of working, which he has said has had a lasting influence on him even when, from the mid 1980s, he has been working only with trained ballet dancers. There is also a video recording of a performance by Alston and Fulkerson at the Theatre School in Amsterdam around 1980 of a duet they created together [19]. Rosemary Butcher in 1977 named Steve Paxton along with Merce Cunningham and Yvonne Rainer as her

biggest direct influences [20].

Dartington was also important for its International Dance Festival each spring from 1978 - 1987. This was a dance festival for dancers with classes by performers as well as performances. Each year it drew a great many people involved in new dance work in England, as well as guests from Europe and from the United States, particularly dancers working with contact, release and other non-mainstream ways of developing dance work.

In London in the 1970s a loosely associated group or pool of dancers were those who sometimes worked with Rosemary Butcher or Richard Alston -- many working with both. These include Maedée Duprés, Dennis Greenwood, Julyen Hamilton, Eva Karczag, Sue MacLennan, Sylvie Panet-Raymond, Kirstie Simson and Miranda Tufnell. Most of these dancers were also involved at the time or subsequently in making their own work. One difference between these dancers and the X6 collective (Duprés being aligned with both) is that most of them trained at The Place, and thus, like Butcher and Alston, developed their dance work from a background in contemporary dance with no significant experience of working in ballet companies. Whereas choreographers like Early, Lansley and Claid tended to work with material primarily concerned with representation and meanings, often in a theatrical way, Butcher, Alston, Tufnell and their associates tended to be concerned with, as Butcher said of her own work in 1977, 'dance as a pure abstract art form'

[21]. In this they were applying some of the aesthetic and formal preoccupations of contemporary visual art to their work as choreographers. Alston, Butcher and Tufnell all worked with painters or sculptors, and their work was on occasions performed in art galleries.

Butcher is the only choreographer to carry on working independently in an unbroken development through the 1970s and 1980s. During the 1980s some of these dancers continued to work with her, but she also attracted younger dancers to her classes and to perform in her pieces, some of whom, like Kirstie Simson, Gabi Agis, Yolande Snaith and Caroline Pegg went on to produce their own work. Interest in the work of Merce Cunningham led some English dance artists to New York to attend classes at the Cunningham Studios. Richard Alston, Siobhan Davies, Christine Juffs, Ian Spink and Tony Thatcher all worked there. Davies was a member of London Contemporary Dance Theatre throughout this period and, together with Alston and Spink seems to have shared many artistic concerns. The three of them subsequently came together to form the company Second Stride. Alston made work for London Contemporary Dance Theatre and Ballet Rambert, subsequently becoming artistic director of the latter.

While this brief survey cannot be claimed to account for all the dancers who in the late 1970s and early 1980s worked independent of the larger companies, it does cover the main groups and formations. The differences have been drawn out to help characterize a large part of the range of

new work being done at the time, but should not distract from what those from Dartington, around X6, or working with Alston and Butcher all had in common -- that they were developing a new context for performing work which had not previously existed in England. New Dance magazine covered the work of all these artists, while they received virtually no coverage from the rest of the dance press. All these dancers performed at the same sort of venues in London -- X6, The Drill Hall, Riverside Studios and the I.C.A. as well as at art galleries and arts centres -- and at festivals like the ADMA festival, Dance Umbrella Festival and Dartington International Dance Festival. All of them were conscious of the newness of their situation and its difference from the context in which theatre dance was and still is being performed in England. Part of this consciousness of newness and difference came from their interest in new skills and methods of dance training and of movement research such as contact improvisation and release work, and non-western movement forms such as martial arts. These are therefore considered next.

1.5 MOVEMENT RESEARCH

The teaching which Mary Fulkerson gave at Dartington was based on her own development as a dancer. She initially called the work 'Release' or 'Releasing Technique' although she subsequently dropped the label. Her teaching was concerned with a way of developing one's internal awareness

of, and sensitivity to one's body, and its potential for movement. Fulkerson developed this from the work of Joan Skinner, her teacher at the University of Illinois, and Barbara Clark who she subsequently met. Joan Skinner was applying 'her personalised understanding of the Alexander Technique specifically within the context of dancing' [22]. (Alexander himself had nothing to do with dance). Barbara Clark, who had been a student of Mabel Ellsworth Todd, author of the book The Thinking Body (1937) [23], introduced Fulkerson to the use of anatomical images and thought processes.

Mary Fulkerson called a paper published in 1982 The Move to Stillness [24], as the basic starting point for Fulkerson's classes was lying down and allowing oneself to become still. The stillness that arises from allowing consciousness and discursive thought to stop or become minimal, is a state in which one is receptive to the feeling and sensation of the body. This stillness -- this sense of awareness -- can gradually be applied to finding ways of moving.

In The Move to Stillness Fulkerson says that the knowledge of the body that comes from stillness is different from the way the body is conventionally conceptualized and discussed in the modern western world. Fulkerson sees bodily experience as being beyond verbal description, and even subversive of it. She suggests that 'thoughts that arise genuinely from stillness are not explainable in words' [25] although they can be remembered by verbal 'images' that

describe particular starting points for movement work. She also points out that anatomy is 'traditionally taught by examining structures such as bones, muscles, ligaments, nerves' whereas:

When the body functions, however, these separations do not exist and it is more productive to allow feeling and sensation to attend an image that crosses these categories and directs attention to involve the whole body. [26]

There are similarities between Fulkerson's teaching and contact improvisation, the form devised by Steve Paxton [27]. Both were based on improvisation, and contact, like release, is concerned with a state of internal bodily awareness which comes from a state of stillness. Contact is a duet form where two partners improvise and explore movement that arises from contact with each other. It often involves doing things like leaning and giving weight, lifting and carrying or maybe wrestling, giving into the floor and gravity. Whereas a starting point for Fulkerson is lying on the floor, Paxton has been interested in standing [28]. He points out that standing 'still', relaxing all the voluntary muscles which can be used to assume and maintain a particular posture, one finds that one's skeletal muscles, which are not voluntary, continue to hold one upright. Even in this state one can sense tiny adjustments in one's posture that come with the flow of breath and in order to allow blood to circulate. One is not strictly speaking standing still, and Paxton calls this the 'Small Dance' [29]. A common way of starting to do contact in classes is

to lean over and rest the top of your head against the top of your partners' head while standing still. By placing yourself in contact with a partner in this way you can feel a small dance develop between the two of you, as one lets these tiny movements develop into an improvised duet.

Paxton's interest in the awareness that comes from stillness developed out of different sources from Fulkerson's. Paxton is one of the originators of what Sally Banes has called post-modern dance, and he was involved in the experimental art and dance scene in New York in the 1960s. As well as dancing in the Merce Cunningham Dance Company, he was one of the group of dancers who, often collaborating with the visual artists who were involved in Happenings, put on performances at the Judson Theatre [30]. In an interview in 1977 he says that his interest in standing still came out of his use, during the 1960s, of pedestrian movement -- making pieces out of walking, sitting and standing still. He found that standing still was not really in its pure state an everyday activity like the other two, because 'its rarely done in its pure state ... walking and sitting are more common' [31]. Underlying this is a critique of the way the body's potential is under-used by most people today.

Watching the body for a long time, mainly in New York where I lived, and seeing the city life, seeing the many, many people sit, and watch television, and go to bed. They have two positions: they get up and walk a little bit, then they sit on their transportation to the office, where they sit all day (...). [32]

Paxton suggests that this way of living uses one percent of

our potential, whereas the more the body is employed, and trained, and becomes strong, 'the better adjusted you are to what is occurring on all levels' [33].

Paxton has also been interested in the martial art Aikido, and suggests that what he learned in Aikido had unconsciously been used in developing contact. He commented that:

Contact improvisation resembles Aikido quite a lot, in that they are both partnering forms and are both concerned with a very light and appropriate use of energy in fairly dangerous situations, one an act of aggression and the other an act of dance. They both rely on training or manipulating the instinctual reactions in some ways. [34]

Along with contact and release, many British new dance artists have gone to classes in martial arts such as Aikido, Tai Chi, Kung Fu, Capoeira, and the hybrid form Shintaido. Some women dancers have taught classes for women that have combined both dance and self defence for women, seeing them as related in developing respect for one's body. There has been a general interest in non-western movement forms and traditions as diverse as Yoga and the training developed by Japanese Butoh artists. This must be seen as part of a general interest by the social group and age-group to which many new dance artists belong, in non-western philosophies and practices such as meditation, Indian massage and acupuncture. For these new dance artists, non-western movement traditions were seen as potentially preserving fundamental principles about movement that were not clearly available within the traditions of ballet and modern dance as they were taught and employed at the time.

These new methods of movement research and training were individualistic and based upon the individual's perception of their own needs. Some of those that undertook this sort of movement research spoke of finding it a more 'natural' way of moving. This notion of naturalness is socially determined, and some of the romantic, celebratory work that has developed from this sort of movement research runs the danger of essentializing the body. It is argued in Chapter Three Section Three below that the body is socially constructed, while problems with essentialist notions of gender are considered in several places [35]. For several new dance artists any essentialism was counteracted by the way alternative ways of moving were seen as part of a political strategy. Emilyn Claid's comment that people learning dance should not have to be pushed mindlessly is useful for understanding the ways in which contact and release were seen by new dancers an alternative model of dance training to that of the ballet and modern dance schools and companies. For Fergus Early new dance

starts from a sense of delight in all our bodies in their beautiful functioning, their limitless powers. New dance decisively contradicts the old idea that a dancer's life is pain, that a dancer's body is anyone's to command. [36]

Thus the institutional companies were criticized for the way they exercised power over their dancers' bodies. To be or to aspire to become a dancer in a mainstream company is to commit yourself to the necessity of attending a daily class in order to attain or maintain a standard of excellence.

This standard is dictated by the needs of the company and by traditional notions of aesthetics. This disciplining of the dancer's body reinforces the way the body's potential is not only not realized in, but even abused by, modern urban life. New dance artists argued that, in doing this, the institutionalized companies were perpetuating outmoded traditions that stopped dance and ballet from being related to contemporary social needs and issues.

New dance artists therefore believed that through new ways of moving they were freeing themselves and their bodies, and were thus enabled to make work that related to the social context of their own circumstances. Miranda Tufnell, talking on an Open University programme about her work with Dennis Greenwood said:

We have been working to explore the possibilities within one's everyday sense of movement so that we learn to move not through imitation or fitting one's own body to a specific style but as it were discovering one's own particular body structure. [37]

and when asked how rolling and following the weight of the body (as Paxton and Fulkerson had taught) lead to dance, Tufnell replied:

Well for me, that is dance.
If I can convey that sensation to you, if I can give you that sense through the clarity with which I can perform those actions, that I think is dance. The technique in this way of looking at dance is to do with the ability to co-ordinate mind and body. It's not to look specialised or a virtuoso performer. It is to try to give back to an audience the sensation of a very simple movement. [38]

What is evident from this is a desire to demystify dance through simplifying dance presentation, and a concern for making contact with the audience. But why should someone

wish to go to a dance performance to receive the sensation of a very simple movement? The answer Tufnell might give to this is that in modern western society we are in danger of losing the ability to stop and listen.

The moment you look at a person you can see a whole world stored in the way they hold themselves and consequently how they move. For us it is very much learning to stop and listen to what each movement feels like and consequently a redefinition of dance, not as a dressing oneself up in shapes, but quite simply a concentration of the movement within any activity. [39]

Thus the liberating nature of the new movement research started to be considered a political issue when seen in the context of conventional dance practice. This libertarian ideology can even be seen in the choreographic method used in the mid 1970s by Rosemary Butcher -- surely one of the less politicized new dance artists. In the first issue of *New Dance* she wrote:

Improvisation is used as an exploration into movement possibilities, focusing on specific problems, which form the central point of the choreography. The dancers have the responsibility of discovering their own movement and energy level within the outer structure of the dance. [40]

Allowing dancers to take responsibility in this way is clearly informed by a new way of thinking about dance. That the dancer's body is their own to command, and that their creative contribution to the choreographic process is acknowledged, is diametrically opposite to the ways dancers were seen and controlled within an institutionalized ballet or modern dance company. For many people, including members of her own company, Butcher's use of improvisation was seen,

on one level at least, as belonging to a new dance political stance [41].

1.6 THE NEWNESS OF NEW DANCE

It has already been noted that 'new', 'modern', 'contemporary', 'postmodern', 'new wave', 'next wave' and other similar labels have been attached to recent dance to signify that this latest style overcomes and supercedes all previous dance movements. The idea of progress on which these labels depend, is ideologically constructed. What therefore did the 'new' in new dance mean to independent dance artists in the 1970s and early 1980s? The most influential idea of modernism in dance is that which was initially developed by critics and commentators on post-1945 painting and sculpture in the United States. According to Clement Greenberg, modernism in the arts is the progressive search for new forms of artistic expression. This search involves a process of eliminating from each art form those aspects which belong to other arts, so that each art form explores only those properties and qualities that are unique to itself, leading ultimately to pure abstraction. In this formalist modernist account, art is completely autonomous and concerned with universal aesthetic values which are not contingent upon social and political factors. A fuller discussion of the theoretical aspects of modernist accounts of dance is given in Chapter Two Section Three. What is relevant to the present discussion is the extent to which new dance artists located their practice within the

discourses of modernism. As one might expect, some of them subscribed to one or other of the prevalent notions of modernism and avant-gardism while others were, under the influence of feminist ideas, beginning to articulate a critique of the institutionalized nature of modernist ideologies.

Rosemary Butcher subscribed to a high modernist position. Writing in 1977 she stated her primary concern with 'pure abstract form' and suggested that, in this sort of work:

We are left with our own personal integrity searching for the quality, style and texture which becomes the means of communication. [42]

but a few lines later she shows that she is not without doubts as to how much this sort of work does communicate, other than to those with inside information:

Some questions ... the acceptability of working for others? understanding of the audience -- how much guidance? separation of dancers from audience -- our world, your world? Knowledge that one creates in the way one believes, that is the only standpoint. [43]

Her conclusion seems to have been that these questions are imponderable. She perhaps believed that truth to her own personal integrity meant that her work might be understood by audiences if not now then later when they had caught up with artists like herself.

The question of audience response to similar abstract new dance was considered by Chris Crickmay in an article for New Dance magazine in 1982 [44]. The article was inspired by the lack of understanding evident in reviews by critics

from the national newspapers writing about the work of Miranda Tufnell and Dennis Greenwood. Tufnell and Greenwood are two of the longer serving members of Rosemary Butcher Dance Company. Crickmay suggests that:

The context to which the work (of Tufnell and Greenwood) belongs is, I believe, wider than contemporary dance. Parallels of thought can be found throughout the arts in the twentieth century. This work fits a tradition in which it is assumed that art forms must be constantly pushed and extended. [45]

Crickmay argues that the ballet critics are perhaps adrift from the whole of twentieth century thinking in all the arts so that for them, the dances of Miranda Tufnell and Dennis Greenwood are apparently invisible.

So where does the gap in perception reside? Perhaps it is only that these dancers (through their work) are always confronting the unknown. They deliberately seek out situations they themselves do not recognize. The work differs from traditional dance in seeking continually to overturn habits of response and perception. To get anything from this work the audience must be willing to enter the same arena. [46]

Here is the notion that experimental art, by confronting the unknown, can overturn habits of response and perception, and that this sort of work requires or challenges the audience to actively engage in a conscious process of making sense of what they see, rather than being passive consumers. Whereas Butcher views her work in a formalist modernist way -- the pursuit of pure abstract form -- Crickmay is suggesting an avant-garde account through which the experimental artist, by rejecting traditional, outmoded forms and devices, breaks down the barriers to re-establish a connection between artist and audience [47].

Mary Fulkerson, who was a colleague of Crickmay's at the time, writes about experimental work in a similar way. She distinguishes between work that is 'trying to be like' something else and work which is 'just trying to be'. Although work that is 'trying to be like' can be pleasing through being familiar, it doesn't interest Fulkerson:

It is the work that tries 'to be' which puzzles, angers, moves, challenges me and keeps my attention.
[48]

and

It is difficult to accept a thought that is unrecognizable because one does not know when one has such a thought. [49]

This idea of work that tries to break into the unknown must be seen in the light of Fulkerson's idea, previously discussed, that bodily expression is beyond verbal description and subversive of it. Thus experimental dance is an area in which dancers uncover ideas which are not restricted by words, nor by a logocentric tendency in our society which makes us unaware of our bodily potential. In this model of experimental art, dance is not merely subversive and critical, but also positive and celebratory. It is dance which puzzles, angers, moves and challenges its audience, making them aware of possibilities with which they were not previously in touch, and celebrating them.

Jacky Lansley writing about Women Dancing in ND6, Spring 1978 is also interested in the way audiences are challenged by new artistic forms. She quotes from an anthology Heresies - Feminist Abstract Art:

Reading a text which violates standard form forces one to change mental sets in order to read. There is

no distance. The new form which is in some ways unfamiliar forces one to read differently -- not to read about different things, but to read in different ways. [50]

Lansley adds that

an art work can change ways of perceiving and thinking not just the content of our thoughts but the ways in which we think, which in turn could lead to direct action. [51]

There is common ground here with Fulkerson: both are concerned with the effect on audiences of the challenge of the new and unfamiliar. For Lansley, as for Fulkerson, new dance is not only critical and subversive but also celebratory: Lansley is concerned to present strong, positive images, and dance is, as she puts it, an energy booster. The two present their political ideas in very different ways. Lansley:

My consciousness of the oppression of Women in society at large and in an art/dance context has certainly influenced my aesthetic criteria... [52]

Fulkerson:

The need for every person to find a creative voice is of the utmost concern. Through my work I attempt to take charge of my thoughts and actions in such a way that the politics of belief in the individual voice are reaffirmed. [53]

Fulkerson, by phrasing this so broadly -- every person -- seems purposely to be avoiding the sort of political analysis that would have to recognize which voices and which beliefs were most at risk from repression. And yet Lansley wouldn't necessarily disagree with what Fulkerson actually says. The two did in fact make a piece together in 1985 [54]. Both their statements are within the general consensus which this chapter has suggested. For both

Lansley and Fulkerson, aesthetic criteria are influenced by awareness -- however broadly defined -- of social conditions. Fulkerson in 1982 can hardly have been unaware of the women's movement, but she may have had many reasons for not wishing to be called, or criticized for being, or even not being a feminist artist. Lansley in 1978 is careful to say that her 'aesthetic sensibility as either an artist or as a member of the audience' is not totally determined by feminist analysis, and that her work does not merely 'entertain predetermined statements which most of us already know' [55]. What Lansley hopes is that her use of new forms and juxtapositions of images will create for audiences 'an environment in which to experience a change of perception'. What is significant is that, by accepting that the aesthetic sensibility is formed within social conditions, both women are challenging the modernist notion that aesthetic value is universal and disinterested.

It is where representation is concerned, and the representation of gender in particular, that formalist notions of modernism became problematic.

Emilyn Claid, in 1977 in the editorial of the third issue of New Dance magazine proposed that:

What is new is what is now, and what is *happening* now. How the social, financial and political conditions affect one another at any given time, and where the dance artist stands in relation to them is what affects the work and its 'newness'. If the artist does not consciously connect her work to the external conditions, then dance art becomes a reflection only, a static end product, tending to become established as a social goal, and continuing long past the time when it was an expression of the times. If the connections are made consciously, then dance is new, it belongs to now.

(...) As long as it is a conscious process, which begins with an awareness of the personal state of being and personal needs and works out from there, step by step to wider and wider contexts, then the work will always be new. [56] (her emphasis)

The implications of this point of view can be seen in a series of Claid's reviews of Richard Alston's work in New Dance magazine. Of Alston's Doublework (1978) she wrote in 1979

It is just dance at its most complicated rich technical, level, yet folded into a structure which has the formal elegance of a great cathedral. [57]

Throughout the review her pleasure at the piece's formal structure and expressive qualities is very clear: she is appreciating it from a high modernist point of view. What she doesn't seem to consider is how it relates to the social, financial and political conditions in which it was made. It is a couple of years later, when reviewing another piece by Alston, that the contradictions in this way of looking at dance become evident to her. Under the pseudonym 'from a bald headed feminist' [58] she considered The Field of Mustard (1980):

A duet danced superbly by Siobhan (Davies) and Juliet Fisher about their shared memories presumably, and full of sensitive sexism.
(...) a little touch there, and a loving smile here, how sweet, how simple, a shaven armpit, a floating skirt, here there and everywhere. Flitty, flighty, flimpy flop.[59]

Her conclusion is bluntly to the point.

I'm sorry but this conditioned image of women has got to go - OUT THE STAGE DOOR. [60] (her emphasis)

What is relevant to the present argument is that she says that this is supposed to be 'new dance work', and she

thought art was 'supposed to be out in front, leading the way' and yet the images created in The Field of Mustard 'are embarrassingly backwards'. The contradiction is between Claid's enthusiasm for the formal advances which Alston generally makes, and the reactionary sexist representations of women of which he seems unaware.

1.7 NEW DANCE AS A CRITIQUE OF MODERNISM

Most new dance work was far from being an exclusive purification of dance, tending towards increasing abstraction through the elimination of external reference. Instead, many pieces have often depended upon and made great play of external references in a way that contradicted high modernist dogma. Some new dance pieces referred ironically to, or reappropriated material from other ballets and dance pieces, and used their conventions and traditions as it were in quotation marks. Fergus Early's Naples (1978) reworked the theme and structure of Bournonville's Napoli (1842), (even borrowing whole sections of movement from it) presenting the street life and characters of Naples as they might be in the 1970s rather than, as they are in Bournonville's ballet, in the nineteenth century. Together with Jacky Lansley, Early presented I Giselle (1980) a radical reworking of the romantic ballet which brought out issues of class and sexual politics in the ballet. These are large scale reappropriations, but others have reappropriated images and small details. Laurie Booth, for example, referred to or invented a repertory of baroque

dance gestures in his piece Beyond Zero (1990). This process can also be seen in movement vocabularies. Claid, Early and Lansley for example have continued to use a dance style that comes from their early ballet training, but which is now informed by release and contact, so that it has a softer, lighter quality though no less extended. In a different way Booth, Julyen Hamilton and Steve Paxton have since the mid 1980s, started to incorporate movements and positions from ballet and Graham-based modern dance technique into their own highly personalised ways of moving, often in a very disorienting way. The extent to which these references and samplings can be seen as examples of postmodern pastiche [61] or as a feminist reappropriation [62] are considered further in Chapter Five.

New dance artists also drew on skills and techniques from other art forms so that their performances often took the form of mixed-media events. As Jacky Lansley observed in 1977:

New dance embraces physical and theoretical aspects that would traditionally be assumed to belong to other arts.

[63]

and much of the work of those involved in X6 and those from Dartington College used skills and techniques from theatre and the visual arts. More conservative critics complained that what new dancers did, was not dance at all. Sally Potter links a blurring of the boundaries between specific art forms to a critique of modernism as a patriarchal institution. She argues this in relation to the development

by women artists in the early seventies of multi-media Performance art. Many women, she proposes, became involved in this because it was new and was not therefore a male preserve. Women have tended to be excluded from traditional specialist areas by male dominance of those areas. Performance is a non-specialist area and this, Potter argues, has for women artists

paradoxically become a strength -- women don't have such a vested interest in upholding specialist traditions and so they can be freer to challenge the mystique that surrounds them. (...). It is not a matter of denying existing traditions but of seeing how cross references can be made between them, and how they cannot be divorced from their social and historical contexts. [64]

What Potter says of performance at the time was equally true of dance, (if in this context a distinction needs to be made between the two). It has already been observed that the multi-disciplinary nature of some new dance work caused some critics to say that it wasn't dance at all. Women dance artists working in the area of new dance could be seen to have been working outside what one would call the traditional male dominated preserve. The collaborations with artists in other fields which underpin so much of the work of artists like Rosemary Butcher, Miranda Tufnell and Gabi Agis could be seen as an example of what Sally Potter says about women: through not being so entrenched in specialist disciplines they were therefore in a position to make cross references between them.

This is not to suggest, however, that Rosemary Butcher and others were inspired to start making work by the women's

movement. But the new contexts within which women artists like Butcher were enabled to produce work came about in the 1970s because of an increasing awareness of sexual politics. As Sally Potter said at the time:

You have to face the fact that the art practice you have been accustomed to is not universal and abstract, it is a language largely determined by men in a specific social context. So the problem for a woman artist conscious of these issues is how to relate to that male-defined language, and also to find out if there has been a suppressed, hidden, woman-defined language. [65]

The traditional image of the ballerina is an example of the way ballet as a signifying practice is determined by male interests. It is this which was addressed in a sub-genre of new dance pieces of the period in which women dancers explored the meanings associated with the image of the ballerina. One such performance piece was Jacky Lansley's Women dancing in which Rose English and Jacky Lansley, wearing black track suits improvised dance movement in front of an almost life size slide projection of a photograph of Pavlova. Lansley explains [66] that the dancers did not intend to mock the memory of Pavlova by placing her image in an absurd position. The piece addressed the problem of how to express their respect for her achievement, and their comradeship with her as a woman, when the language through which the image of the ballerina communicates is made by men to address a male point of view [67]. Lansley's strategy here is not just one of appropriation or pastiche, but of trying to create new meanings by undermining or deconstructing the old ones.

The model of movement research and the new forms like contact also suggest ways of getting beyond language and logocentrism, and of finding out if there has been a suppressed, hidden language [68]. For some, this came through a concentration on aspects of the body and its potential that are marginalized in modern western society, while for others a feminist exploration of dance and performance art was a way of breaking away from an existing male-defined language of dance. It has been widely accepted that contact improvisation challenges the established gender roles in dance in that it creates an environment in which women can lift women, women can lift men, men can lift and touch one another in ways that challenge social norms [69]. Mary Fulkerson's writings about release work seem to suggest that it is a way of finding if there is a hidden, suppressed dance language. Contact and release were certainly seen by many people in the late 1970s as forms that could be used as part of an anti-sexist or feminist approach to dance. The extent to which these techniques actually contributed to making feminist or anti-sexist new dance work is considered in Chapter Five.

It is in these areas that the general consensus of beliefs shared by new dance artists was influenced by feminism. It has been shown that an awareness of sexual politics and the critique of male institutional dominance helped to form the context in which new dance developed. On a theoretical level, feminist ideas also contributed to the

development of new dance. Feminist art practice challenged the prevalent modernist orthodoxy by suggesting that art practice was not abstract and universal, but constituted a language that is largely male determined (Sally Potter) and that works of art transmitted ideological meanings on a formal as well as a thematic and explicit level (Jacky Lansley). These ideas defined the intellectual context of new dance work. It has also been argued that the new model of movement research constituted an ideological critique which tended to deconstruct the traditions and conventions of the older established theatre dance practice, including conventions of gender representation. This suggests that a defining characteristic of new dance work might be either a questioning of orthodox gender representation, or a search for non-sexist ways of representing gender. It is this which is considered in Chapter Five in relation to representations of masculinity.

CHAPTER TWO

DANCE THEORY AND REPRESENTATIONS

2.1 INTRODUCTION

This chapter addresses theoretical issues concerning representation in dance. Representations are seen as forms and elements within a cultural form which can be seen to refer to the world of lived or imagined experience [1]. One of the problems in developing a framework for looking at representations is that of isolating the sorts of references which can be made through dance without reducing dance as art to a mere translation of a verbal script. As the dance critic and theorist André Levinson observed, dance is not a substitute for words. The dominance of verbal forms over non-verbal ones in our culture threatens to overwhelm the specificity of dance as a non-verbal form which uses the body as its primary means of expression. Some elements of a dance performance are probably easier for a critic to discuss than others. There are elements which dance shares with other performing arts such as film and theatre, elements such as set and costume, mimed gesture, storyline and characterization. There are already existing ways of describing and discussing these sorts of elements. There are not the same sorts of pre-existing vocabularies and conventions for putting into words our response to stylistic qualities in ways of moving and to the shape and form of sections of movement, because these areas and aspects of dance performance are intimately connected with our experience of embodiment. A framework for analyzing

representations in dance therefore needs to take into account our experience of embodiment.

Representation in dance is contingent upon beliefs about the body. The body, and the individual's experience of embodiment is an area which has received little attention from philosophers. As Bryan S. Turner has observed:

The Western tradition of the body has been conventionally shaped by Hellenized Christianity, for which the body was the seat of unreason, passion and desire. The contrast in philosophy between the mind and the body is in Christianity the opposition between spirit and flesh. [2]

This dualistic split has resulted in the consequent privileging of verbal, intellectual forms over the physical and emotional, and this has had consequences for the structures within which dance as art has been conceptualized. It is through our bodies that we are gendered. According to sociological and psychological theories, which are discussed in Chapter Three Sections Two and Three, it is through our experience of embodiment that social norms of gendered behaviour are mediated, and through which we express our sense of gendered identity. It is argued in Chapter Three that dance is an important area in which these norms are mediated. This chapter therefore looks critically at the ways in which different dance theories deal with the issue of the dancer's embodiment.

Most current theories propose that the spectator understands dance through a process of aesthetic appreciation. While aesthetic theories do not necessarily rule out representation altogether, some theories argue that

aesthetic appreciation necessitates the bracketing off and exclusion of extra-aesthetic factors from appreciation of the art work. The effect of formalist theories of dance, considered in section 2.3, is to leave no space within the conceptualization of dance as art for the consideration of how social meanings are mediated within works of art. Section 2.3 looks critically at theories that see dance as an abstract, non-representational form. Formalist and modernist views are examined which argue that the specificity and purity of dance depends upon the exclusion of extra-aesthetic factors. These propose that dance in the modern period, or a modern appreciation of dance sees dance as no longer a representational form or practice, thus implying that dance does not refer to the world of lived or imagined experience. It is shown, however that these theories are based upon a narrow definition of representation and do not conclusively prove their case. Further, it is argued that formalist and modernist theories see dance as art as a means through which the dancer communicates aesthetic forms in a transparently graspable way that is not clouded in any way by the obtrusive exigencies of the body. Theories of expression propose alternative accounts of art as systems of affective symbols. Perhaps the most widely respected of these theories which was proposed by Susanne Langer (considered in section 2.3) sees artistic experience as physically embodied. While Langer does not herself see dance as a representational

form, it is argued that what she proposed can nevertheless be accommodated within a theory of dance as a representational practice.

In the rest of the chapter, a framework for looking at dance as a representational practice is proposed which draws on theories of expression, hermeneutic philosophy and recent dance theory which is derived from work in the area of structuralist and post-structuralist theory. It is argued that representations in dance are made up of discursive and affective symbols which are ideologically produced and historically and socially situated, and that these are an area in which the embodiment of socially produced norms is defined and contested. Thus 2.4 considers how symbols in dance are structured and looks at the question of how they refer to the spectator's real or imaginary lived experience, and goes on to consider how symbols in dance refer to the body. Lastly 2.6 considers sociological theories and accounts of the reception and interpretation of dance as art.

2.2 DANCE THEORY AND THE AUTONOMY OF THE AESTHETIC

There is a tendency within the study of dance to define a particular relationship between dance criticism and aesthetics. Within this view, the 'meaning' of a work of art is supposed to be found within the individual's response to the work rather than through the process of reception and interpretation of forms and representations. The role of criticism therefore is to describe, interpret and analyze

distinctive features of (in the case of dance) choreography and performance, identifying stylistic or structural configurations which support qualitative judgments. Questions concerning the nature of dance, and how it is understood are the preserve of philosophers and aestheticians. Most dance theories have tended therefore not to be concerned with those areas of our experience of the performance of a dance work that are outside the area of aesthetic experience. It is often proposed that dance is a universal language, or that within the 'best' dance of our time aspects can be discerned which are shared with dance from the past and whose quality is beyond question. A variation on this has it that modern dance and ballet, now freed from the shackles of representation, can at last explore the specific qualities and properties that are unique to dance in a way not previously possible. These universalizing theories might be seen as an attempt to mystify or even deny the ways in which representations in art refer to social experiences and give an ideological context to a work of art. Taken to an extreme, as Christopher Norris has observed, attempts to keep the arts as part of a 'timeless order of permanent truths beyond the reach of mere "political" theory and practice' betray ideological motives [3].

In order to try to understand the relationship between the work of art and the context or contexts within which it is created and appreciated, it is necessary to bear in mind how aesthetics initially developed. Aesthetics, in emerging

as a distinct discipline, was separated from other areas of philosophy such as moral and political philosophy and the philosophy of mind. An attempt to locate art practice within a social context inevitably draws attention to the linkages between art and other areas of experience outside the province of aesthetics, raising questions about the autonomy of aesthetics. Much of our current thinking on aesthetics derives from Kant's Critique of Judgement [4]. In this he proposed that aesthetic judgments are made not by looking at the content of works of art, but by assessing their effect on our feelings. What is necessary is for people to make aesthetic judgments from a position of disinterestedness. He proposed in a famous example that when considering whether or not a palace is beautiful, the question of whether or not one wishes to live in it, or if one considers it a social injustice that such a building exists, are irrelevant to the simple question of whether or not one finds it aesthetically pleasing. The disposition from which one judges aesthetic value is disinterested in relation to such social and personal concerns.

It is this disinterested aesthetic disposition which gives aesthetic experience its autonomy. But the amount of autonomy allowed to the aesthetic determines the degree of linkage between art and its social and historical context. Whereas at one extreme some philosophers and aestheticians have followed Kant in proposing that our response to a work of art is value free and entirely separate from extra-

aesthetic considerations, at the other extreme there are those who have suggested that the attempt to create a value free, ideologically 'pure' space for something called 'art' is ideologically motivated [5]. While it is impossible to give an account of representation in dance works without situating them within their social and historical contexts, there is a danger that, in doing this, aesthetic experience is reduced to no more than its historical and ideological coordinates.

Raymond Williams, writing about literature, has neatly summed up the problems of both these approaches:

If we are asked to believe that all literature is 'ideology' ... the communication or imposition of 'social' or 'political' meanings and values, we can only in the end turn away. If we are asked to believe that all literature is 'aesthetic', ... is the beauty of language or form, we can only in the end turn away. [6]

Thus while it is necessary to reject the notion of aesthetics as a universal, transcendental entity, this raises the problem of the degree of autonomy that is necessary in order to allow each art form its specificity. Williams has given some consideration to the problem of finding a non-reductive account of the relationship between the aesthetic and the way works of art communicate social content and mediate our lived experience of the world. He suggests that we have to recognize in works of art that there are 'specific variable intentions and specific variable responses that have been grouped as aesthetic' [7] but that these must be seen as linked with complex social and historical formations, and the concept of 'an aesthetic

intention' and 'an aesthetic response' is itself socially and historically situated.

Charles Harrison and Fred Orton have proposed a pragmatic approach to the question of the autonomy of the aesthetic. They suggest that in making judgments or assessments of works of art:

Assessment should be made with an eye to the adequacy of any artistic practice with respect to the state of knowledge and theory in other practices. From this position we can recognize art's forms of autonomy and specialization where we are obliged to. We see no good grounds for privileging art relative to other practices or formations; i.e. taking as basic a set of assumptions about its autonomy, thus rendering it immune from certain forms of scrutiny. [8] (their emphasis)

It is this pragmatic approach to the question of the autonomy of the aesthetic that is adopted in this thesis. Dance is seen as an art form with its own traditions and conventions influencing and influenced by the larger field of cultural production and of society as a whole; or to put it another way the discourse of dance is seen as a discourse of relatively autonomous forms and representations constructing and constructed by the social [9].

2.3 AESTHETIC APPRECIATION AND FORMALIST AND MODERNIST THEORIES OF DANCE

2.3.1 INTRODUCTION

Formalist theories of dance see the reception of dance as the appreciation of aesthetic forms, unaffected by external or extra-aesthetic considerations such as representation. These theories of dance have gained currency and been widely

expounded by dance writers involved in the analysis and criticism of dance performance. Building on Kant's aesthetics, these formalist and modernist theorists propose that appreciation of dance depends upon ignoring and bracketing off extra-aesthetic factors and responding solely to the aesthetic. This leads some writers to conclude that dance is not a representational practice, or that the modern way of looking at dance as art ignores the old fashioned representational elements which were never essentially part of dance at all. Formalist analysis of dance is not in itself incompatible with the analysis of representation. The problem lies in the bracketing off and dismissal of extra-aesthetic factors. This section proposes that the argument that dance is not a representational form is based upon a narrow definition of representation and does not conclusively prove its case. It also proposes that formalist dance theory is based upon an intellectual and metaphysical view of aesthetics which subordinates the physicality and expressivity of the dancer's body. This has led to the development of an influential theory of modernist dance which, as will be shown, in effect diminishes to the point of exclusion the (enormous) contribution of women dance artists to the tradition of modern dance.

2.3.2 BALLET AND FORMALISM

The Russian writer André Levinson (1887 - 1933), in his essay "The idea of dance from Aristotle to Mallarmé" (1927)

[10], reviews the history of theories of dance and mimesis. Aristotle in his Poetics [11], proposed that dance was inferior to poetry, which was for him, and for most Greeks, the highest form of art. In Levinson's view, it is therefore Aristotle's fault that philosophers through the ages have been blind to the formal properties of dance:

It seems as though everyone had piled upon this art mistaken burdens in his effort to redeem -- even if only in a small way -- the actual movements of dance. [12]

Aristotle's 'fatal dictum' that dance imitates character, emotion and action

assigns to the dance an aim outside of itself and creates confusion between saltatory motion and expressive or descriptive gesture, using dance as a substitute for words. The dance ceases to be a thing in itself. [13]

Using dance as a substitute for words means treating the making of dance as nothing more than the translation of a pre-existing verbal original. By arguing that dance is not a translation of words, Levinson is making an important claim for the specificity of dance. But Levinson also means that theories of language cannot be used as models for the manner in which dance communicates its meanings, because dance, for Levinson, is not a representational form.

Theophile Gautier (1811 - 1872), Levinson suggests, was the first to realize 'the eternal subject of ballet' when he wrote:

The dance is nothing more than the art of displaying elegant and correct designs in positions favourable to the building up of patterns in line. [14]

Levinson does not comment on the fact that Gautier was

involved in the creation of two ballets, contributing the (written) scenario. Levinson himself offers a definition of ballet movement that is more descriptive but, tellingly also more figurative:

The dancer in motion is a harmony of living forms, masses and outlines, whose relations to each other are continually varied by that 'motion which causes the lines to flow'. [15]

Levinson was not a modernist and did not advocate the innovations of his fellow exiles Diaghilev and Fokine. The ballets which he is commending to his readers, like the ballets about which Gautier wrote, tell stories and provide a spectacle of costumed characters in pictorial sets with scenic effects. What he is proposing to his readers is that they should ignore all these representational aspects and look only at the ballet movement itself, arguing that only this is of value. Levinson's theory of dance is clearly derived from Kant; indeed he described the nineteenth century ballerina Taglioni as 'dancing what Kant purely thought' [16]. Levinson is attempting to create an ideologically 'pure' space for something called 'art'.

In freeing dance from the 'tyranny' of words and asserting its autonomy Levinson is repudiating the notion that dance is an imitation of the things of the world. But Levinson sees ballet as a movement form through which the dancer expresses an ideal. Ballet technique, in evolving from court etiquette to the present art 'has gradually become exalted and transfigured until it is now called upon to express the loftiest emotions of the human soul', [17] so that

when a dancer rises on her points, she breaks away from the exigencies of everyday life, and enters into an enchanted country -- that she may thereby lose herself in the ideal. [18]

Levinson is here claiming for dance the privileged type of mimesis which Greek philosophers ascribed only to poetry and painting. In Plato's theory of ideas, the things of the world are poor copies of ideal originals that exist on a higher, supernatural plane. In Plato's Philebus, Socrates says that painters evoke for us these ideal objects, reminding us of truths that exist already and are written on our souls. By this means painters can convey genuine truths to the receptive mind. Levinson here is not in fact breaking with classical tradition, but claiming instead a higher status for ballet in relation to the other arts. This claim is made by in effect denying the expressivity of the dancer's body. The body, for Levinson, is something to be transcended through the discipline of learning ballet:

To discipline the body to this ideal function, to make a dancer of a graceful child, it is necessary to begin by dehumanizing him, or rather by overcoming the habits of ordinary life. [19]

Ballet technique is thus a means by which the soul can avoid being dragged down by the body. Through ballet, the soul expresses its emotions (for Levinson these are the property of the soul and not the body) in a transparently graspable way, not clouded in any way by the obtrusive exigencies of the body. Levinson thus brackets off and dismisses extra-aesthetic factors in order to make an interpretation of aesthetic forms which seemingly discovers idealist and

metaphysical meanings.

His approach is very similar to, if not the model for, much subsequent writing about ballet. An instance of this is Selma Jeanne Cohen's discussion of dance theory in her book Next Week Swan Lake (1982). Taking as an example the dance of the Sugar Plum Fairy in The Nutcracker (1892) she glosses most existing dance theories: most of these she finds inappropriate, irrelevant or 'claiming rather much for a dance of a simple friendly Sugar Plum Fairy' [20]. She goes on to argue that the Sugar Plum Fairy's dance 'lacks relevance to our daily lives, but aren't we entitled to a little diversion?' [21] and Swan Lake which 'offers more' is still essentially to be enjoyed. To look for representational content or intense emotional expression in it would be to miss the subtle quality of the movements themselves which, Cohen concludes, quoting Arthur Symons:

seems to sum up in themselves the appeal of everything in the world that is passing and coloured and to be enjoyed. [22]

This is all very well, but Swan Lake is undeniably a representational and expressive piece. The fact that, in late twentieth century performances, these qualities are generally played down might give superficial support to her case, allowing critics like Cohen to discover in it (and in similar classics of the ballet repertoire) an idealized, spiritualized ambience. They can thus be fitted into Cohen's overall view that dance is universal -- 'the shapes of grief, joy, love, hate, are recognizable the world over' [23]. For such critics, dance is a 'symbol and an

embodiment of spiritual meaning' [24].

Although Cohen sets the tone of much of her argument at a more commonplace and less intellectual level than Levinson's essay, they are both proposing a similar way of viewing ballet. For them, the appreciation of ballet depends solely upon a response to aesthetic forms which, they argue, reveal metaphysical and idealist meanings. All of which serves to distract from questions about what the traditional ballet repertoire and the vocabulary of ballet movement might represent to audiences at the time the essays were written. Cohen's desire for 'a little diversion' is itself socially and ideologically produced. Their appeal to the metaphysical or the universal is surely mystifying. It might be interpreted as an attempt to divert attention from areas of dance theatre such as the representation of gender which otherwise beg social and political analysis.

2.3.3 MODERNISM AND FORMALISM

Any account of dance and ballet in the twentieth century must inevitably recognize the importance for dance artists of the experience of modernity. Consider the following extract from Doris Humphrey's unfinished autobiography. Writing about her teaching with Charles Weidman in New York in 1928 she states:

The students were stimulated by our enthusiasm for some discoveries about movement, which had to do with ourselves as Americans -- not Europeans or American Indians or East Indians, which most of the Denishawn work consisted of, but as young people of the twentieth century living in the United States. [25]

For Humphrey, as for most modernist dance artists, the experience of metropolitan modern living was crucial to the exploration and development of new dance forms. It is certainly true that the modernist tendency in dance was a reaction against older forms of theatrical representation -- story telling through mime, pictorial costume and sets and so on -- and thus tended towards a degree of abstraction. This does not necessarily mean that modernist dance was not still representational, though this is what the most influential modernist accounts of dance claim. While there are a number of different theoretical accounts of the nature of modernism in the arts, it is the formalist modernist account that initially developed in the visual arts that has been most widely applied to the study of modernism in dance.

While Levinson was not an advocate of the modernist ballets of his time, there is clearly common ground between his formalist view of art and the modernist view being expounded around the same time by Roger Fry. For both, appreciation of the work of art is an appreciation of aesthetic forms. This leads both Levinson and Fry to dismiss any represented content. Writing about the 'new art' in 1917 Fry proposed that 'with the new indifference to representation we have become less interested in skill and not at all interested in knowledge' [26]. This is a bold and challenging statement but on examination it depends on a somewhat narrow definition of representation. The new art about which Fry was writing was recent French visual art -- impressionist, fauve and early cubist paintings which would

have been of landscape, still-life and figure subjects. It was not therefore that these paintings were not representational, but that they were not primarily concerned with visual resemblance.

Both Levinson and Fry are writers who are telling their readers in a most authoritative and prescriptive way what in their opinion is the real value of art, and part of their prescription is, following Kant, that representational content is irrelevant to an 'enlightened' view of art. It is true that the choreographers who worked for Diaghilev, such as Fokine and Balanchine, were concerned to free ballet from what they saw as the restrictions of 'classical' narrative conventions of the great nineteenth century three and four act ballets, so as to allow greater autonomy to choreographed movement and gesture. There were still, however, narrative elements in their work. To argue, as David Michael Levin does, that Balanchine's work tended progressively towards complete abstraction, and that one should therefore ignore any representational elements in it, is to mystify it. It is this view of the nature of modernism that was developed by American writers and commentators in the visual arts. (It is argued in Chapter Four Section Four that the development of this view of modernism was related to domestic political considerations in the United States during the Cold War.) This account of modernism has been taken up by many writers about dance.

2.3.4 MODERNISM AND DANCE

Drawing on the theories of Levinson and Fry, and on theories from the visual arts developed by Clement Greenberg and Michael Fried, an influential modernist account of dance was proposed in the 1970s by Marshall Cohen, Roger Copeland and David Michael Levin. These writers all propose a similar view of modernist dance: that as it has become more modern, dance has gradually done away with traditional dance theatre forms and conventions such as traditional scenery, costume, narrative and the dancing of character roles and with what they call theatricality. Their conclusion is that dance is now no longer representational.

According to Greenberg, modernism is the use of theoretical procedures which derive from Kant. Greenberg proposes that Kant was the first modernist because he

used logic to establish the limits of logic, and while he withdrew much from its old jurisdiction, logic was left in all the more secure possession of what remained to it. [27]

Thus the arts under modernism have been encouraged to undergo a process of Kantian self-criticism -- using art to establish the limits of art -- leading to the conclusion that

Realistic, illusionist art had dissembled the medium, using art to conceal art. Modernism used art to draw attention to art. [27]

Roger Copeland applies Greenberg's thesis to dance.

Twenty years ago the reigning sensibility among serious experimental artists was the quest for 'purity' of the medium, the desire to determine what each art form can do uniquely well (...) Choreographers were expected to emphasise the barebones essence of their medium, the human body in motion, unembellished by theatrical

trappings. Music too was regarded as eminently dispensable. Silence was golden. [28]

Copeland connects this notion of purity to Greenbergian modernism, to Levinson's theory of ballet, and to 'American' culture, quoting H.L. Mencken 'Formalism is the hallmark of the national culture.'

In his essay "Primitivism, Modernism and dance theory" Marshall Cohen writes

At the present time the modernist ideals of honesty, purification of the medium and even of artistic minimalism prevail, and some of the prestige of the most gifted artists prevails from the fact that their art adheres to these principles. [29]

According to Cohen, the most gifted artists are Cunningham and Balanchine. This is not a logical argument, but a self-certifying prescription. Cohen is saying that the best work at present is modernist (and American) because the best (American) choreographers are modernists. These gifted artists are also male. Now American dance historians, most of whom are female, have generally claimed that the founders of American modern dance were all women -- Loie Fuller, Isadora Duncan, Ruth St Denis, Martha Graham and Doris Humphrey. It is surely significant that the account of modernism which Cohen, Copeland and others (all men) are advancing is one that privileges the formally pure, up-to-date modernist work of male artists and excludes as 'primitive' the work of the older female modern dance artists; it is argued in (2.3.6) that by 'primitive' they mean expressive.

In "Primitivism, Modernism and dance theory", Cohen

denounces as primitive the idea that dance is expressive, basing his argument on a critique of Susanne Langer's theory of dance (Cohen's attack on Langer is looked at in detail in 2.3.6.). Copeland also sees expressivity in dance as a quality which is 'now' eschewed by 'serious', experimental choreographers. Thus in a description of Merce Cunningham's choreographic style he stresses the way it eschews expressivity:

His own dancing -- even at its most frantic -- always exudes a slight aura of aloofness, an almost prissy stiffness which resists any sort of 'natural' Dionysian abandon. In fact, Cunningham savagely parodies Graham's Dionysian pretensions in the hilarious Bacchus and Cohorts section of Antic Meet. [30]

Copeland, in referring to Dionysian pretensions in Graham's work, is thereby also evoking the work of Duncan and Humphrey. The implication is that Cunningham has superseded their older primitivism. Not only has Cunningham, for Copeland, moved beyond expressivity but he has also of course moved beyond representation, because he adds in parenthesis:

(even when Cunningham's movement seems unmistakably 'animal-like' -- in Rainforest or the famous 'cat' solo he never appears to be representing an animal, but rather borrowing its heightened powers of sensory alertness. [31])

Why can't he just call it representation?

A key concept in the arguments proposed by Copeland and his friends is theatricality. This concept comes from Michael Fried's essay on minimalist sculpture "Art and Objecthood" [32] in which Fried proposes 'The success, even the survival of the arts, has come increasingly to depend

upon their ability to defeat theatre.' In this essay, Fried attacks what he calls the theatricality of minimal sculpture as a retrograde step away from the achievements of modernist painting and sculpture. The value of modernist sculpture, for Fried, lies solely in the relationship of its parts, and not to anything outside it. A modernist sculpture by Anthony Caro is thus, for Fried, self-sufficient, whereas a minimalist sculpture by Robert Morris, Don Judd or Carl Andre, according to these artists' own essays, requires a spectator to be aware of his or her own physical relationship to the sculpture and the space which they both occupy. Fried says this latter is a theatrical situation, and one with which the modernist tradition is at war.

This will be recognized as a sophisticated application of formalist aesthetics. Fried's notion of the aesthetic self-sufficiency of the art object clearly comes from Kant via Greenberg. Copeland and his friends however, in citing Fried, do not always catch the subtlety of his arguments. They tend, for instance, to interpret 'theatricality' fairly literally as meaning narrative, mimetic gesture, decor and period costume -- the main representational means of mainstream ballet and modern dance, whereas Fried uses it in a more abstract and conceptual sense.

David Michael Levin, in his essay "Balanchine's Formalism" (1973) [33] argues that Balanchine's art makes the individual aware of essences which already exist within consciousness and are therefore self-revealing. This is not that far from Levinson's variation on classical mimesis

discussed above (2.3.2). Levin is advancing a metaphysical appreciation of ballet in the name of modernism, claiming that:

The timelessness of Balanchine's miraculous art amounts to this: that he found the possibility of drama in a ballet form, which lets the semantical transparencies of modernism articulate or heighten the inner-most syntactical treasures of classicism. [34]

No doubt this may be one way of describing the pleasures of viewing some aspects of Balanchine's choreography. Levin claims that the work is modernist and that modernist art is no longer representational, citing Fried and Greenberg in support. Like Fry and Copeland, he does not actually prove that modernist work is not representational. He merely asserts instead that it is no longer modern and by implication not fashionable to consider extra-aesthetic aspects of dance works.

Copeland, citing Levin's article, applies Fried's notion of a modernist anti-theatricality to the work of Balanchine and Yvonne Rainer. Copeland proposes that there is a connection between Balanchine's stripped down productions like Agon (1957) and the minimalism of Rainer's Trio A (1966). Both pieces, he argues, are an example of a modernist process of purifying the medium. Rainer's minimalism is

reductionism of the sort that even Balanchine would have found too restrictive. And yet both Rainer and Balanchine can be said to share, in varying degrees, the same anti-theatrical prejudice. [35]

Surely to isolate 'the same anti-theatrical prejudice' in the work of two artists who are so different and to link

it, as Copeland does, to the idea of an 'American' tradition, is an act of mystification. It ignores the meanings that Trio A and Agon had within the very different contexts in which they were made and performed. It distracts the reader from considering the way that Rainer (like the British new dance artists whose work is the subject of this thesis) was performing movement which attempted to undermine the ideas of embodiment implied in the sort of classical ballet movements which Balanchine's work used. Lastly it would be difficult to choose two choreographers who presented images of women in more different ways than Rainer and Balanchine.

2.3.5 REPRESENTATION AND EXPRESSION IN SUSANNE LANGER'S THEORY OF DANCE

The theory which Susanne Langer develops in her book Feeling and Form (1953) combines cognitive explanation with a theory of emotional expression. By expression, Langer means the logical expression of symbols: the relation between the dance and the dancer's feelings is not literal and direct but is mediated symbolically. Langer's starting point is her theory of music, in which she proposes that the tonal structures of music bear a close logical similarity to the forms of human feeling.

Forms of growth and of attenuation, flowing and stowing, conflict and resolution, speed and arrest, terrific excitement, calm or subtle activation and dreamy lapses -- not joy and sorrow perhaps, but the poignancy of either and both -- the greatness and brevity and eternal passing of everything vitally felt. Such is the pattern, or logical form of sentience; and the pattern of music is that same form worked out in

pure measured sound and silence. Music is the tonal analogue of emotive life. [36]

Just as the significant form of music expresses the logical form of sentience, Langer proposes that the forms of other arts can be seen to do the same.

She points out that dance is not a direct expression of emotion. Pavlova does not actually have to feel faint and sick while performing The Dying Swan (1907), nor Mary Wigman require to be told a terrible piece of news a few minutes before performing her tragic Evening Dances (1924) [37].

Langer proposes that the dancer expresses imagined feelings:

'It is not actual movement but virtual self-expression.'

(her emphasis) [38]

Similarly in a dance performance the audience do not see actual movements -- 'people running about' -- but the flow of dance movement: virtual forces not actual effort. Langer gives an example of this describing two dancers in a pas de deux.

The relation between them is more than a spatial one, it is a relation of forces: but the forces they exercise that seem to be as physical as those which orient the compass needle towards the pole, really does not exist at all. They are dance forces, virtual forces. [39]

The difference between dance and other sorts of movement is that dance motion is gesture. Gesture, Langer points out, is different from verbal language: language is primarily used logically and rarely exclamatorily '... but a highly expressive gesture is usually taken to be one that reveals feelings and emotion' [40]. The dancer does not express her feelings directly but uses gestures symbolically to create

an illusion of spontaneous self-expression, and the basis of this is physical. It is

an actual body-feeling, akin to that which controls the production of tones in musical performance -- the final articulation of imagined feelings in its appropriate physical form. The conception of feeling disposes the dancer's body to symbolize it. [41]

2.3.6 MARSHALL COHEN'S ATTACK ON LANGER'S THEORY

In his essay "Primitivism, modernism and dance theory"

Marshall Cohen attacks Susanne Langer's theory of dance.

He proposes that there are two tendencies in dance theory -- modernism and primitivism -- and he argues that Langer has been misled by primitivist ideas in Feeling and Form.

Cohen contrasts on the one hand the modernist drive towards purification of each individual art form with on the other hand a primitivist ideal of a synthesis of all the arts into something like the Wagnerian Gesamtkunstwerk. Cohen sees the principle behind the Gesamtkunstwerk as an attempt to combine aspects of all the arts in order to

restore the unity of expression and idea or reestablish the fusion of image and reality which characterizes primitive art. [42]

This is indeed how Langer suggests the primitive dance functioned, but she does not advocate a return to it as Cohen says she does. Nor does she propose a Wagnerian synthesis of the arts, or mention Wagner at all in relation to dance. Indeed for Langer:

The Gesamtkunstwerk is an impossibility because a work can exist in only one primary illusion, which every element must serve to create, support and develop. [43]

This is a proposition with which Cohen would probably be in agreement. It is likely that Cohen's objection to Langer's so-called primitivism is through his detecting the influence of Nietzsche's ideas within her theory. She mentions Nietzsche's concepts of extreme pure feeling -- Dionysian -- and of pure form -- Apollonian -- while rejecting the notion of polarity inherent within them:

feeling and form are not logical compliments. They are merely associated with each other's negatives. [44]

Feeling and form is of course the title of Langer's book. Nietzsche's ideas were extremely influential among the pioneers of modern dance so that as we saw in 2.3.4 the term Dionysian dance conjures up the work of Duncan, Graham, Humphrey, Laban and Susanne Langer's favourite dancer Wigman. Underlying this argument of primitivism versus modernism are ideas about intellect, embodiment and gender.

Cohen's main reasons for calling Langer's thesis primitive are his objections to her admittedly rather Nietzschean account of the genealogy of dance within a primitive world view. For Cohen, this is primitive because of its illusionist fusion of image and reality. But this is a mis-representation of what Langer actually says of modern dance:

The substance of each dance creation is the same Power that enchanted ancient caves and forests, but today we invoke it with the full knowledge of its illusionary status, and therefore with wholly artistic intent. The realm of magic around the altar was broken inevitably and properly by the growth of the human mind from mythic conception to philosophical and scientific thought. [45]

For from conflating image and reality, Langer, within her concept of the 'primary illusion' distinguishes between the dance gesture as signifier and the dance which the audience perceive as signified. Langer's notion of magical primitive dance is undoubtedly romantic and primitivist, but it is entirely separate from the chapter in Feeling and Form in which she proposes her main thesis that virtual spontaneous gestures are an analogy for forms of feeling. One of the implications of her magical thesis is that the power of dance has degenerated as civilization has advanced. But Langer also proposes that the modern dancer (and she specifically cites Mary Wigman in this context) can touch on that magical power

once more human beings dance with high seriousness and fervour; the temple dance or the rain dance were never more fervent than the work of our devout artists. [46]

Langer proposes an essentialist and romantic view of the dancer as artist -- in one place she uses the word genius. Her proposition that the dancer can transcend the dullness and lack of vitality of the present and evoke a fuller range of emotional expression is a very Nietzschean position. It is clearly one which Cohen, from an intellectual purist point of view is not going to stomach, but one with which many British new dance artists would agree, as we will see in Chapters Four and Five.

It is over the question of expression that the real difference lies between Langer's theories and the position taken up by Copeland and Cohen, because that is the weakest part of their argument. Copeland, it will be recalled,

distinguishes between the Dionysian abandon of Graham's dancers and the 'aloofness' and 'prissy stiffness' of Cunningham's own dancing. The modernist process of purification, which he posits, would therefore seem to consist of a progressive elimination of expression and feeling from dance, tending towards a goal of pure form. Meanwhile, Cunningham is more 'modern' than Graham because his dancing is less expressionist, and Rainer's Trio A is even more modern by reducing expressiveness even further.

There are several problems with this sort of argument. Expressivity is not quantitative but qualitative, so that, as the New York School painter Ad Reinhardt put it, less is more. Furthermore, as Noel Carroll points out, Rainer, in pursuing the intention of eradicating expression in the narrowest sense in Trio A, introduces expressive qualities at other levels [47]. When Copeland says Cunningham's own dancing exudes 'a slight aura of aloofness' and 'an almost prissy stiffness', these are surely qualities which his dancing expresses. Cunningham's works may not express the sorts of angst-laden feelings that abound in Graham's work, but they are still unarguably expressive. Copeland seems to be thinking about expression in only a narrow sense, or conflating expressiveness as an attribute of dance movement with expressionism as a movement or tendency within the arts in the twentieth century. It is certainly true that Cunningham reacted against the expressionism of the generation of modern dance artists to which Graham and

Humphrey belonged. But at the same time he was himself, both with Graham's company and in his own work, one of the most dynamic and exciting dancers of his generation (as the poor physical state of his feet in later life testifies).

There is no room in Copeland's thesis for a discussion of why Cunningham or Rainer chose the particular expressive ranges that he identifies, or to consider what meanings these allowed them to create in their work. On a theoretical level, to argue, as Copeland and Cohen imply, that dance is not expressive but purely formal is to deny the agency of the body in dance. To do this is to fall into the dualistic trap that, as we have seen, Langer herself avoided. It is not a question of choosing between feeling and form but of working out a relation between them on a theoretical level.

2.3.7 LANGER'S THEORY AND REPRESENTATIONS

When one examines Cohen's objections to Langer's theory it becomes evident that most of them do not stand up, and on some important issues there is little difference between them. Langer would agree with Cohen (and Greenberg) over the absolute autonomy of the aesthetic, and the bracketing off of extra-aesthetic factors from the appreciation of art, but for different reasons. Whereas Cohen believes that the appreciation of dance is a process of contemplating pure forms which are found in the art work and not communicated by it, Langer believes that dance does communicate through symbols. Although not a formalist, Langer also subscribes

to a modernist view of abstraction in the arts. The difference between her thesis and Cohen's is that it is her account of the nature of affective symbols that rules out the possibility of representation.

It will be recalled that, for Langer, dance gestures communicate feelings and emotions while verbal language is informative rather than performative. The modes of symbolization for all the arts are, for Langer, non-discursive; there is, she suggests, no fixed association or conventional reference for symbols in the arts, whereas such fixed reference exists for words in language, which is discursive. One understands the arts, according to Langer, intuitively -- by way of spontaneous, natural and direct insight. One understands the import of an art symbol

in toto first ... contemplation then gradually reveals the complexity of the piece. In discourse the meaning is synthetically construed by a succession of intuitions; but in the arts the complex whole is seen or anticipated first. [48]

What is at stake is the relationship between dance gestures and verbal language. Langer discounts both the expressive and exclamatory uses of language, and the informative and discursive meanings that can be construed in dance gesture. She does however leave room for the possibility of construing the meaning of a work of art, where she allows for a process of contemplation after the initial spontaneous intuition. As Langer describes it, the process of contemplation seems to have much in common with the process of construing discursive meanings.

Although the word intuition carries with it

connotations of prescience, it strictly means immediate apprehension by the mind without or before reasoning. The process of intuition is learnt rather than 'natural' and instinctive, and what is intuited is nevertheless coded. Langer is therefore giving us a valuable insight into the difference between aesthetic appreciation and the way we understand purely informative texts, when she insists on the spontaneous and intuitive nature of our response to a work of art. Nevertheless there are surely other levels on which we appreciate dance where the symbols are structured discursively. It is on these levels that our appreciation of dance is informed by our knowledge of other dance pieces and of other cultural forms, and by our experience of the world: it is in this way that, despite what Langer suggests, conventions sometimes develop that allow references and meanings to be read in dance gestures and sequences. This view of the arts (including dance) is put forward by Nelson Goodman, (discussed in the next section) whose account of affective symbols is in many ways complimentary to Langer's. Judith Lynne Hanna (whose theories of spectatorship of dance are discussed in 2.5.2) sees dance as a representational form and bases her theoretical structure on Langer's work.

2.4 AFFECTIVE AND LINGUISTIC SYMBOLS IN DANCE

2.4.1 INTRODUCTION

While, as Susanne Langer has suggested, our response to dance is spontaneous and intuitive, there are also levels on which, as Susan Foster puts it, we read or decode dance.

This process of decoding may draw on various different discourses or bodies of knowledge including our knowledge of the dance theatre tradition and its conventions, and the traditions and conventions of other cultural forms as well as on more general social knowledge. The aim of this section is to clarify the different ways in which representations in dance refer to and resemble aspects of the spectator's lived or imagined experience.

Whereas, as has just been noted, Langer argued that dance is not a discursive form, all the theories in this section see dance as a representational form, and most of them see symbols in dance as analogous to expressive and performative uses of language, some finding parallels between tropes (figures of speech) and dance symbols.

Accounts that are based on linguistic and structuralist theories as they have been or could be applied to dance, offer a possible a way of analyzing social meanings in the symbols in dance. Structuralism was an attempt to apply the linguistic theory developed by Ferdinand de Saussure and by some Russian formalists in the early years of the twentieth century, to objects and activities other than language itself. Briefly, the central tenets of structuralist theory are as follows: Saussure distinguished between the signifier (in verbal language the word) and what it signifies (the concept of the object to which it refers in the world outside the language system). He proposed that they are arbitrarily and conventionally connected. Signs make up messages that are coded and can be decoded, and he

proposed an account of the ways in which they combine together and are structured in the language system, of which the following is a brief summary. There are classes of signs -- paradigms -- within which signs can be substituted for one another. There are rules governing the order or syntax in which signs are assembled. Signs coupled together syntagmatically make strings of signs. One system of signs that refers to another system of signs is called a metalanguage: for example the metalanguage of dance criticism, refers to the sign system of theatre dance. Polysemic signs have more than one meaning.

It has been argued that treating dance as if it were a substitute for words runs the danger of marginalizing the body. Langer's theory of logical, affective symbols acknowledges the fact that dance uses the body as a means of expression, but gives an account of aesthetic appreciation as a private experience and thus implicitly marginalizes the ways in which dance can convey social experiences and meanings. Theories that see symbols in dance as structured like a language propose that these symbols exist on a social level. These theories however tend not to acknowledge the significance of the dancer's embodiment. It is argued however that the sorts of physical expressivity which are the import of affective symbols can take on social meanings on the level at which the body itself acts as an image of society.

The next three subsections consider three recent

accounts of symbols in dance. 2.4.2 looks at the work of the philosopher Nelson Goodman, whose approach is comparable to Langer's in that he sees symbols in dance as structured logically rather than discursively. The other two accounts are by dance specialists, Judith Lynne Hanna and Susan Leigh Foster who both draw on structuralist or post-structuralist theory. Lastly 2.4.5 considers the application of post structuralist ideas about the body to dance.

2.4.2 NELSON GOODMAN

Nelson Goodman addresses the problem in his Languages of Art (1976) of analytically defining representation and expression -- words which he observes 'in everyday talk we play fast and loose with'. Goodman's theories are useful as dance is one of the forms which he considers. As much of the work examined in this chapter shows, forms of reference in dance are in need of more careful definition. Goodman's theories are also useful because he rejects the modernist, purist notion that representation is irrelevant to appreciation of works of art. He makes his attitude towards modernist accounts of art clear when he denounces 'a persistent tradition' in which 'by purification rites of disengagement we are to seek a pristine, unsullied vision of the world' [49]. Goodman sees art as something which we experience cognitively through systems of symbols:

I have held on the contrary that we have to read the painting as well as the poem and that aesthetic experience is dynamic rather than static. It involves making delicate discriminations and discerning subtle relationships, identifying symbol systems and characters within these symbols and what their

characters denote and exemplify, interpreting works and reorganizing the world in terms of works and works in terms of the world. [50]

He proposes a logical account of the ways in which symbols refer to the world using the terms resemblance, description, denotation, exemplification, representation and expression. For Goodman, representation is not just a matter of resemblance or description but of denotation, and only in relationship to a given system. What a picture looks like is not necessarily what it is of. For something to be a representation of something, it must be a symbol for it, which in some way denotes what is represented, though not necessarily through resemblance. Representation is relative and conventional and 'what we see and depict depends upon and varies with experience, practice, interests, and attitudes' [51]. Exemplification is different from denotation and involves properties in the symbols which are an example or sample of the properties in the object or experience exemplified. A small sample of coloured cloth may be shown to exemplify that material. It has some properties of the cloth to which it refers -- colour, weave, texture, pattern -- but not others -- size, shape, or absolute weight and value [52]. What is expressed is metaphorically exemplified, and the properties a symbol expresses are its own properties. Thus:

The expressive symbol, with its metaphorical reach, not only partakes of the greenness of neighbouring pastures and the exotic atmosphere of farther shores, but often in consequence uncovers unnoticed affinities and antipathies among symbols of its own kind. From the nature of metaphor derives some of the characteristic capacity of expression for suggestive allusion, elusive

suggestion, and intrepid transcendence of basic boundaries. [53]

Goodman explains the difference between representation and expression as connected modes of symbolization in which the reference runs in opposite directions.

Representation and description relate a symbol to the thing it applies to (...) Expression relates the symbol to a label that metaphorically denotes it, and hence indirectly not only to the given metaphor but also to the literal range of the label. [54]

In an "Afterword" to his Languages of Art [55], Goodman illustrates how his theory applies to dance, using as an example his own multi-media performance piece "Hockey seen: a nightmare in three periods and sudden death". As far as representation is concerned, "Hockey seen ..." represents a hockey game, and Goodman points out that such representation need not necessarily be of a real hockey game, and that one can represent fictively things that do not exist such as centaurs. Goodman states that the dancing in "Hockey seen ..." exemplifies hockey rather than representing it:

Of greater import, the work exemplifies, as does a purely abstract dance, certain movements and patterns of movement, changes of pace and direction, configurations and rhythms. Many of these are derived from the action of hockey and the vocabulary of dance, but the reference by the work to such properties is a matter of exemplification not representation. [56]

This does not mean that dance cannot be representational, but that the sort of movement material Goodman is discussing exemplifies rather than represents. In practice reference in dance pieces (as in any work of art) is through chains 'such that each link is reference of one or another of the three elementary types' [57] by which he means

representation, exemplification and expression.

For example, the work represents hockey, which in itself exemplifies ferocity of competition. Thus the representation of hockey refers via hockey to such ferocity. This indirect reference is not itself denotation or exemplification or expression but a complex of the first two and is altogether different from the direct expression that may be missing from an ineffectual work or a listless performance. [58]

Differences in the way symbols refer to what they symbolize thus create different nuances and meanings.

Because he analyzes rather than just describes the form of reference between the symbol and the object to which it refers, Goodman's account of symbols in dance is, as we shall see, much clearer than that of Foster and Hanna. Goodman's theory of symbols is not within the structuralist and post-structuralist tradition on which Hanna and Foster draw. Instead he builds on the logical theory of C.S. Peirce. For Goodman (as for Langer) the connection between a symbol and what it signifies is nominal -- a similarity of logical structure within a given frame of reference between the symbol and that to which it refers. The symbols which the structuralists seek to isolate are discursive and it is claimed that they are involved in the reproduction of social forms and identities. Goodman, unlike Langer, does not bracket off the work of art from the world of lived and social experience. As we have seen he proposes that reference in dance is neither purely representational nor purely expressive; rather, it breaks down into chains of representation, exemplification and expression. Goodman's theory requires the spectator and the work of art to be

located contextually. The link between the world and works of art is thus through representation and, according to Goodman, how the spectator interprets this 'varies with experience, practice, interest and attitudes'. It is presumably in this way that Goodman believes that we interpret works, and reorganize the world in terms of works and works in terms of the world. Goodman is not primarily concerned with how the work of art might relate to public, social and political experience, but at least his account of affective symbols allows the possibility of such relations.

2.4.3 JUDITH LYNNE HANNA

Judith Lynne Hanna is by training an anthropologist, much of whose work has been concerned with dance in African societies. More recently she has made a sociological study of how contemporary audiences in the United States appreciate dance, and has written about dance, sex and gender. Her approach to dance is primarily based on a structuralist view of the communication of social meanings, with some concessions to an expressive view of dance. In her book To Dance is Human (1979) [59] she develops a thesis, influenced by Susanne Langer's work, that there are certain cross-cultural universals of feeling and emotion that are expressed through dance as a social activity, but dance for Hanna carries social and political meanings:

Dance is cultural behaviour: people's values, attitudes, and beliefs partially determine the conceptualization of dance as well as its physical production, style, structure, content, and performance. Dance comments reflexively on systems of thought,

sustaining them or undermining them through criticism of institutions, policies or personages. [60]

Hanna has subsequently applied this thesis to a theatre dance situation in The Performer/Audience Connection (1983) [61] and attempts to apply it to both theatre dance and anthropological material in Dance, Sex and Gender (1988) [62]. She points out that Langer developed her theory of dance prior to developments in linguistics, sociolinguistics and non-verbal communication [63] which suggest that

there is in fact a vocabulary of symbols that people use in communicating within a given mode. There may be discursive aspects of dance in sequences of unfolding movements and movement configurations. In addition, some dance forms have language-like syntax. [64]

What is universal therefore is that dance expresses emotion, but this is contingent upon cultural differences which, she proposes, give rise to many languages and dialects with cognate expressions [65].

Hanna (like Goodman and as we shall see Susan Leigh Foster) proposes various syntactical ways in which dance symbols can convey meanings [66]. These include: concretization which concerns the outside aspect of a thing -- for example mime; icon where the performer is treated by both performers and audience as if he/she were what is represented eg. a god; stylization where arbitrary references have a conventional reference -- eg pointing to the heart in a nineteenth century ballet 'or using dance to create abstract images within a conceptual structure or form, as in many of George Balanchine's "pure" ballets.' [67]; metonymy: In verbal language metonymy occurs where a

part is referred to as if it were a whole -- The White House standing for the American administration: in dance Hanna suggests this is a 'motional conceptualization of one thing for another of which the former is associated or contiguous in the same frame of experience, for example a war dance as part of a battle.' [68]. (Here Hanna is surely thinking of Goodman's notion of exemplification); metaphor 'expresses one thought, experience, or phenomenon in place of another that it resembles, suggesting an analogy between the two' [69] -- Hanna gives as an example a romantic duet which can stand for a whole life lived married together; actualization in which dancers actually are themselves -- for example Louis XIV dancing the role of the king and being so treated [70], or dancers expressing their own sexual preferences through dance in situations where a rigid boundary does not exist between performer and spectator [71].

Hanna emphasizes what dance and verbal language have in common, and plays down differences: she only allows that

Dance has greater difficulty in communicating complex logical structures than language does. [72]

She is therefore more concerned with the ways in which dance can convey highly specialised meanings in particular contexts, and pays less attention to the aesthetic, criticizing Arnheim, Langer and Ted Shawn among other writers on aesthetics and dance who 'have overemphasized the affective dimension of dance'. This leads her to underestimate the extent to which the prioritization of

verbal forms in logocentric western societies has lead to the marginalization of the body.

2.4.4 SUSAN LEIGH FOSTER

Susan Leigh Foster in Reading Dancing (1986) [73] proposes a method of analyzing choreography, which, like the other approaches considered above, builds up a structuralist framework of categories and levels of meaning. She defines five 'choreographic conventions' or levels in which a dance performance is constructed: frame, mode of representation, style, vocabulary and syntax. Most 'frames' are external to the performance itself: advanced publicity, prior knowledge of the venue, programme notes, running order; then there are conventions such as black out, applause for the orchestra's conductor at the beginning, the order of curtain calls at the end, and so on. 'Style' and 'vocabulary' refer to movement and steps. 'Style' is the expressive quality of movement, characteristic uses of parts of the body, etc.. 'Vocabulary' refers to all the possible units of movement implicit within a chosen style. Although Foster does not say so, 'style' and 'vocabulary' seem to be what Saussurian linguistics would call the paradigm and syntax of dancers' use of movement, while what Foster calls 'syntax' and 'modes of representation' are the syntax and paradigm of the dancers' use of space and time. Foster defines 'syntax' as formal organizational structures such as repetition and variation and 'modes of representation' as how 'the dance represents the world in relation to how it is organized' [74].

Foster lists four modes of representation: resemblance, imitation, replication and reflection. They are the ways in which structures and patterns of movement refer to the world outside the theatre. To illustrate these four modes she takes the example of how they each might refer to a river. Choreography may resemble a meandering river by repeating its winding quality as a winding path of dance movement. A turbulent river may be imitated with continuous moving lines of dancers in blue costumes (is she thinking here of Humphrey's Water Study?). The dynamic relationship between two dancers might replicate the relationship between a river island and the water flowing around it. Reflection refers primarily to movement itself, movement for its own sake; a sustained run across the performance space can mean nothing by itself, or it may invite the association 'river'. Foster proposes that Cunningham's work is reflective. (According to Cunningham and Cage, the dance or music means nothing by itself but it is okay to read whatever you like into it -- see Chapter Four Section Four.)

The use which Foster has for these four modes of representation becomes clearer in relation to the complex scheme that underlies her book as a whole. The four modes relate to four different approaches or models of choreographic practice, and these in turn relate to four stages in the historical development of theatre dance, and to work by four contemporary choreographers. Furthermore these four modes refer to four tropes or figures of speech.

The clearest way to show them is in the form of a diagram.

Trope	Mode of representation	Historical example	Contemporary choreographer
Metaphor	Resemblance	Allegorical dance of the late renaissance	Deborah Hay
Metonymy	Imitation	Neoclassical dance in the eighteenth century	Balanchine
Synecdoche	Replication	Expressionist dance in C20th	Graham
Irony	Reflection	Objective dance 1950 to present	Cunningham

Foster's use of these tropes makes some sense in relation to a historical view, but is less clear in relation to her modes of representation. In applying tropes to her modes of representation, Foster seems in some cases to have used the names of tropes to mean something other than their conventionally accepted meanings: metaphor and metonymy for example seem oddly placed. Her problem is perhaps the breadth and ambition of her project which attempts to provide an overview of the philosophy of history as a whole applied to the history of dance [75].

2.4.5. DISCOURSE, DANCE AND THE DANCER'S BODY

It is clear from Hanna's work that she does not consider that the marginalization of the body has significant consequences for the agency of the body in creating dance meanings. Neither is this a question which Goodman considers. Foster, however, states as a concern of her book Reading Dancing 'a vision of the body's movement as an act of writing' [76]. In identifying this she acknowledges the influence of French post-structuralist theory, particularly the writings of Roland Barthes and Michel Foucault. In their work, the body is formed within discourse, and discourse allows the individual to conceive and express ideas and concepts, but at the same time what it is possible to express is defined and limited by that discourse. The individual for Barthes is no more than the subject of language, formed within discourse:

I am obliged to posit myself first as subject before stating the action that will henceforth be no more than my attribute: what I do is merely the consequence and consecution of what I am. [77]

Whereas in the work of Bakhtin, language is seen as a site of struggle and conflict over competing meanings, for Barthes and Foucault this possibility of opposition is virtually impossible. There are some possibilities of subversion -- most French post-structuralists have been passionate defenders of avant-garde art and literature -- but Foucault in particular held especially pessimistic views about the way that potentially oppositional voices are recuperated within dominant discourses. In Foucault's later

writings, language is a model for power [78]. He proposes that power is a network of force relations which is not purely enforced from above but comes from everywhere. Power is not only repressive and prohibitive but incites and manipulates. The individual who is the subject of power is an embodied subject so that power acts on the body by inciting desires. Thus whereas eighteenth century philosophers saw the individual as above all rational, post-structuralists draw attention to the irrational pull of desire. The body, for Foucault, is a central but potentially irrational entity within discourses which are structured linguistically.

Within this post-structuralist tradition, Foster characterizes her book Reading Dancing as an attempt to

'denaturalize' our notions of the self and our assumptions about the body. In this study I try to show how the body and the subject are formed -- how they come into being -- through participation in a given discourse, in this case dance classes, rehearsals, and performances of a particular choreographer. [79]

The problem here is whose body or subject is formed here through discourse. Foster seems to be saying that dance classes, rehearsals and performances are the means by which the choreographer as subject expresses her or himself using their own or other dancers' bodies to make representations. It is also consistent with her thesis that a dancer, through classes, rehearsals and performances finds ways in which her or his body can realize the choreographer's intention. This raises the question of the connection between the formation of body and subject in dance, and their formation in the

world off stage. In the book Reading Dancing Foster seems to suggest that choreographers create whatever relationship between subject and body suits their creative purpose, rather than mediating socially constructed norms. But in a separate essay "The Signifying Body" [80], Foster advances the argument that experimental and postmodern dance is resistive and oppositional to

the body's placement within a system of power relations and its concomitant role as a locus of ideological commentary. [81]

What is at stake for Foster is the conception of the self which determines the way the dancer's body is presented on stage. In her view of conventional dance practice, dance movement as discourse is an 'evanescent medium through which ideas and feelings are expressed' [82]. In expressionist work it is 'the expressive tension of the inner self which desires to communicate' while in formalist work, actions 'are performed with the virtuoso bravado of a self which commands the body' so that 'dancers look down at their own bodies or out at the audience, as if to direct the viewers' attention to the technical feats they have mastered' [83]; this invokes the 'age-old dichotomy' between mind and body. Taking as examples the work of the Grand Union and Meredith Monk, Foster argues that postmodern work refrains from enacting the traditional relationship between the body and the act of expression.

Not only do the Grand Union and Meredith Monk deny the body as instrument of expression and dissolve the distinction between functional and aesthetic movement, but they also situate dance as one discourse among many. The performances of both groups involve theatre

and music, as well as dancing. The relationship between these media replicates the non-hierarchical, non-organic interaction between body and subject which is evident in these pieces. [84]

This view enables the development of a critique of political ideologies at work within cultural forms and suggests the possibility of destabilizing patriarchal thought. The problem with this however is that a post-structuralist questioning of theory falls into what Janet Wolff has called an epistemological paradox: any critique of theory is itself founded on theory [85]. In 2.5.3, Wolff's own provisional and pragmatic answer to this problem is considered -- that of where necessary using what methodological tools we find useful to skeptically test the limits of our knowledge.

2.5 RECEPTION AND INTERPRETATION OF DANCE WORKS

2.5.1 INTRODUCTION

So far we have examined the nature and construction of dance symbols. This section considers how these are received and interpreted from the point of view of the spectator. As well as members of the audience for a dance performance, the dancer(s) and choreographer must also be included as spectators. For dance artists, a degree of self-awareness and criticism is an essential part of the creative process, and part of the process of making or remounting of a piece of choreography involves standing back and making judgments

about the work as it is and the ideas and qualities which the artists involved intended to put into it. Dance artists will nevertheless make a different sort of judgement to that made by audience members because of their different point of view. Point of view, which will be discussed further in Chapter Three, is important to the interpretation of gender representation; but as will be shown in this subsection, not all accounts of reception acknowledge the significance of varying points of view. This subsection therefore looks critically at different accounts of the way in which the spectator judges a performance of a dance piece in terms of its initial affect, and subsequent contemplation and interpretation of it.

2.5.2 RECEPTION OF AFFECTIVE SYMBOLS: HANNA & SHEETS- JOHNSTONE

Both Judith Lynne Hanna and Maxine Sheets-Johnstone (formerly Maxine Sheets) take Langer's theory as their starting point for their two very different accounts of how the dance work affects the spectator. The work that Hanna has done on the reception of dance, although this is not her stated intention, effectively compares the dancers' perception of a piece with audience members' accounts of their response to its performance. Maxine Sheets-Johnstone in her work on the phenomenology of dance perception, has largely been concerned with those aspects of the reception

of affective symbols which dancers and audiences share. It is because of this parallel between their two theories that they are considered together here.

In her book The Phenomenology of Dance (1966) [86] Sheets-Johnstone argues that the true nature of dance lies in our pre-reflective awareness of dance. She defines this with reference to a phenomenological account of space and time derived from the writings of Sartre and Merleau-Ponty, concluding:

The dance itself as it is formed and performed by the dancers, is a unity of succession, a cohesive moving form, and so it is to the audience. What appears to us is not an externally related series of spatial-temporal before, nows and afters, but a form which is 'ekstatic', in flight, in the process of becoming the dance which it is, yet never fully the dance at any moment. What appears before us is diasporatic, a perpetually moving form whose 'moments' are all of a piece. (her emphases) [87]

She sees dance as an abstraction from daily life and, following Langer, speaks of the 'import' of form thus abstracted rather than of its content or meaning. She also, following Langer, proposes that dancers do not actually feel the feelings that are expressed in their dancing, but that:

The dancer intuits her movement as a perpetual revelation of sheer force which is spatially unified and temporarily continuous -- sheer form-in-the-making. And her intuition of the import of the form is the same as that of the audience. If for example, the form is symbolically expressive of forms of love, the dancer perceives this import as she creates it through the form. Just as the audience is not feeling love, neither is the dancer, because there is no love to feel. Because the movement is abstracted from the symptomatic expression of feeling in everyday life and because the sheer form of feeling is abstracted from real feeling, no actual feeling is left. Only a sheer form-in-the-making is left, a form which is symbolically expressive of feeling. [88]

Sheets-Johnstone is restating Langer's proposition about the intuitive nature of aesthetic perception in terms that concur with a phenomenological account of pre-reflective experience of time and space. But Sheets-Johnstone also advances a phenomenological account of the meaning or import of a dance piece. For her, import is the dance itself, and attempts to describe or label it can only amount to unhelpful approximations which reduce the specificity of the actual experience of watching or performing the choreography. Thus it is a fallacy to ascribe particular meanings to particular movements, as the import resides within and is co-extensive with form-in-the-making. This is potentially a very interesting observation about the way we perceive meanings in dance, but it is not an avenue which Sheets-Johnstone herself pursues. Instead she believes, along with Langer, that any reference to the world outside the dance is external to the process of aesthetic appreciation, as such reference can only be rationalized after reflection. Similarly, Sheets-Johnstone is not saying that there may not be formations in the work which symbolically express social content, but that grasping these meanings is part of a reflected upon, objectified conception of dance. She therefore asserts but does not actually demonstrate that dance is not essentially a representational form.

Hanna's study of audience response to dance performances is a very basic exploration of how dance

symbols might be seen to convey emotions. Her book The Performer\Audience Connection is developed from a survey she carried out by circulating questionnaires to audience members at a series of dance concerts at the Smithsonian Institute (these included the work of contemporary western choreographers and of traditional non-western dance companies). In the questionnaires she asked what emotions individuals perceived in a performance and where they found them -- in what movements. Her definition of emotion was very broad: anger boredom, caring, competition, disgust, ecstasy, eroticism, fatigue, happiness, nostalgia, pride, sadness, shame, surprise and vitality. The questionnaire also included synonyms for these. Hanna's method is to decide what emotions the performers intended to communicate to the audience -- by considering the cultural and artistic context of each performance, and by interviewing some of the dancers involved -- and then to establish through the analysis of returned questionnaires, how successful the communication was. Hanna's conclusion was that the better informed the audience were about the conventions and traditions of a particular dance form, the closer the correspondence would be between the dancer's and audience member's point of view. This is an account of reception as a closed circuit. Sheets-Johnstone's thesis describes another closed circuit, in her case one of abstracted aesthetic appreciation. Neither account considers the ways in which the spectator relates her or his response to affective symbols to their own lived experience -- although

this possibility is at least implicit in some of Hanna's other books.

2.5.3 HERMENEUTICS AND THE RECEPTION OF DANCE

Janet Wolff (1975) [89] uses phenomenology and hermeneutic theory to give an account of the reception and interpretation of works of art, including in her study a brief outline of how this method might be applied to the study of dance. She proposes that a sociology of art based on a phenomenological account of the world of lived experience (Lebenswelt) can look at art

in its total context of a meaningful world (and) should expose its relations to any aspects of that world which are relevant. [90]

rather than correlating features of the work more or less arbitrarily to social facts. She finds no contradiction between aesthetics and representation in art:

If it is true that one may appreciate a painting without understanding all its religious, mythological, allegorical or symbolic references, it is also true that this additional knowledge permits a broader view, and thus appreciation of the work, which at the same time includes the aesthetic element. [91]

In other words our appreciation of a work of art may be broader than just aesthetic appreciation. Wolff is critical of the notion that 'art originates in experience, and is the expression of that experience, and which has come to mean that art is aimed at aesthetic experience' [92]. It is this view of dance which is implicit in the work of Langer and Sheets-Johnstone (and is Hanna's position in The

Performer/Audience Connection). Wolff points to the danger of reducing experience of a work of art to abstracted 'aesthetic experience'; in making this reduction, she argues, the work of art loses its place and the world to which it belongs.

The aesthetic dimension must be transcended ... for the true experience of art involves the understanding of meaning. Indeed this is not merely a precept to be followed, but necessarily true since perception itself always includes meaning ... Thus the real aesthetic experience is the act of a historical spirit not a timeless presence. [93]

By arguing that art is not timeless and universal but historically and culturally specific, Wolff raises the problem of how one can recognize and make allowances for ones' own culturally and historically specific prejudices when interpreting works from cultural or historical contexts other than ones' own. She proposes that the solution to this problem is to be found in Gadamer's notion of the hermeneutic circle [94]. When approaching a work of art we are conscious of our prejudices but also open to the 'otherness' of the material.

By controlling our anticipations we are enabled to revise them, since our openness to the subject allows distorting prejudices to be discovered. [95]

This in turn allows us to return to the work of art with greater openness and more consciousness of the nature of our prejudices, and thus to make a fresh interpretation. The process is thus circular. Within this theory, a completely unbiased interpretation of a work of art (Kant's disinterested disposition) is never possible. Wolff substantiates this claim by relating it to the

phenomenological foundation of the sociology of knowledge. An extremely skeptical ontology, she argues, finds no absolutely objective base for a theory of knowledge, only a relative base. Wolff goes on to distinguish two separate problems within this relativization of knowledge:

The first is the extent to which, and the way in which the sociologist's researches are coloured and distorted by his own social-existential position. The second is the epistemological question of the sense in which one can speak of the real, or objective world, and whether such a world is knowable. [96]

In response to the second problem, Wolff rejects metaphysical speculation about the ultimate reality of the world, turning instead to the ways in which we can criticize, expose, corroborate or in other ways test the limits of our knowledge of reality, concluding:

But in the end we are left with appearances: epistemology involves and defines the limits of ontology, and there can be no ontology outside the critical theory of knowledge. Epistemology in its turn, is inseparable from the sociological critique of knowledge although not exhausted by it. [97]

The difference between Wolff's hermeneutic method and Sheets-Johnstone's phenomenological account of dance, is that whereas Sheets-Johnstone takes the consciousness of the individual as the epistemological frame of reference, Wolff proposes that:

Hermeneutic philosophy forces the interpreter to begin by grasping the place of his own consciousness in its historico-cultural context. [98]

The examples Wolff gives are primarily concerned with looking at works of art from other historical periods or other cultures, but her view of interpretation also has

application for gender issues. As will be discussed in Chapter Three, analysis of representations of gender must take into account different points of view particularly in terms of gender and sexuality.

2.6 CONCLUSION

In arguing the case that dance is a representational practice, three main problems have been identified. Firstly there is the question of the autonomy of the aesthetic. Formalist and modernist theories of dance appreciation (including those of Langer and Sheets-Johnstone who are modernists if not formalists) bracket off any reference to anything outside the art work in order to accord absolute autonomy to the aesthetic. Harrison and Orton, in arguing against this, have proposed that one should only recognize art's forms of autonomy and specialization where one is obliged to. Janet Wolff has pointed out that, while it is possible to appreciate a work of art without understanding all its symbolic references, a broader appreciation of the work is gained through some understanding of what these refer to.

It is in the process of interpreting these references that the second problem lies: in developing a sociological reading of a work there is a danger of reducing the work to no more than the sum of its social, political, historical and ideological coordinates. This sort of reduction is avoided through acknowledging the affective and intuitive

nature of our experience of the reception of works of art. This experience is nevertheless also ideologically determined. As Wolff argues, the process of interpreting an art work is conditioned by the social, political and cultural context and beliefs of the person making the interpretation. Thus as Nelson Goodman has observed representations are relative and conventional, so that what the individual sees depends upon and varies with experience, practice, interests, and attitudes.

The third problem lies in the way in which the symbols, through which dance refers to the world of experience, are interpreted. The danger here is that dance may be reduced to no more than a translation of a verbal original and that, in the process, the body will be marginalized and the expressivity and materiality of the dancing body will be denied. At stake here is the relationship between dance and discourse, and it has been argued that it is on the level at which the body acts as an image of society that affective symbols become discursive. Foster both recognize this discourse of the body and see it as a site of conflict between the individual and society.

As one watches or practices dance, one finds out about the limits of what one's body can do. These limits are not only internally and subjectively experienced; they are also conditioned by received ideas which are the socially produced norms of what is supposed to be possible and thus what is permissible. Representation in dance is one area in which these norms are defined and contested. It is

therefore argued that representations in dance are made up of linguistic and affective symbols which are ideologically produced and historically and socially situated, and are an area in which the embodiment of socially constructed norms are defined and contested.

CHAPTER THREE

GENDER REPRESENTATION AND THE SOCIAL CONSTRUCTION OF MASCULINITY

3.1 INTRODUCTION

Since the 1840s the male dancer has generally enjoyed an equivocal and problematic status on the ballet stage in Western Europe and North America. Displeasure at the spectacle of the professional male dancer thus developed during the period in which the middle classes were consolidating their economic, political and cultural position. While Chapter Four looks at representations of masculinity in theatre dance since 1840, this chapter is concerned to locate the problematic status of the male dancer within the codes and norms of bourgeois male behaviour, particularly within those relating to bodily behaviour and bodily display. What Rosalind Coward has commented on, in relation to contemporary film, in many ways sums up a modern attitude to the body:

Under the sheer weight of attention to women's bodies we seem to have become blind to something. Nobody seems to have noticed that men's bodies have quietly absented themselves. Somewhere along the line, men have managed to keep out of the glare, escaping from the relentless activity of sexual definitions. [1]

Over the last two centuries, however, it is not that male dancers have quietly absented themselves, but that they have been nervously dismissed. Until very recently it has seemed 'natural' not to look at the male body, and therefore problematic and conflictual for men to enjoy looking at men who dance.

Underlying much of the recent research in what some now call 'mens studies' is the premise that men, like women, are (to borrow Simone de Beauvoir's dictum) not born but made. In this view gendered identity is created within social, psychological and cultural processes. Thus gender representations in cultural forms, including theatre dance, do not merely reflect changing social definitions of femininity and masculinity, but are actively involved in the processes through which gender is constructed. It was as a result of the women's movement that women and then some men started to question and make more visible the ways in which first femininity and then masculinity were constructed, and this critique has included representations of masculinity in cultural forms.

Power in our society is not equally shared between men and women, and representations of gender are ideologically produced and tend to support the dominant position of men in our society. Research into the historical development of gender ideologies suggests that masculinity as a socially constructed identity was rarely a stable identity. Rather than enjoying a secure autonomy, men have continually needed to adjust and redefine the meanings attributed to sexual difference in order to maintain dominance in the face of changing social circumstances. This chapter aims to reveal some of the conflictual and contradictory aspects of the construction of modern masculine identity, and the complex and deeply rooted structures which surround and defend images of men in cultural forms. Dance is an area in which

some of the holes in the construction of masculine identity can sometimes be revealed. It is argued that the unease that sometimes accompanies the idea of the male dancer is produced by these defensive structures.

If masculinity is not a stable identity, neither should it be seen as monolithic. When writers write about 'men', what is generally meant is white, heterosexual, middle class men. One should not speak of masculinity but of masculinities. Section 3.2 looks at how particular norms of rational male behaviour have been institutionalized as the norm, and 3.2.4 sets these within a psychoanalytical account of the construction of male identity based on objects relations theory. A central concern of section 3.3 is the development of modern notions of the gendered body. It is through our embodiment that we are gendered, and, as was demonstrated in Chapter Two, differing ideas about the body affect our understanding of the way dance works as a signifying practice. Section 3.3 therefore looks at social and historical perspectives on the construction of gendered identity and the construction of the body. Then sections 3.4 and 3.5 look at how the social structures and mechanisms, identified in the first half of the chapter, determine the way images of men in cultural forms are constructed. In doing so, recent approaches to the analysis of gender representations in cultural forms are examined in order to develop a framework for describing spectatorship in dance. In particular this section is concerned with the

ways in which representations in cultural forms are structured to restrict the way that the male body is looked at.

3.2 MEN, RATIONALITY AND EMOTIONALITY

3.2.1 INTRODUCTION

There are some aspects of male behaviour which connote masculinity, while other aspects do not conform to dominant male norms and sometimes threaten them -- tolerance of nonconformity varying and changing in different historical and social contexts. While there are certain emotions, such as anger, which are considered proper for men to express, emotionality is generally considered to be a feminine characteristic. Men are supposedly rational rather than emotional beings and notions of male rationality dictate a particular reserve in the area of male emotional expression. It was argued in Chapter Two that dance is a form in which feelings are symbolically expressed. The kinds of expressiveness that are involved in male dancing can infringe the codes that police masculine behaviour. Dance is therefore an area in which, in some contexts, representations of masculinity can be produced which contradict hegemonic male norms. It should not be inferred from this, that male dance is necessarily subversive. Representations of masculinity in the work of most choreographers in the last two centuries have reinforced dominant male norms. It is the potential, inherent in the

representation of masculinity in dance, to undermine or subvert these dominant norms which, in Chapter Five, will be examined in the work of some British new dance artists. But in the nineteenth century, one underlying reason for the declining role of the male professional dancer under bourgeois patronage, and his problematic status in the twentieth century, must be that dancing, for men, was considered to be unacceptably expressive. This section is concerned with the linkage between masculinity and rationality, and with the social and psychological parameters which determine what constitutes acceptable expressive behaviour for men.

3.2.2 DISMANTLING RATIONAL MASCULINITY

Since the Enlightenment, the ability to reason has been taken to be the most important attribute of the civilized human being. In the new liberal view all men and women had the same potential to be free reasoning individuals.

Condorcet, writing in 1791 argued:

The rights of men result simply from the fact that they are sentient beings, capable of acquiring moral ideas and of reasoning concerning these ideas. (And that) women, having these same qualities, must necessarily possess equal rights. [2]

It was however on the basis of their supposed inability to reason that women and other apparently inferior or marginal groups were, during the nineteenth century, denied these rights (see 3.3). This ability to reason and make judgments from a disinterested point of view is not only attributed primarily to men but is also methodologically enshrined

within modern scientific and academic discourse. The exposure of theory and philosophy as the limited vision of white, Western, middle class heterosexual, male thought is therefore, as Janet Wolff has observed [3], a priority for feminists and other excluded groups. We have seen in Chapter Two that the process of making a sociological interpretation of a work of art, also calls into question this certitude. Underlying this is the fact that, due to the development of structuralist and post-structuralist theory, hermeneutics and the sociology of knowledge, we now, as Janet Wolff points out, see all knowledge as socially and historically situated and therefore partial. Theory is now viewed as a product of (and limited by) language and discourse [4].

This raises the problem of how to dismantle masculinity using theoretical tools that are themselves part of the means through which masculinity maintains itself: how to use a rational and scientific approach to question rational and scientific theory. It is tempting to use the term deconstruction to describe this process. A deconstructive reading of a text or discourse is one which reveals its internal contradictions and inconsistencies. But while deconstruction might therefore be seen as a critical tool, the deconstructive reading is one in which meaning is continually deferred, and binary oppositions dissolved. Christopher Norris has argued that by continually deferring and dissolving oppositions and distinctions, post-structuralist, postmodern, and deconstructive theories are

in danger of being or becoming uncritical [5]. Janet Wolff has similarly argued that an entirely dispersed and fragmented politics is both misconceived and impossible. She proposes that we have to retain a commitment to theory while recognizing its provisional nature [6].

On a theoretical level it is necessary therefore to retain a critical openness to questions of gender ideology, which allows distorting prejudices to be discovered and examined as part of the process of investigation. Thus when examining representations of masculinity from my own white, heterosexual, middle class male point of view, I have, when it seems useful, taken into consideration analysis and criticism that comes from gay and feminist critical points of view. As Tim Edwards [7] has pointed out, for men involved in men's studies the notion of objectivity and disinterestedness becomes problematic in the context of the relationship between researcher and researched because:

Objectivity is one level of historically constructed, masculine subjectivity. [8]

For men to assume they can be unproblematically objective about masculinity is not to be honest about what is gained from the inequality between the sexes, and not to recognize the important ways in which the personal can be political. Recognition of the ways in which the personal is political makes it possible for attitudes to change, and for a space to be made for alternatives. A dismantled monolithic masculinity allows the possibility of recognizing the existence of a plethora of different masculine identities.

These are on the face of it pious declarations. In the context of representations of masculinity in dance, however, they have consequences for an account of the linkage between the male body, reason and the expression of feelings. Rationality, as an attribute of dominant masculinity, should not be seen as the converse of emotionality. It is through seeing them as such that men are discouraged from exploring or experiencing all but a narrow range of physical expression. Given that emotional experience is embodied and that dance communicates through affective symbols, the extent to which the norm of dominant masculinity has become associated with rationality and emotional inarticulateness, is clearly important to an understanding of dance and masculinity.

3.2.3. RATIONALITY, EMOTIONALITY AND MASCULINITY

It would be untrue to say that modern men are rational beings devoid of feelings -- like Lieutenant Spock in the television series Star Trek. However, some emotions are associated with masculinity while others are seen as feminine [9], so that men are often said to be more rational and more in control of their emotions than women.

Martin Pumphrey has identified in some of the more violent male film roles of the 1970s and 1980s an inability among male heroes to face up to and deal with personal feelings, and suggests that the consequent repression of feelings leads to violence. The violence of film characters like Sylvester Stallone's Rambo and Arnold Schwarzeneger's

Terminator is, he suggests, an externalized response to the crisis of modernity. Underlying this response, he argues, is an inability and refusal to face up to internal contradictions that are related to this external crisis.

Hence:

Repressing and evading any self-conscious recognition of the *internal* contradictions their identities encompass, they construct their masculinities as defensive responses to the *external* crises of modernity -- crises that are taken as legitimation both for the violence that demonstrates their superiority and the unrelenting rejection of self-analysis that is their most fundamental characteristic. (...) They enact what Klaus Theweleit in Male Fantasies describes as 'an incapacity to experience others except through fear, deceit, mistrust or domination' [10]

Theweleit whose ideas are considered in 3.5.5., also considers the ways in which a display of violence can be an approved and unproblematic guise that are applicable to representations of masculinity in dance. Anger and hatred (which lead to violence) are two of the emotions that are associated with masculinity and thus whose expression is generally considered acceptable for men.

It is sometimes said that white middle class heterosexual men are less able to deal with or express a full range of feelings (including the 'soft' emotions that are associated with femininity) than women, black people, gays and others often designated Other. It is this point of view that was held by many of the British new dance artists whose work is discussed in Chapter Five, and by men involved in the 'Men Against Sexism' movement. Thus writers in the British men's movement magazine Achilles Heel speak of men being emotionally illiterate [11] while writers in the Mens'

Issue of New Dance magazine [12] (discussed in detail in 5.2.3) speak of the social pressures on boys and men to be tough and insensitive. Writers in the latter suggest that there are many ways in which boys and men are denied opportunities to 'get in touch with their bodies', and these include social pressures for men not to dance.

One of the most detailed expositions of the view that men's problems stem from their inability to handle their emotions, has been made by Victor Seidler [13]. He proposes that a dependence on rationality results in men responding to feminist criticisms by distancing themselves from masculinity altogether, and thinking that it is 'possible to abandon our masculinity' [14]. The idea that men might be able to cut out and reject their masculinity comes, he argues, from a rational, instrumental model of change that we inherit within our culture. He argues that masculinity is not something that can be rejected through rational choice but something which men can work at redefining. This redefinition involves a process of personal change that includes 'accepting the nature of our emotions and feelings'. The idea that reason takes precedence over emotions and feelings is part of the Kantian-Protestant tradition that

assumes that our lives can be lived by reason alone and that through will and determination, as Kant has it, we can struggle against our inclinations, to live according to the pattern that we have set for ourselves through reason. [15]

Seidler therefore argues that men should be more accepting

and give greater recognition to their emotions. This was, as he acknowledges, one aim of the groups of heterosexual anti-sexist men during the 1970s loosely associated with Achilles Heel. It gave rise to an interest in the use of self-help and other therapies. Emotional and therapeutic work is a valuable corrective for the shortcomings of a purely rational analysis of the construction of masculinity, in particular body work exploring male feelings and fears about the impermeability of bodily boundaries (see discussion of Klaus Theweleit's work in 3.5.5). This also overlaps with the concerns of British new dance at that time.

There are limitations with this view of the linkage between masculinity and rationality as a framework for analyzing masculinity. Criticisms of the apolitical nature of this approach and its essentialist notion of a restoration through therapy to organic oneness are considered in 5.2.3.. On a theoretical level, Seidler, along with other writers in Achilles Heel, speaks of what is wrong with men as if this were a problem for all men. This clearly cannot be the case. As Kobena Mercer has pointed out:

How could you say that black men like Miles Davies or Michael Jackson, James Brown or John Coltrane are 'emotionally illiterate'. [16]

An early editorial in Achilles Heel reveals further confusion in the use of the word 'men' to mean all men. The writers state that, in making public what they feel they have learned from men's consciousness raising groups about

being men, they feel that they are finding themselves 'personally and politically as men and aligning ourselves with women and gay men in the struggle against oppressive sexual divisions' [17]. Doubtless they did not actually mean to say that gay men were not men, but that is the literal implication. (There were gay men involved in the Men's Movement, and gay contributors to Achilles Heel.) An appeal to a 'common sense' notion that all but insignificant minorities of men conform to dominant male norms is surely part of the rhetoric of the Enlightenment tradition which Seidler aims to dismantle. The term 'men' is a construction which has the effect of creating an ideologically motivated sense of unity among men which is nevertheless conflictual and contradictory.

Tim Edwards makes another criticism that relates to the linkage between masculinity and rationalism. He draws attention to the way mens studies tend to presume that all men are heterosexual by considering sexuality and gendered identity as totally separate entities, but he does point out that:

A tendency within sociology to depend on theoretical and scientific tradition which assert rationality leads to a failure to account for the full range of feelings and meanings attached to individual acts: in short the emotional motivation of the act is removed through cerebralized distance and rationalization. [18]

An understanding of the construction of masculinity needs to take into account the social and psychological construction of male sexuality.

These arguments about male emotional illiteracy accept

unquestioningly that emotionality and rationality are indeed opposites, and that men are actually more rational and less emotional than women. As Jeff Hearn points out:

A strict separation of emotionality and rationality into mutually exclusive qualities is mistaken, as actions can be both emotional and non-emotional (rational) at the same time. [19]

Furthermore, the conflation of emotionality with femininity or of masculinity with rationality 'ideologically obscures the contradictions of gender relations under Patriarchy' [20]. For white men, the polarity between rationality and emotionality may be internalized as part of the process of construction of masculine identity. What is at issue where representations in cultural forms are concerned, is not a question of whether men may actually be emotionally illiterate, but the extent to which the repression of emotional expression is a norm of masculine public behaviour. What Martin Pumphrey has said about male attitudes towards dress during most of the last two centuries is applicable to male attitudes towards representations of masculinity in cultural forms during the same period. The general attitude, he says, was that men should show 'an aggressive indifference to dress and a silent avoidance of bodily display' [21]. It is not a matter of what is going on inside, but how this is allowed to show itself on the levels at which the body creates meanings. This is the level on which theatre dance operates. Unease at men dancing on stage is unease then at how men are looked at on stage when dancing. The act of looking, and of being

looked at is itself gendered, and this is considered in section 3.4.. Before considering that, it is necessary to look at psychoanalytic work in the area of object relations theory which clarifies and supports the notion that the polarity of emotionality and rationality is produced as part of the psychological construction of gendered identity.

3.2.4 PSYCHOLOGICAL PARAMETERS OF THE CONSTRUCTION OF MASCULINITY AND MALE DEVELOPMENTAL CONFLICTS

It is generally accepted that ideology works on an unconscious as well as on a conscious level, and that the formation of identity is a psychological process.

Individuals, as Sander Gilman puts it [22], construct many organized schemata during the course of their development that form the background frame of reference to all current processes of perception, imagining, remembering, feeling and thinking. Salient to these are the early stages of the development of gendered identity. Nancy Chodorow, working within the tradition of object relations theory, has proposed an account of the processes through which gendered identity is formed, which stresses the linkage between the individual's psychological, social and cultural experiences.

My investigation suggests that our own sense of differentiation, of separateness from others, as well as our psychological and cultural experience and interpretation of gender and sexual difference, are created through psychological, social and cultural processes, and through relational experiences. We can only understand gender difference, and human distinctness and separation, relationally and situationally. They are part of a system of asymmetrical social relationships embedded in inequalities of power, in which we grow up as selves,

and as women and men. Our experience and perception of gender are processual; they are produced developmentally and in our daily social and cultural lives. [23]

What is particularly useful for the argument in this chapter is the way that Chodorow accounts for differences between male and female emotionality and sense of bodily separateness. In the psychoanalytic model which has its origins in Freud's work, a sense of gendered identity develops out of a process of differentiation and separation from the primary caregiver. The child is born with a 'narcissistic relation to reality', and is believed to experience itself as merged and continuous with the world, and with the caregiver in particular, in a state described as one of polymorphous perversity. Separation from the caregiver involves a sense of personal psychological division from the rest of the world. This develops along with a sense of the permanence of the baby's physical separateness and the predictable boundaries of their own body, of a distinction between inside and outside. In other words, a sense of the boundaries of the body is believed to develop along with the beginnings of individual identity. Chodorow's particular contribution to our understanding of these processes is her stress on the importance of the mother figure within differentiation and separation, and the consequences that come from the fact that mothering is, in our society, almost exclusively done by women. Thus, when the child develops a sense of separateness, this is formed in relation to a female body. Chodorow suggests that

whereas female infants retain a sense of relatedness with their mother through anatomical similarity, the separation experienced by boys is underlined by their bodily difference.

Maleness is more conflictual and more problematic. Underlying, or built into, core gender identity is an early, nonverbal, unconscious, almost somatic sense of primary oneness with the mother, an underlying sense of femaleness that continually, usually unnoticeably, but sometimes insistently, challenges and undermines the sense of maleness. (...) A boy must learn his gender identity of being not-female, or not-mother. Subsequently, again because of the primacy of the mother in early life, and because of the absence of concrete, real, available male figures of identification and love who are as salient for him as female figures, learning what it is to be masculine comes to mean learning to be not-feminine, or not womanly. [24]

Because the initial stages of differentiation involve the perception of bodily boundaries, the maintenance and impermeability of these is linked to the imperative of being not-feminine and the suppression of the early memory of connectedness with the mother. Thus:

Boys and men come to deny the feminine identification within themselves, and those feelings they experienced as feminine: feelings of dependence, relational need, emotions generally. [25]

Chodorow is not saying that individuals (or at least men) are innately both feminine and masculine. Her argument is that masculinity and femininity are constructed rather than innate, and relational rather than essential. The feminine identification within boys and men is in part environmental, and its consequent significance for the individual is socially and historically contingent. Central to any understanding of sexual difference is the imbalance of power

between men and women in our society. Chodorow, having, as we have seen, pointed to certain psychological features which distinguish male and female identity, further points out that, because men have the power in our society, these male features have been defined as normal and that 'men have the power to institutionalize their unconscious defences against repressed yet strongly experienced developmental conflicts' [26].

Within the orthodox Freudian model the acquisition of language is seen as the key factor initiating the process of separation and the formation of identity. The child's early experiences of merged and continuous connection with the caregiver are, in Freudian and Lacanian theory, thought of as 'pre-verbal'. As Ann Daly has observed:

The term 'pre-verbal' has always been a subtle way of marginalizing movement: of relegating it to the negative role of 'other' in a world supposedly constructed solely in language. [27]

She cites the work of Daniel Stern (1985) who has challenged this notion of the 'pre-verbal'. Daly summarizes Stern's conclusions as follows:

(1) the infant does experience a sense of self before learning to talk, (2) the infant does relate to others through movements before learning to talk, and (3) these bodily senses of self and means of interpersonal communication persist even after the acquisition of language. Nonverbal communication, then is not 'pre-verbal' at all. Movement and language share in the process of creating the self and communicating with others. [28]

Stern, like Chodorow, links the formation of identity with the development of awareness of the body and its boundaries. This awareness is, according to Chodorow, a problematic area

for men. Because the male child finds the memory of his early connectedness with the mother problematic and conflictual, nonverbal, physical ways of communicating are problematic for men. The fact that theatre dance, which communicates on a nonverbal level and is generally marginalized in Western society, might therefore be seen as an example of the way that, as Chodorow proposes, men have the power to institutionalize their unconscious defences against repressed yet strongly experienced developmental conflicts.

3.3 SOCIAL CONTEXTS OF THE CONSTRUCTION OF MASCULINITY

3.3.1 INTRODUCTION

This section considers the social attitudes and historical contexts which are relevant to the construction of representations of masculinity in dance, and examines the emergence of modern attitudes towards the body and gender difference. It locates these within the emergent middle class ideology during the late eighteenth and nineteenth centuries, which, it is argued, resulted in the problematic status of the male dancer. It is at this time that the equation of masculinity with rationality, and the consequent downgrading and feminization of emotionality (discussed in the previous section) replaced the older Christian Hellenic conception in which an ideal body could serve as an unproblematic symbol of society. For the nineteenth century middle classes, the body, and the male body in particular, became highly problematic and despised. These ideologies of

gender and attitudes towards the body have persisted into the twentieth century, and if the male dancer is presently more acceptable than he was in many countries for most of the nineteenth century, this is largely the consequence of the higher status which ballet and modern dance now enjoy as art, compared to the more marginal position and status that was allowed it by what Ivor Guest has called 'Victorian prudism' (see Chapter Four Section Two). Although these prudish attitudes have effectively declined in the twentieth century, they have still exercised a lingering influence on male theatre dance up to the present day.

3.3.2. THE MODERN BODY

Modern ideas about the body, and about the biology of gender difference, developed as a result of the breakdown of older notions of the body in Greek thought and its assimilation within medieval and renaissance Christian thought. The older Christian model of the sinful flesh became recast with new, scientific features by the rational French bourgeoisie and their evangelical protestant English counterparts. The idea that the body as an entity is execrable not only persisted, but became increasingly important in new and more anxious forms. The body itself was no longer admired, and lost its status as an unproblematic symbol of society. The male nude, as Margaret Walters has shown, suddenly appeared irrelevant in modern society [29]. Thomas Malthus pointed out that the healthy body is a body that has the potential to procreate and thus, as he saw it, to threaten the demise

of society through overpopulation -- his argument being that population grows at a faster rate than food production [30].

The body, with everything it implied, became a problem and a threat. These new social attitudes and ideas were initially developed in eighteenth century scientific and rational thought; but despite the fact that new discoveries discredited them, they survived as signifiers of class. Thus the new anxieties about the body related to the world view of the new middle classes within complex hierarchies of relations within society [31].

The anthropologist Mary Douglas' purity rule is useful for understanding these ideas of purity and impurity in relation to the body [32]. When the physical body is under strong social pressure, she proposes that the social system seeks progressively to disembody or etherealize the forms of expression, and social intercourse increasingly 'pretends to take place between disembodied spirits' [33]. Thus:

Physical events, defecation, urination, vomiting and their products uniformly carry a pejorative sign for formal discourse... Front is more dignified and respect-worthy than back. Greater space means more formality, nearness means intimacy. [34]

New anxieties about the body resulted, during the nineteenth century, in changes in attitudes towards bodily display including display in theatre dance. Ballet is, within Douglas' terms, a pre-eminently dignified form. In the ballet ideal, dancers aspire to the condition of disembodied spirits. It was female dancers rather than males who

represented in the nineteenth century these disembodied spirits. To understand why, it is necessary to examine the way nineteenth-century ideas about the body underpinned new ideologies of gender.

3.3.3. THE GENDERED BODY

It is with the increasing acceptance of a rational and scientific approach to the body that Aristotelian ideas of the metaphysical inferiority of women gradually became untenable. The idea that men and women have the same potential to be free, reasoning subjects implicitly threatened male power. Christine Battersby [35] has shown the conflicting nature of the arguments which were put forward by philosophers at that time to maintain male dominance. Scientists and commentators sought to prove that women were physically and temperamentally unsuited to serious thinking, while at the same time they appropriated for male genius aspects that had previously been ascribed to the feminine temperament. This justification of the subordination of women was, as Thomas Lacqueur has shown, based on supposedly scientific evidence of the unsuitability of the female body (in comparison with the male body) for involvement in public life. Lacqueur has shown how, for much of the nineteenth century, female menses was thought to be equivalent to animals being on heat. The womb thus became the centre of the female psychological system with all women's nervous energy going into controlling and transcending their animal nature during menses. This

transcendence of their animal natures was the grounds for claiming women's moral superiority; but the fact that it used up all their mental or physical energy was supposed to make them unfit for any 'serious' employment (hence the 'female' disease hysteria). If there was any comparable attempt to limit male behaviour by referring to anatomically grounded definitions of the male temperament, this is to be found in the notion of the healthy mind in a healthy body and its development in competitive male sports [36]. The male body was of course the norm against which female anatomical and temperamental traits were judged. Men, by default and by implication, were considered to be less capable of transcending their natural lusts and desires and thus morally inferior. Thus women had some grounds for claiming to be purer and more disembodied than men. It was more appropriate therefore for female dancers to evoke the ballet ideal than for male dancers [37].

3.3.4. TOUGHNESS AND MEN

For Western men in the nineteenth and twentieth centuries an increasing importance has been placed on an appropriately masculine style of dress and behaviour which does not give expression to their feminine identification [38]. This is in contrast to the male power of an eighteenth century aristocrat which, as Eve Kosofsky Sedgwick has pointed out, was not

dependent on personal style so much as on material and

hereditary rights, and in which (partly for that reason) the mutual exclusiveness of "masculine" and "feminine" traits in general were less stressed, less absolute, and less politically significant than it was to be for the nineteenth-century bourgeoisie. [39]

Corrigan, Connell and Lee cite the example of the French eighteenth century diplomat and spy Chevalier D'Eon who enjoyed an active political career dressed some of the time as a woman [40]. This suggests that, in the modern period, it was initially bourgeois men for whom, in Chodorow's words, it was important to have learnt to be not-feminine, or not womanly. Since then, all classes of Western men have been socialized to conform to increasingly demanding norms of male toughness and to be inexpressive of 'soft' emotions. Toughness and softness are qualities which refer to the body and to an individual's perception of their bodily boundaries and gendered identity. Thus masculinity is associated with strength, hardness and male arousal, whereas softness and gentleness are associated with mothering and with female sexual passivity. It is because this is expressed as a dichotomy that it is difficult to conceive of strength that is not necessarily hard, stressed and tense. The hard, erect penis, is probably the most important signifier of sexual difference and, some suggest, of male power. As Richard Dyer has pointed out, despite the fact that male genitals are fragile, squashy, delicate and vulnerable even when aroused, they are generally symbolized in film and television as hard, tough and dangerous [41]. The clenched fist, raised from the elbow is one of the commonest symbols alluding to the sexual potency of the man who clenches it.

Thus there is a fantasy male born out of fear and insecurity whose toughness renders him invulnerable, and whose boundaries are hard and impervious.

Some antisexist middle class heterosexual men, including some involved in British new dance, have seen gentleness as a positive male quality. Some gays have also seen it as a positive quality, but in a more problematic way as softness can carry negative connotations associated with the stereotype of the effeminate, limp-wristed homosexual. This dichotomy of hardness versus gentleness is relevant to the development of images of 'alternative' masculinity developed by British new dance artists, discussed in the next two chapters, while hardness and tight body boundaries are central to the analysis and critique of male sexuality proposed by Klaus Theweleit later in this chapter (see 3.5.5.).

3.3.5. EMOTIONALITY, DANCE AND ARTISTIC GENIUS

The Romantic notion of the artist as inspired genius is the obvious exception to the rule that men should appear tough, unemotional and inexpressive. Christine Battersby points out that the (male) Romantic artist was excepted from gendered divisions of social behaviour through being allowed to have 'feminine' qualities such as sensitivity, passivity, emotionality and introspective self-consciousness. Battersby argues that artists could appropriate these 'feminine' characteristics by evoking the notion of genius,

and thus without suffering the lower social status of being female. When the Romantic artist expresses the underlying forces of sublime nature, this is a male creative energy responding to the male energy of nature: according to Edmund Burke (1729-97), the grandeur of an avalanche in the Alps is sublime, as are also 'kings and commanders discharging their terrible strength and destroying all obstacles in their path' [42]. The new notion of male artistic self-expression was linked to the body and physicality. A sublime muscular dynamism was identified in Michaelangelo's art. On another level creativity was linked to virility and male sexuality: Battersby calls this the Virility School of Creativity, and one aim of her book is to reveal the misogynistic way these ideas have been used to create a climate within which women were excluded from being considered geniuses or great artists.

The Romantic idea of male artistic self-expression clearly underlies much of the hype that has surrounded the recent popularity of the male dancer. It is paradoxical, however, that these notions should initially have been developed at the time when the male dancer was disappearing in Western Europe as a result of strong social disapproval. The Romantic genius was allowed a wide range of self-expression that would have been considered unacceptable in men not considered to be gifted. The way in which the Romantic composer might pound his piano while performing his own work, or the emotionalism of the romantic poet, or the way the brush strokes betray the painter's struggle with his

canvas: the implicit or explicit physicality of all these seems to have been acceptable for male artists in the nineteenth century, while the dancing of ballet movements was not. There were significant differences between the former forms of self-expression and the performance of the male dancer. There was the general low status of the performing arts and of dance as a non-verbal form within them. To a certain extent denunciations of the male dancer could draw on diatribes against the immorality of actors as a whole. There is also the fact that the male dancer displayed himself, and thus was in danger of infringing the conventions which circumscribed the way men could be looked at.

3.3.6 HOMOPHOBIA AND THE MALE DANCER

What has been proposed so far is that, increasingly since the nineteenth century, it has been considered appropriate for men not to appear soft and not to appear emotionally expressive. An individual who does not conform to these behavioural norms, and cannot claim to be a genius, has been in danger of being considered 'not to be a proper man', a euphemistic phrase that generally means homosexual. The cluster of fears associated with homosexuality is sometimes called homophobia. Homophobia is the social mechanism which prohibits or makes fearful the idea of intimate contact with members of the same sex. It is generally argued that homophobia is a mechanism for regulating the behaviour of

all men rather than just self-identified homosexuals. It has been proposed that homophobia is an essential characteristic of patriarchal society. Joseph Bristow has argued that:

Homophobia comes into operation so that men can be as close as possible -- to work powerfully together in the interests of men -- without ever being too (sexually) close to one another. (...) homophobia actually brings men into a close homosocial relation. [43]

The mechanisms which limit the subversive potential of some representations of masculinity (which include disapproval of male dance) can be seen to serve the purpose of keeping out of sight anything which might disrupt the relations within which men work powerfully together in the interests of men.

Eve Kosofsky Sedgwick proposes that homophobia in our society is directly related to the way men relate to one another homosocially. She argues that a fundamental triangular structure in our male dominated society is one in which a woman is situated in a subordinate and intermediary position between two men. Men use women in order to impress other men as part of a 'traffic in women' [44]. In this structure, women are the intermediaries of what Sedgwick calls male homosocial desire.

Her argument is that, in men's relationships with other men in contemporary Western society, emotional and sexual expression is necessarily suppressed in the interests of maintaining male power. In a broader historical and anthropological perspective, she argues, this sort of male bonding is atypical: a similar break does not occur in female bonding in modern Western society, nor did it exist,

for example, for Greek men at the time of Socrates. In the latter examples, there is a continuum between social, political and sexual expression. Sedgwick argues that male homosocial relationships in our society are characterized by intense homophobia, fear and hatred of homosexuality. This repressed homosexual component of male sexuality accounts for 'correspondences and similarities between the most sanctioned forms of male homosocial bonding and the most reprobate expressions of male homosexuality' [45]. Men are in a double bind in that they are drawn to other men, but this acceptable attraction is not clearly distinguishable from forbidden homosexual interest.

For a man to be a man's man is separated only by an invisible, carefully blurred, always-already crossed line from being "interested in men". [46]

The main objection to the concept of homophobia is that it doesn't actually offer an explanation of why modern Western society is prejudiced against and discriminates against homosexuals. Homosexual men were subject to sometimes violent discrimination prior to the nineteenth century, at times when performances by leading male ballet dancers were greeted with considerable approval. There is no simple linkage between homosexuality, homophobia and disease at professional male dancers. The usefulness of the concept of homophobia lies in the extent to which it identifies and describes how social strictures function to maintain certain norms of male behaviour.

It is surely these social strictures which, since the

mid nineteenth century, have caused the display of male dancing to be a source of anxiety. Male appearance signifies power and success: as John Berger has put it, a man's appearance tells you what he can do to you or for you. If, however, his appearance is also desirable, he is, from the point of view of a male spectator, drawing attention to the always-already crossed line between homosocial bonding and homosexual sexuality. His appearance therefore carries with it for the male spectator the threat of revealing the suppressed homosexual component within the links he has with other men and through which he maintains his power and status in patriarchal society.

It is therefore necessary to look at the extent to which, for the male spectator, the anxiety associated with the idea of deriving pleasure from watching a male dancer is displaced within the structures and conventions of the visual and performing arts.

3.4 NARRATIVE IDENTIFICATION AND GENDER REPRESENTATION IN THEATRE DANCE

3.4.1. INTRODUCTION

These last two sections of this chapter apply the account of the construction of masculinity, developed thus far, to the representation of gender in cultural forms. Much recent work on gender representation has been based on the idea that cultural forms are structured from a male point of view and support men's dominant position in patriarchal society. As John Berger observed in Ways of Seeing:

Women are depicted in a quite different way from men -- not because the feminine is different from the masculine -- but because the 'ideal' spectator is always assumed to be male and the image of woman is designed to flatter him. [45]

This leads to the idea that social behaviour is a determinant of the conventions which structure cultural forms. The differences between the ways in which men and women present themselves in daily life, particularly on the level of non-verbal, bodily communication are clearly relevant to an analysis of the representation of gender in dance. The aspect of social behaviour to which Berger and several writers subsequently have drawn attention is the gaze. This underlies Berger's much quoted observation that:

Men act and women appear. Men look at women. Women watch themselves being looked at [48]

and that the male gaze informs the criteria and conventions which govern the way women and men are depicted within the tradition of European oil painting. As Ann Daly has observed:

As tiresome as this term (the male gaze) has become, it remains a fundamental concept: that, in modern western societies the one who sees and the one who is seen are gendered positions. [49]

Issues relating to power, the gaze, and the spectacle of masculinity are central to the argument in the rest of this chapter. Who looks at whom, and how surveillance relates to power in Western society are factors which influence the representation of gender in dance. What is at issue is not that men should not be looked at but how they are supposed to appear when they are the object of a spectator's gaze. The last two sections of this chapter explore the ways in

which work on the male gaze can be applied to the study of theatre dance.

One criticism that has been made of earlier accounts of the male gaze is that it assumes that culture is immovably and exclusively masculine, thus ruling out the possibility of any alternative or subordinate expression. The development of female audiences for dance during the twentieth century has been a factor in the development of male dance, as also has been the crucially important work of Martha Graham and other women choreographers. Any application of the idea of the gendered gaze to the reception of theatre dance must be able to deal with the way the female spectator (be she choreographer or audience member) looks at the male body. A central proposition in this study is that the spectacle of the male body in dance is protected by defensive strategies. These construct the dominant point of view as male and patriarchal while marginalizing alternative and subversive points of view. Dominant male interests are protected through reinforcing the idea of an ideologically constructed, monolithic masculinity. As has been suggested previously, a range of different masculine identities exist, differing in relation to race, class, sexuality and other components of identity. In order to evaluate representations of masculinity in new dance, it is necessary to consider the ways in which this patriarchal point of view can be subverted and dismantled. Laura Mulvey has neatly summed up the theoretical stance of

much feminist art practice that aims to do this:

The alternative is the thrill that comes from leaving the past behind without rejecting it, transcending outworn or oppressive forms, or daring to break with normal pleasurable expectations in order to conceive a new language of desire. [50]

Mulvey's theory is that images of women in mainstream Hollywood cinema are governed by the workings of male heterosexual desire. She first proposed this in her essay "Visual pleasure and narrative cinema" (1975) and it has been subsequently modified and developed by herself and a number of other writers [51]. Whereas Berger's idea of the male gaze was proposed to account for the spectator's response to static visual images, Mulvey extended this to the reception of narrative forms as well. The connection between looking and the process of identification by a reader or audience member is implied by the commonly used expression that when one identifies with a character, one *sees from their point of view*. Mulvey and other theorists in film studies have accounted for this process of identificatory looking by referring to psychoanalytic theories of the early construction of gendered identity. In contrast with Chodorow and Stern's theories considered in 3.2.4, the work of Freud and Lacan, the acquisition of language is taken as a key moment in the formation of identity, language being seen as male and patriarchal -- as Lacan puts it 'the law of the Father'. Thus non-verbal areas of experience are associated with the somatic stages of dependence on the mother. Everything relating to what Freud called the infantile state of polymorphous perversity -- the early,

non-verbal, prelinguistic and bodily experiences before the infant becomes aware of her or his separate identity and the significance of their gender -- is seen as marginal to dominant discourse, but a potential site of subversion of it.

Ways of analyzing gender representations in cultural forms that are developed from these psychoanalytic theories have been warmly greeted by some but treated with suspicion by others. It is now generally accepted that ideology works unconsciously as well as consciously, and therefore that the psychological and social factors that influence the construction of identity also determine the way we respond to representations of gender in cultural forms. What psychoanalytic theories of gender representation offer are ways of accounting for the connection between on the one hand the latent structures and conventions in mainstream work and on the other hand the dominant male point of view. One criticism that is difficult to counter is the argument that psychoanalytic theories subordinate cultural and historical spheres to a trans-historical psychoanalytic framework. However, as will be seen, some of the anti-metaphysical ways in which some of these theories treat aspects of the individual's embodiment coincide with similar interests in the work of radical and experimental artists. Consequently, despite the above reservations, psychoanalytic theories sometimes offer unusual insights into aspects of experimental art work, particularly in relation to

representations of gender and sexuality. The popularity of psychoanalytic theories of gender representations in cultural forms suggests that, although their detractors say they are methodologically unsound and dangerous [52], to their fans the dangers are perhaps fascinating.

In particular, this work is especially relevant to the study of British new dance for two reasons. Firstly, the idea that images of women in ballet are oppressive through being almost inescapably made to address and service male heterosexual desires recurs in the work of writers who are concerned with new dance such as Christy Adair, Valerie Briginshaw and Kay Lynn in England, and Ann Daly in the United States [53]. Secondly these were influential ideas for some intellectual British feminists working in the arts during the 1970s, including new dance artists like Jacky Lansley, Sally Potter and Rose English. Lansley refers to the importance of feminist film theory in the editorial of the first issue of New Dance magazine [54]. Rose English applies Mulvey's ideas about the fetishization of the female body to an analysis of the image of the ballerina in her article "Alas, Alack" in the first Women's issue of New Dance [55] (see 3.5.2). Following on from this, it is argued in 3.5.4. that there is a significant amount of common ground between the notion of marginality which has been developed by feminists using psychoanalytic theory and the view of bodily expression as marginal that has been held by many British new dance artists. Both groups see the body as a marginal site in which it is possible to subvert

dominant logocentric ways of thinking. It was argued in the first chapter that British new dance artists have developed alternative ways of training and conceptualizing the body which amounted to a politics of the body. What is therefore developed in this chapter is a framework for identifying aspects of new, experimental dance movements which have the potential to challenge the socially constructed norms of the modern male body established earlier in this chapter. This is because these ways of moving have the potential of uncovering the institutionalized defences through which men repress the individual memories of developmental insecurities.

Because aspects of these theories are controversial, and the problems inherent in them not easily resolved, this chapter has been organized so as to partially separate an account of narrative identification from Freudian and Lacanian accounts of the construction of gendered identity. The underlying aim is to find non-reductive ways (that are sensitive to social and historical contexts) of thinking about the gendered gaze and the psychological mechanisms that defend male norms. Therefore, the rest of this chapter firstly considers the structures and conventions that act defensively to limit the spectacle of the male body in cultural forms. Secondly it examines theories of gender representation that draw on Freudian and Lacanian psychoanalytical concepts to propose a theory of spectatorship. It concludes by looking at theories of

marginality and subversion, and considers ways of analyzing these which are not dependent upon some of the more problematic parts of these psychoanalytic theories.

Thus section 3.4. is concerned with theories of spectatorship, and looks at structures which defended images of men from being looked at and objectified sexually, and the extent to which the male point of view structures narrative identification. Section 3.5 examines Freudian and Lacanian psychoanalytic theories of the construction of gender and of the body, and the way these have been applied to the analysis of cultural forms.

3.4.2 THE GENDERED LOOK

John Berger, to substantiate his claim that the 'ideal' viewer is male, suggested a simple test. Take any painting of a traditional female nude and, in your imagination, turn the woman into a man;

then notice the violence which the transformation does. Not to the image, but to the assumptions of a likely viewer. [56]

Feminist painters like Sylvia Sleigh have gone one stage further and painted nude portraits of men in poses that do almost exactly what Berger suggested and draw on the conventions of the traditional European female nude. The intention is clearly to try to eroticize the spectacle of the male body for the visual pleasure of a female spectator. In some crucial ways, however, the men don't look very masculine. It is this problem of what happens when attempts

are made to present the male body as a pin-up, that Richard Dyer has addressed.

Dyer argues that images of men must appear active in some way in order to appear in line with dominant ideas of masculinity. Women in pin ups (and in nude paintings) always avert their eyes from their viewers and acknowledge them, thus allowing themselves to be surveyed as erotic objects. Men in pin ups look out actively, often upwards, barely acknowledging the viewer and thus resisting the attempt of the viewer's gaze to objectify them. Whereas women are usually shown in passive poses, men are generally shown caught in some sort of activity. Even if men are not in action,

the male image still promises actively by the way the body is posed. Even in an apparently supine pose, the model tightens and taughtens his body so that the muscles are emphasised, hence drawing attention to the body's potential for action. [57]

Dyer gives as one example of this a photograph by Cecil Beaton of Johnny Weissmuller. In this Weissmuller's naked torso is placed among tropical vegetation suggesting his role as Tarzan. He is posed with his body turning, resting on his arms. He is caught in action with his body tensed, and his eyes 'look up in a characteristic pose of masculine striving' [59]. It is these conventions which make images of men look masculine. Where men are presented in images without these conventions, their masculinity appears unstable, but where the conventions are adhered to the image resists being objectified and appreciated from an erotic point of view.

The compositional device of the raised and stressed torso that gives Weissmuller the appearance of striving is one that Michaelangelo used in many of his images of the naked male body. The most famous example of this is the image of Adam in the Creation of Adam section of the Sistine Chapel ceiling. The way that the language of gestures in theatre dance overlaps that of visual art is clearly demonstrated by the use of this image by Balanchine in Apollon Musagète (1928) at the beginning of Apollo's duet with Terpsichore. Apollo's previous solo, linking this with the previous duet, ends with Apollo on his side on the floor, resting on one leg and pushing his torso up with one arm (characteristically striving). His other arm is raised in mid air with one finger pointing. Terpsichore sidles across the floor towards him on pointe but both are looking away from each other. With her right arm she points up to the heavens, while her left arm reaches down towards his pointing hand and their two fingers touch. Just as Michaelangelo's God imparts the divine spark of life to his Adam by touching his finger, so Terpsichore, the muse of dance, gives Apollo divine inspiration with the same gesture. He then turns round to face in her direction but looks past her, upwards and during the duet his gaze alternates between looking up and looking at his partner. Dyer comments on the function of this upwards male gaze as follows:

In the case where the model is looking up, this always suggests spirituality: he might be there for his face

and body to be gazed at, but his mind is on higher things, and it is this upwards striving that is most supposed to please. [60]

When Apollo does get to his feet to dance with Terpsichore, she goes into a deep example of the ballet position called arabesque, balancing on one leg with the other raised behind, one arm forward and the other balanced behind. Keeping all these limbs in the same position in relation to one another, she bends forward from the waist; whereupon Apollo picks her up around the waist and lifts her right up and over his shoulder, so that she ends upside down and facing away from him.

If the gaze is one area through which masculinity is signified in ballet, then in the pas de deux or duet, the appearance of strength and the ability to control women are other important signs. In an important essay on images of women in Balanchine's choreography, Ann Daly (1986) has indicated a number of ways in which Balanchine's women (as in the example of Terpsichore lifted by Apollo) appear helpless and passive through being displayed in a vulnerable and sexually demeaning way towards the audience. The question of sexual and fetishistic components in the spectator's gaze is considered later in this chapter. It would be simplistic to dismiss the pas de deux as no more than an exhibition in which the female dancer is an object to be manipulated. The actual practice of partnering and lifting is one which requires a high degree of cooperation between the male and female dancer, but the extent to which the spectator is made aware of this varies between one duet

and another, and between different styles and traditions. Sarah Rubidge suggests that there are certain questions that one can ask about the relationship implied in the pas de deux:

How often does the male initiate the lifts? How often is the woman used as a passive object? How often does the male dancer, by touching a part of his partner's body, cause her to move? Does the female dancer initiate movement in the male in a similar way? How often do the partners bear each other's weight equally in a duet -- or trust their weight to their partner?

[61]

Another sign which Rubidge points out can contribute to the representation of gender in the pas de deux is the dancer's use of space. In the grand pas de deux in Russian nineteenth century ballets, each dancer has a solo pas. Whereas, Rubidge points out, the male dancer traverses the stage commandingly with spectacular jumps, the female dancer performs much smaller and neater steps within a more confined area: his spectacular jumps are thus one way in which the male dancer can look strong, and thus be in line with norms of masculine behaviour.

This is one example of many more general situations in which social behaviour is a determinant of the conventions which structure gender representations in theatre dance. What is needed in general is a way of clarifying and elucidating the links between theatre dance and gender-specific social behaviour. The method of movement analysis developed by Rudolph Laban and his followers offers a vocabulary for observing and identifying ways in which dance movement relates to social behaviour. There are two

distinct traditions in which Laban Movement Analysis (L.M.A.) has developed that are relevant to the analysis of gender-specific movement: 1) observation of industrial and managerial work [62] and 2) movement analysis for purposes of anthropological and ethnographic research, most importantly the coding sheet for Alan Lomax's Choreometrics project which Irmgard Bartenieff and Forrestine Paulay developed as a framework for discerning cultural movement style [63].

Laban's own thinking on gender was stuck within the predictable limits of a rigid polarization between masculinity and femininity, reinforced by a tendency towards essentialism. Warren Lamb, for example, using Laban-based terminology, proposes that men generally use strong bound effort while women generally use lighter, or free form effort [64]. These are clearly useful terms in themselves for use in refining observation of movements and for characterizing them. The problem with this sort of terminology is that it states differences in the form of binary oppositions -- bound effort or free flow, indulging or contending, advancing or retiring -- which thus reinforces a polarized reading of gendered differences. Bartenieff in comparison almost seems to avoid discussing gender differences altogether, not even mentioning in her discussion [65] of Laban's A and B scales (of movements within the icosahedron shaped 'kinesphere') the fact that Laban associated the A scale with male movement and the B

scale with female movement. There is as yet little work using LMA that directly addresses in a substantive way issues concerning gender-perceived registers of movement within society. The example of LMA is nevertheless useful in drawing attention to the breadth and subtlety of movement behaviour within which gendered differences might be detected. Signs of masculinity in movement are not just confined to signs of strength, of dominance within the duet and to commanding use of space, but are also to be identified in qualities and directions of effort, in tensions and counter-tensions, and in what Laban called shadow movements -- tiny signs of underlying emotional stress or preoccupations [66] -- which may qualify or modify the way the main movement is interpreted.

Given, nevertheless that masculinity can be signified through the appearance of strength, a distinction should be made between the appearance of strength and actual signs of physical effort. As Dolin observed:

The good (male) partner will always try to avoid any appearance of hard work, however difficult it may be, and believe me, often is. [67]

Within this gallant and chivalrous tradition the male dancer's role is almost rendered invisible. Generally, within the ballet tradition introduced to Western Europe by the Ballets Russes and continued in particular in Britain by dance artists such as Dolin, the male role in the pas de deux tended to be inconspicuous and uncontroversial. This is far from the acrobatic and physically powerful style of male ballet dancing that was introduced to the Western ballet world during the

1950s through the Western tours of Russian ballet companies. Dolin, writing in 1969 regretfully acknowledged that since the first European performances by the Bolshoi Ballet in 1956 a new style of partnering had come into fashion:

It is of no use to be, and remain, old fashioned, but I shall never reconcile myself to the current vogue of executing the lovely classical adagios (pas de deux) of Swan Lake and The Sleeping Beauty as if they were weight-lifting contests. [68]

This more assertive and powerful style of partnering introduced by the Russians is more in line with the norms of heterosexual masculinity which dictate that men should appear strong and should challenge the audience's gaze. Where the appearance of the male dancer during the duet is relatively inconspicuous and gallant rather than controlling, he looks less masculine, and this is a factor behind the unease that accompanies the idea of men dancing on stage. For most of the twentieth century, the construction of male roles in dance and ballet has generally been overshadowed by the need to counteract this negative image. The extent to which this has sometimes resulted in a 'macho' overcompensation -- of trying to prove that ballet is tough really, or that modern dance is not soft like ballet -- is considered in 3.4.6, and in the next chapter in sections 4.3.4. and 4.5.3..

In whatever ways the male dancer's strength is signified or hidden during the pas de deux, the male partner's gaze is crucial in signifying his masculinity. He never acknowledges the spectator's gaze, and his own gaze is directed towards the ballerina. As Adrian Stokes put it:

Her partner guides and holds her. And he -- he then watches her pas with upraised hand, he shows her off. He has the air of perpetual triumph, and when the time comes for his own variation he bounds, leaps, bounces and rejoins the ballerina in the wings amid applause. Such is the abstract of the pas de deux, the crux of ballet. [69]

Anton Dolin gives a similar account:

He is there to focus attention upon her from their first entrance until the last call is finished. [70]

This applies even when he is applauded:

following the adagio (pas de deux) the true ballerina expects her partner to lead her on. ... (He) should keep his whole attention on her and with obvious admiration at what she has accomplished. He knows that without him she could not have achieved such perfection, but it is gentlemanly not to show it! [71]

By himself gazing at the ballerina, the male partner identifies himself with the males in the audience and is in turn available to be the bearer of their looks. Here, the interplay of spectators' and dancers' gazes is not just determining how the spectacle is interpreted, but creating a sense of narrative.

3.4.3. NARRATIVE STRUCTURE AND AUDIENCE IDENTIFICATION

Recent work on film theory proposes that structures exist within the way a story is told that make us identify with particular characters, and, in mainstream cultural forms, this identification is regulated to reinforce dominant notions of masculinity and femininity. Drawing on Freud's theories of the development of the subconscious, this work proposes that the way a spectator identifies with a character on the screen is similar to the process Freud attributes to day dreams: that they are an ideal, invulnerable projection of the self (ego).

Although a boy might know quite well that it is most unlikely he will go out into life, make his fortune through prowess or the assistance of helpers, and marry a princess, the stories express the male phantasy of ambition [72]

John Ellis has suggested that the psychological process through which a spectator (of film) makes identifications is both free and complex:

Identification is therefore multiple and fractured, a sense of seeing the constituent parts of the spectator's own psyche paraded before her or him. [73]

Audience members may thus make quite complicated identifications, not just women with women heroines, men with male heroes. Spectators make similar identifications when watching dance theatre. However, the process of narrative effectively regulates the sort of free identifications described above, so that they are made to conform along the lines of socially defined and constructed categories of male and female. When we identify with a character in a story, we often say that we 'see their point of view', and it is literally how we see them that makes us read the story from their point of view. Laura Mulvey, in her essay "Visual pleasure and narrative cinema" proposes that audiences have two different types of ways of looking at narrative film (and theatre dance): a look with which the spectator, caught up in the story, identifies with the protagonist, and a more detached look of pleasure at visual display, and that this is structured by the way characters within the narrative look at each other.

Looking, as we have seen, is also gendered. It is

Mulvey's contention that film stories recount what men are seen to do (thus advancing the narrative), but the (visual) presence of women provides a spectacle that freezes the flow of action. Women may be the cause of things that happen, or they may be the reward which the film hero tries to win (the film ending with the two of them living happily ever after). But, she argues, the function of women in narrative is that of an 'erotic object for the characters within the screen, and [an] erotic object for the spectator within the auditorium' [74]. As such, shots of women stop the flow of narrative. The film audience looks from the male point of view, and thus looks at the women in the film through the way the men in the film look at them. The male hero or protagonist is the bearer of the audience's gaze.

3.4.4 IDENTIFICATION AND DANCE THEATRE

The narratives of ballets and modern dance do not generally grip their audiences in the way that these films do. Theatre dance generally consists of sections of display or spectacle interspersed with little bits of narrative. In late nineteenth century Russian ballets, the story line is advanced through mime sections between the set dances, so that the story temporarily interrupts the spectacle. In twentieth century narrative choreography (eg Fokine, Tudor, Graham, Limón), characterization has become more integrated into the dance movement itself; narrative tensions are largely expressed, worked out and resolved within choreographed material. As has just been demonstrated, the pas de deux is a

key area in which the narrative themes in the ballet are worked out.

In a later essay [75] Mulvey relates narrative structure in film to V. A. Propp's work on the structural analysis of folk tales in which 'princess' represents a desired reward for a prince (unmarried) and thus a resolution of the narrative. This narrative structure in which an unmarried prince (or equivalent) is seen to be in need of a wife can be usefully applied to ballet stories. Eric Aschengren [76] has pointed out that the stories of Giselle and La Sylphide are told and resolved not from the point of view of the eponymous ballerina's role but from the point of view of Albrecht and James. La Sylphide, Giselle, La Peri, and Swan Lake are each about a man for whom there are two women, one with whom he ought to settle down and marry, and another, who is more romantic and unattainable, and for whom he yearns -- a sylphide, a wili, a peri, or an enchanted swan queen. The male heroes learn by the end of the ballet that they cannot get what they want when the object of their desire dies, and they end up older but wiser. Albrecht, in the original version of Giselle, ends up back with the woman he was initially meant to marry; according to Theophile Gautier, Albrecht ends the ballet 'with his head resting on the shoulder of the beautiful Bathilde who forgives and consoles him' [77].

There are also, of course, narratives which have at their centre a strong female character. In the romantic melodrama, a common device is for such a central female

character to be faced with a choice between two men. Mulvey suggests that these deal with the dilemma of the central female character torn between the socially acceptable role of femininity and her desire to have an unacceptable but more exciting lifestyle. She gives as an example the cowboy film Duel in the Sun (1946), in which the main two male characters represent the different sides of the leading female character's desires and aspirations. Examples in ballet and modern dance of similar melodramatic triangles with a strong central female lead include Antony Tudor's Pillar of Fire (1942) and to a lesser extent his Lilac Garden (1936), Cranko's Onegin (1965), and a number of Martha Graham's pieces from the early 1940s including Appalachian Spring (1944).

In each of these cases, the male character is seen from the point of view of the central female character, but he appears in ways that would not embarrass a male spectator. The narrative conventions that underlie all these ballets and dance pieces assume that the spectator watching the ballet looks from a male point of view. This is not to deny the possibility of an active female gaze, but to argue that these more or less traditional narrative structures limit and police the ways in which female characters (and through them female spectators) can look at the male body.

3.4.5 PROBLEMS OVER THE DISPLAY OF THE MALE BODY

Problems arise where a male dancer is viewed in an erotic way by the female character, or by a male one. As Steve

Neale has suggested:

In a heterosexual and patriarchal society, the male body cannot be marked explicitly as the erotic object of another male look: that look must be motivated in some way, its erotic component repressed. [78]

He argues that the problem lies within and must be resolved through the narrative, usually through some sort of punishment. Punishment generally must be seen to follow in narratives where the central character goes against social convention, and this applies also in the few mainstream gay narratives in ballets. Women or men are not supposed to look erotically at men. In the film Duel in the Sun Pearl, the leading character comes to a tragic end, although Scarlet O'Hara in the book and film of Gone with the Wind gets off more lightly for not repressing her desire for Rhet Butler. Jocasta in Graham's Night Journey (1947) comes to a bad end for having desired Oedipus, as does he himself for having been the erotic subject of her gaze. As Graham Jackson (1978) points out ballets with gay narratives (in which men are the erotic object of the male gaze) such as Undertow (Tudor 1945) and Monument for a Dead Boy (Van Manen 1965) are only acceptable if they end tragically [79].

Neale proposes that the spectator's look is an investigative one, but that whereas women are constantly under investigation, men rarely are:

women are a problem, a source of anxiety, of obsessive enquiry; men are not. Whereas women are investigated, men are tested. Masculinity, as an ideal, at least, is implicitly known. Femininity is, by contrast, a mystery. [80]

Returning for a moment to the pas de deux, whereas the

ballerina is displayed so as to be investigated by the male gaze, the vigour and virtuosity of the male partner is tested in his solo pas. One of the most extreme ways of testing masculinity within a narrative is a fight. Neale points out that one moment when the film audience are allowed to look at men -- and specifically at male bodies -- as spectacle, is in the shoot-out of a Western film. These are

moments of spectacle, points at which the narrative hesitates, comes to a momentary halt, but they are also points at which the drama is finally resolved, a suspense in the culmination of the narrative drive.
[81]

Male sexuality is commonly associated with aggression and violence, and Neale suggests that within the shoot-out there are structures that stop or punish erotic display.

Following Paul Willemen, he argues that, in the films of Anthony Mann, erotic looks by a male protagonist at another man 'seem structurally linked to a narrative content marked by sado-masochistic phantasies and scenes' [82].

Neale further suggests that in Serge Leone's Spaghetti Westerns, the erotic component of the way the protagonists exchange aggressive looks in gun duels is also recuperated. This convention of exchanged looks is parodied through the use of extreme and repetitive close-ups, and thus the way that the film is edited makes the narrative start to freeze, and spectacle take over:

By stopping the narrative in order to recognize the pleasure of display, but displacing it from the male body as such and locating it more generally in the overall components of a highly ritualized scene. [83]

Neale accounts for the more violent and sado-masochistic elements of this display in psychoanalytical terms, and this will be considered shortly. (Pumphrey's comments on masculine violence and the crisis of modernity considered in 3.2.3 offer an alternative account). Neale's suggestion that the fight is generalized and becomes a ritual has immediate application to the way fighting is portrayed in theatre dance.

There are choreographed fights in twentieth century Russian ballets -- eg various versions of Romeo and Juliet, and The Stone Flower -- and in American modern dance -- eg Jacob's struggle with Esau and with the angel in Robert Cohan's Hunter of Angels (1967), and in José Limón's pieces including The Moor's Pavane (1949). Men as fighters have also been standard fare in American modern dance since Ted Shawn's early pieces (see 4.3.4.) and the more recent Troy Game (1974) by Robert North. There are many more instances of male dancers as warriors. For the seventeenth century courtier fencing and dancing had much in common with one another. Examples from the nineteenth century include the Fighting Dancers or Tramagnini who are discussed in 4.2.2.. In twentieth century ballet there are warrior dances in Fokine's Polovtsian Dances (1909), and Spartacus (Jacobson 1956 & Grigorovich 1968). What is important to the current discussion is the way that the theme of male violence can be used as a guise for presenting a spectacle of the male dancer's body. Display of fighting movement clearly uses

movement qualities which are appropriately masculine and thus unproblematic for the male dancer. Formalized fighting movements evoke a ritualized or ceremonial re-enactment of fighting against a generalized and nonspecific ill. Where the resulting abstracted image is not fixed in any historical period, its modernity can suggest the future, or some ideal, mythical beings out of time. This suggests beings who are more intense, more energetic and more physically aware than ordinary people -- such as the audience. This rarified abundance makes them appear more masculine than ordinary men. Furthermore, the ponderous seriousness with which the potentially erotic power of the male dancers' bodies are displayed, may not always stop them from becoming an object for pleasurable (sexual) consumption, especially for female spectators. Ritualized fighting movement at least maintains the appearance that these are tough, heterosexual men, because, as Steve Neale has suggested 'the male body cannot be marked explicitly as the erotic object of another male look'.

By 1983 when Neale wrote this, changes were taking place in the ways images of masculinity were being presented in cultural forms; since the mid 1970s there has been more and more exposure and eroticization of the male body. This can be related to new consumerist attitudes towards the body. Michel Foucault has proposed that there are ways in which industrial production since the eighteenth century has depended on manual labour and thus necessitated the imposition of strict disciplines and controls on the working

body. With the decline of the need for these sorts of disciplines (with the decline by the 1970s of traditional heavy and manufacturing industries in the West) the body, Foucault's argument continues, became available as a site for new sorts of consumerist exploitation [84]. This view offers interesting insights into the dance and exercise booms in Europe and North America in the late 1970s and 1980s.

The film Saturday Night Fever (1978), cashed in on the new popularity of dance and male concern for bodily appearance. Early in the film, the importance for Travolta of clothes is established; in one section the camera dwells on John Travolta's body as he dresses in front of a mirror. Spectators are made to look at a male body in a way in which they would previously only have investigated a female star. Changes in the way the male body is displayed in the mass media have accompanied changes in patterns of male consumerism. A much commented on example of this was an advertising campaign in Britain and the United States during 1986 for Levi 501 jeans which unashamedly eroticized the male body. In one television commercial, a man (James Mardle) gets into a bath wearing only his jeans; in another, a man in a launderette (Nick Kamen) strips off down to his shorts, putting all his clothes into a washing machine. As Frank Mort points out:

Though Kamen stripped to his boxer shorts and white socks and the 'bath' began with a naked torso, it was the display of the body *through the product* that was sexy. Belt, button-flies, jeaned thighs, bottoms

sliding into baths was what made the ads erotic, less the flesh beneath. And so the sexual meanings in play are less to do with macho images of strength and virility (though these are certainly still present) than with the fetishized and narcissistic display -- a visual erotica. These are bodies to be looked at (by oneself and other men?) through fashion codes and the culture of style. [85] Emphasis in original

Suzanne Moore has argued that:

The new breed of images of masculinity would not have been possible without two decades of gay and feminist politics which advocated the idea that sexuality is socially constructed rather than god-given and immutable [86]

and that these new images allow women to look pleasurably at images of men.

The codification of men via male gay discourse enables a female erotic gaze [87]

Although Moore does not say so, the implication behind this is that the way the male body has been codified via male heterosexual discourse may sometimes work so as to actively deny women from gazing pleasurably at the male body.

Both Mort and Martin Pumphrey relate these changes in visual conventions to changes in consumer patterns. During the nineteenth and through most of the twentieth centuries, women were 'urged to conceive of themselves as active consumers' [88]. Barbara Ehrenreich (1983) discusses ways in which, since 1945, men have gradually become more active consumers [89]. The generation of men coming of age in the late nineteen seventies and eighties proved increasingly responsive to commercial pressures to become active consumers of fashion, thus throwing off older attitudes that men should, as Pumphrey puts it, show 'an aggressive indifference' to clothes and avoid any sort of bodily

display. Neale says that the male body is feminized when it is the object of an erotic look. Pumphrey doesn't see this as feminization but as a sign of shifts in social definitions of masculinity, qualifying this by the fact that these changes are 'unevenly and erratically spread across generational, class, economic, professional, ethnic and regional divisions' [90]. Nevertheless Pumphrey suggests that changes in the codes that govern display of the male body are signs of acceptance that masculinity, like femininity is 'a thing of surfaces, not essentials' [91], and as such a threat to patriarchy's 'natural' right to dominance. But when one examines these images, the signifiers of male power in the male gaze and in the appearance of male strength and dominance are unchanged. Perhaps the only thing that has gone is the prudish Victorian attitude that women could not possibly be interested in the male body. The impact of these recent changes in attitude towards male display are taken up in the last chapter in relation to some recent choreography.

3.5 DANCE AND PSYCHOANALYTICAL THEORIES OF THE CONSTRUCTION OF GENDER

3.5.1 INTRODUCTION

So far an account of the structural analysis of narrative and the gaze in film has been considered in relation to its applicability to the analysis of dance. It is, however, an important part of the approach developed by Mulvey and others that both film and social practice are constructed within psychic mechanisms that form the patriarchal

subconscious. Mulvey's thesis, as we have seen, is that film is read from a male point of view, and that while male protagonists are actively involved in the narrative, women slow up the narrative by presenting an erotic spectacle. She further proposes that mainstream narrative film is structured so as to satisfy male fetishistic desires as these are described in Freud's theories of the development of gender and sexuality through the Oedipal stage.

This section considers Mulvey's use of psychoanalytic theories along with Steve Neale's work (which has already been partly considered) and Rose English's account of the ballerina as fetish, both of which are developed from Mulvey's work. 3.5.4 considers the work of French feminists [92] such as Julia Kristeva, Hélène Cixous and Catherine Clément and 3.5.5 looks at the work of Klaus Theweleit. The work in these first three subsections uses, in different ways, Lacan's thesis that the realization of sexual difference is simultaneous with the child's entry into language. Theweleit and the french feminists concerns for the status of the body in theory are, it is argued, relevant to the study of dance.

3.5.2 OBJECTIFICATION AND FETISHIZATION

Mulvey uses psychoanalytic theory to distinguish between the look of identification and the look of objectification, basing her thesis on Freud's theories and their development by Lacan. She accounts for the look of identification by referring to 'the mirror stage' of the constitution of the

ego: here the infant first recognizes her or his image in the mirror and thinks it is more complete, more perfect than her or his own body. This is supposed to structure future identification with a hero as ego-ideal -- a process, as we have seen in 3.4.3, that Freud ascribed to day dreaming. From this, Mulvey extrapolates a theory of narcissistic looking in film.

Mulvey connects the look of objectification with what Freud called scopophilia. According to Freud, scopophilia is one of the component instincts of sexuality 'which exist as drives quite independent of the erotogenic zones' [93]. This is an eroticized look motivated by a psychic need to avoid reliving the moment when the male child first realizes that the mother does not have a penis. The fact of having seen that the mother lacks a penis, according to Freud, evokes in the male child a castration complex. For the adult male, eroticizing the act of looking at woman serves the function of turning her into a fetish or penis substitute. This makes up for her symbolic lack, and thus the adult male avoids the trauma that her lack would otherwise provoke. For Mulvey, scopophilia is linked to fetishism.

Rose English (1980) sees the ballerina as a male fetish without following up all the implications of Mulvey's idea of scopophilia. What she does take from Mulvey is the idea that women's bodies cannot be portrayed other than through modes of representation which produce them as objects for

the male gaze, and as the projection of male desires. English draws our attention to the well known painting of a scene in La Sylphide in which the sylphide appears beside James who is dozing in a chair. In this, English suggests, the way James' hands are resting on his crotch in the fur of his sporren, signifies that this is in fact a masturbatory fantasy. This, she argues, is the hidden structure underlying the narratives of Romantic ballets. In these, English suggests, the ballerina is a 'giant dancing phallus, crowned with a tiara' [94] and the pas de deux signifies male masturbation. The ballerina's use of point work turns her into a phallic fetish: her leg is stiff, her feet end in firm pink points, and the muscles in the whole leg are expanded, hard and firm. The male partner holds and moves her lovingly as if she were a penis. Thus, English argues, the death of the ballerina in so many Romantic stories is 'the point when she at last goes limp, being the orgasm of the phallus that she represents in the fantasy of the hero' [95]. English's thesis is therefore that the image and performance of the ballerina has been tailored to fit the pattern of male genital stimulation and sexual desire [96].

English's account does not entirely follow Mulvey's theory of fetishistic looking. Whereas English is concerned with fantasy, Mulvey, following Freud, sees the motivation behind the male gaze as a drive; this raises the question whether it is innate or learnt. If a drive is taken to be innate, then Mulvey's theory is in danger of falling into ahistorical essentialism. A drive can be seen as an appetite (such as

an appetite for food) which needs to be satisfied: but whereas an appetite may be instinctual, as Ethel Spector Person points out, it has been argued that the method of satisfying it is learned. The idea that sexual desire is purely natural and instinctual, and not culturally conditioned, would lead to the naturalization of sexuality as normal. Person has pointed to the result of appetitional and other theories of sexual motivation which propose a social and cultural analysis of sexual motivation, and suggests that 'the burden of proof must fall on proponents of instinctual theory'. The implication of Mulvey's essay is that scopophilia is innate, and consequently her theory takes on a trans-historical character. Overall she betrays a tendency to subordinate social and cultural spheres to a rigid account of psychological processes (a tendency which she nevertheless attempts to correct in a later essay [97])

3.5.3 PSYCHOANALYSIS AND NORMATIVE HETEROSEXUAL SEXUALITY

Steve Neale's work on images of men has already been considered. Where Neale's work differs most significantly from Mulvey's theories, is in the way he attempts to make a psychoanalytical account of a female as well a male gaze (which Mulvey has herself attempted in later essays). He suggests that men and women can both identify with a hero, and thus wish to be in a position of assuming control of the narrative. He also argues that images of both men and women

can be the subject of a spectator's look which can alternate between narcissism and fetishistic looking. He supports this by referring to Lacan's account of the child's entry into language.

In Lacan's work, the child's realization of the significance of his possession of a penis or her lack of it, is taken to be the moment when the child becomes bound within the symbolic order of patriarchy -- the world of patriarchal law and language. In this approach the unconscious is understood to be structured like a language. Prior to this, the pre-oedipal child exists in a state of polymorphous perversity which is outside and beyond language. Neale argues that:

The acquisition of language is a process profoundly challenging to the narcissism of early childhood. It is productive of what has been called 'symbolic castration'. Language is a process (or set of processes) involving absence and lack, and these are what threaten any image of the self as totally enclosed, self-sufficient, omnipotent. [98]

By wishing to identify narcissistically with an omnipotent hero (of either sex) the spectator makes an identification which will cause her or himself to be aware of their own inadequacy in comparison with this omnipotent position. This will recall the memory of their infantile narcissistic state and the challenge to this caused by their entry into the Symbolic. The resulting anxiety about their own present inadequacy, causes them to be subject to 'symbolic castration'. This can then be compensated for through fetishistic looking -- a fetishistic attachment to an object imbued with sexual meaning. This disavows or makes up for

the lack implicit in castration. Thus Neale proposes

the male body can signify castration and lack, can hence function as the object of voyeuristic looking, insofar as it is marked as such -- an arm, a leg or an eye may be missing, the body may be disfigured in some way, or it may be specified as racially or culturally other. The male body can be fetishized inasmuch as it figures within a fetishistic image or inasmuch as it signifies masculinity, and, hence, possession of the phallus, the absence of lack. [99]

So what then is the difference, at this level of significance, between the male and female body? For Neale it is that the male body can be fetishized because it has a penis, while the female body is fetishized 'against the threat of castration it represents' [100]. Like Mulvey's use of the concept of scopophilia, the problem here is that Neale's theory is seemingly trans-historical. It also (as does Mulvey's theory and the French feminist uses of Lacanian theory considered next) depends upon a problematic account of psychological development. Stern's research (which has already been mentioned in 3.2.4.) challenges the idea that the formation of identity comes with the acquisition of language. This doesn't invalidate the premise that the way the body is looked at in cultural forms is determined by the social and psychological construction of individual identity. The problem is how to account for the psychological aspects of this construction, and what use such an account might be for analyzing representations of gender.

3.5.4 FRENCH PSYCHOANALYTIC FEMINISM AND MARGINALITY

Lacan's theories about the pre-oedipal state have also been used by Julia Kristeva, Catherine Clément, Hélène Cixous, Luce Irigaray (and others working along similar lines in France and the United States [101]) to propose a view of femininity as that which is marginal to law, language and the patriarchal order. For these French feminists, language is male, and femininity therefore can not exist in language. It can only be identified through that which is subversive of, or resistant to language -- the Symbolic -- and is a memory of the pre-social, pre-linguistic, bodily experience of polymorphous perversity -- the pre-Symbolic.

Hélène Cixous thus proposes that there is an 'écriture féminine' a female/feminine sensibility within women's writing which acknowledges physical and bodily qualities that are denied in male writing [102]. Kristeva proposes a semiotic chora which is similarly a residue of memories of somatic stages, and is hence a site of opposition to language, and the law of the Father. Thus psychoanalysis is invoked to set desire and sexuality against rational, intellectual discourse and, in the work of these French feminists, to define a feminine desire and sexual pleasure or 'jouissance' [103]. This female sensibility is marginal, breaks free from the bounds of language and disrupts and exposes the patriarchal order. It is this marginal aesthetic sensibility which is to be identified within the work of feminist artists.

One problem with these French feminist theories is

their emphasis on the female body as marginal to, but subversive of, patriarchy; this runs the danger of essentializing femininity and the body, whereas, as was argued in Chapter Two, our experience of the body is a social and psychological construction. Christine Battersby [104] has pointed out that the French word 'féminin' does not distinguish between female and feminine, and argues that a major flaw in Lacanian and French feminist thought is the resulting conflation of the biological and culturally acquired characteristics associated with womanhood. Whereas Kristeva has argued that Mallarmé or Artaud may write 'like a woman', that is not the same thing as writing 'as a woman'. The female/feminine is expressed in 'écriture féminine' by emphasizing the irrational and pre-linguistic, and it thus refers to the state before the development of the ego. But this could be given a negative interpretation as a state of incoherence and madness. As Battersby points out:

A male creator credited with an oeuvre that is féminin might retain his cultural significance while celebrating non-entity; but a female viewed as hysterical and ecstatic has to fight off a much more mundane kind of cultural nonentity. [105]

Some radical feminists and lesbian artists however might argue that they would expect to be dismissed in this way by mainstream audiences; the British choreographer Emilyn Claid has made this point and said that she finds the ideas about the female body developed by Cixous inspirational for her own practice [106].

The other substantial problem is that for any communication to be possible, the communicator and receiver must necessarily have developed beyond the pre-Symbolic into the Symbolic. To what extent can any *écriture féminine* or semiotic chora that is grounded in the pre-Symbolic therefore be possible? Thus, as Janet Wolff points out, the pre-Symbolic state remains untheorizable, although Wolff nevertheless agrees with the French feminist proposition of 'the crucial link between language and patriarchy, and of the linguistic constitution of the patriarchal regime' [107]. The idea of the body as a marginal site of opposition to language, is one that is potentially useful in understanding how gender representations work in theatre dance. While not resolving the epistemological problems concerning the untheorizable nature of somatic experiences, Ann Daly's observations (see 3.2.4.) about the way the concept of the pre-verbal marginalizes movement and dance are useful here. Following Stern, she argues that the infant develops a sense of self through non-verbal bodily communication before she or he develops any awareness of language. This means that some of the sorts of bodily expression and experience to which French feminists refer can still be thought of as marginal without needing to be considered grounded in the somatic. These early stages of infantile development are also, following Chodorow (again in 3.2.4.) ones in which awareness of the body and its boundaries differs for the male and female child. This view of infantile development departs radically from Freudian and

Lacanian theories. Within the latter, the Mother can sometimes become a castrating 'monstrous female' -- in Freud's essay on Leonardo and Kristeva's on Bellini [108], both artists suffered psychic harm at the hands of their mothers. Chodorow implies that we should look for the source of the problem in the structure of society as a whole rather than blaming individual mothers.

3.5.5. BOUNDARY-LESSNESS AND MALE DEVELOPMENTAL INSECURITIES

Klaus Theweleit's account of the violence of male sexual fantasy is based on the idea that men fear and hate the repressed memory of the monstrous-feminine. In Male Fantasies (1987) [109] he sets out to analyze the connections between fascism and the violent and misogynist fantasies of a particular group of German soldiers (members of the Freikorps) in the 1920s. He identifies in the fictional and autobiographical writings of the Freikorps a fear of women's sexuality. Women are associated with floods and inundation. Theweleit argues that the boundary-less floods of the blood of the communist women these soldiers kill is associated with their original polymorphously perverse relation with their mothers. Sexual desire is traumatic for men as it recalls the pre-oedipal state which was boundary-less, since, Theweleit argues, white Western heterosexual masculinity is structured by oppressive (oedipal) boundaries. He thus repudiates the orthodox Freudian model of infantile development, taking up instead

the more libertarian 'anti-oedipal' theory of Deleuze and Guattari (1983). Theweleit, in rejecting Freudian orthodoxy, cites several psychoanalysts concerned with objects relations whose work has also influenced Chodorow [110]. His account of the violence of male sexual fantasy is thus based on a similar view of infantile development to that of Chodorow. Both believe that men disavow the repressed memory of their infantile dependence on their mother. Men's fear of women, and of the aspects of their identity that might be described as feminine, is derived from the conflictual and problematic nature of male embodiment within patriarchal culture.

Theweleit identifies in the writings of the Freikorps soldiers, a parallel between radical left-wing political ideas which represent a dissolving and removal of capitalist political structures (which contain and maintain Patriarchal society), and sexual pleasures that threaten to overwhelm and dissolve the boundaries of the male body. The soldier's protective psychological 'body armour' functions as a dam to stop the flow of pleasurable sensation from 'a (female) interior and a (male) exterior' [111].

For the soldier-male dam, none of the streams we've mentioned can be allowed to flow. (...) not a single drop can be allowed to seep through the shell of the body. One little drop of pleasure -- a minute flyspec on the wall of a house, or a single escapee from a concentration camp -- threatens to undermine the whole system (the system of dams). Those drops are more than mere metaphors; they are harbingers of imminent defeat ("we're going under"). [112]

Thus personal sexual fears and public political ones are

linked by the same fear of boundary-lessness. Theweleit names these fears fascist: the politics of fascism and violent male heterosexual fantasy both being dependent upon the maintenance of tight physical boundaries. For Theweleit, radical therapies suggest the most suitable way of treating fascist soldiers.

Theweleit sees fascism not merely as something restricted to German people during the Nazi era, but as a tendency in all men, even in up-tight, left wing intellectuals like Bertold Brecht [113]. The only male individuals whom Theweleit considers free from fascist tendencies are schizophrenics. His thesis thus builds on the work of radical psychotherapists like Willhelm Reich who have sought to identify the psychology of fascism [114]. As one might therefore expect he goes on to use theories developed by Reich and later radical therapists to criticize the embodiment of 'normal' male sexuality. As Alice Kaplan has suggested Theweleit's writing evokes the idea of a 1970s style therapy group with Theweleit as leader to which

he has gathered together from outside time a few fascist terrorists, uptight left-wing intellectuals, and boundaryless psychotics. [115]

Chris Turner and Erica Carter [116] similarly place Theweleit's book within the emerging political counterculture of the 1970s in Germany: the green movement, gay politics, feminism and male responses to feminism, etc.. They argue [117] that the many contradictions and ahistorical generalizations within his book, its refusal to

develop a single, rational academic-style thesis, relate to a new developing political praxis:

Any forced coalition of, say, feminism, with other subcultural and countercultural movements denies the very assertion of difference by which these differences are constituted. A text which, like Theweleit's, acknowledges the materiality (in both senses of the word) of the body, and the significance of that "micropolitical force" which, for Guattari, "constitutes the true fabric of history", acquires effectivity, not through the objectification and mastery of its objects in scientific discourse, but through its associative coupling with already existing objects of desire in the socio-political field. [118]

Turner and Carter are identifying in Theweleit's book the emerging praxis of radical pluralism that for some on the left now seems to offer a possible alternative to hierarchical patriarchy. Instead of asserting and discriminating on the grounds of difference -- black/white, female/male, heterosexual/homosexual -- a new cultural and political order (an openness to anti-oedipal flow) would need to acknowledge differences and celebrate heterogenous desires. Theweleit proposes that this can only come through deconstructing dominant white Western male (hetero)sexuality by acknowledging the sensuous materiality of the body.

Theweleit's work nevertheless presents an extremely depressing view of 'fascist' male images of woman as monstrous and threatening. His unpalatable conclusion that all men are 'fascist' and hate women offers a possible explanation for the objectification of women in the sorts of helpless and demeaning positions that occur in some ballet pas de deux. Whereas for Mulvey and Neale, the female body is fetishized to disavow lack, the implication of

Theweleit's work is that the violence implicit in this kind of display is motivated by fear and hatred of feminine softness and boundary-lessness. Where representations of the male body are concerned, the studied dullness of male appearance since the mid nineteenth century -- what J.C. Flügge called 'the great male renunciation' -- need not necessarily be interpreted as a response to homophobic pressures. Instead, men's indifference to and avoidance of bodily display might be seen as a way of denying women the possibility of pleasurably gazing at men, and as part of a need to resist and not give in to the threat posed by women.

Theweleit's emphasis on the body and therapy is one which can also be found in some of the fringes of experimental dance in Britain in the 1970s (see 5.2.1). It is in this context that various forms of experimental movement research including contact improvisation developed. He also points to the possibility of representations of masculinity that are problematically extreme or that transgress the limits of social convention: for example Theweleit's theories can be used to account for ways in which extreme male violence is presented as so grotesque as to be beneath humanity (in DV8's Dead Dreams of Monochrome Men in 5.6.5. or Surabaya Johnny in 5.7.4., or instances where the spectre of male failure is presented in Frank in 5.4.2. and Are You Right There Michael? Are You Right? in 5.3.3.). Here, as in the other accounts considered in this chapter, the body is seen as a site of potential subversion. What is being subverted through representations of abject

masculinity is the idea that masculinity is an unproblematic, unquestioned norm.

3.5.6 MARGINALITY AND MOVEMENT RESEARCH

Whether one accepts the French feminist view or that derived from Chodorow, Daly, and Stern, three things follow.

Firstly, the sorts of non-verbal, bodily communication that are the primary means of expression in theatre dance are marginal to verbal language. Secondly verbal language is associated with patriarchy and is the privileged mode of communication in our society. Thirdly, non-verbal bodily experiences are associated with femininity and the mother's body, and are problematic for the male child (either because of the repressed memory of the Freudian 'monstrous female' or, following Chodorow, because of the conflictual and problematic nature of the male child's early separation from the mother).

As was argued in Chapter Two, the relationship between the (gendered) body and language determines how representations function in theatre dance. It is for this reason that it is worth exploring the common ground between the French feminist view of knowledge about the body, the phenomenological theory about the reception of dance proposed by Sheets-Johnstone (see 2.5.2.), and the theories underlying the work of dancer teachers Mary Fulkerson, Steve Paxton and others involved in new dance research (see 1.5

and 4.4.). For the French feminists considered above the experiences of embodiment are resistant to and indefinable in language, and subversive of dominant forms of social knowledge. For Sheets-Johnstone it will be recalled, the import of dance is the dance itself, and attempts to describe or label it can only amount to unhelpful approximations which reduce the specificity of the actual experience of watching or performing the choreography. Fulkerson (see 1.5.) has written that the knowledge of the body that comes from stillness is different from the way the body is conventionally conceptualized and discussed in the modern Western world. Fulkerson sees bodily experience as being beyond verbal description, and even subversive of it. She suggests that 'thoughts that arise genuinely from stillness are not explainable in words' [119] although they can be remembered by verbal 'images' that describe particular starting points for movement work. She also points out that anatomy is 'traditionally taught by examining structures such as bones, muscles, ligaments, nerves' whereas:

When the body functions, however, these separations do not exist and it is more productive to allow feeling and sensation to attend an image that crosses these categories and directs attention to involve the whole body. [120]

Where theatre dance is concerned, Fulkerson distinguishes between work that is 'trying to be like' something else and work which is 'just trying to be'. Although work that is 'trying to be like' can be pleasing through being familiar, it doesn't interest Fulkerson:

It is the work that tries "to be" which puzzles, angers, moves, challenges me and keeps my attention. [121]

and

It is difficult to accept a thought that is unrecognizable because one does not know when one has such a thought. [122]

Hence Fulkerson is advocating a radical approach that tries to break through the limitations of verbal language into the area of non-verbal bodily expression. In her teaching she is concerned with types of movement research that see bodily expression as beyond verbal description and subversive of it. For her, experimental dance is an area in which dancers uncover ideas which are not restricted by words, nor by a logocentric tendency in our society which makes us unaware of our bodily potential. As Cynthia Novack [123] has pointed out, Fulkerson's ideas were an important early input in the development of Contact Improvisation, and there are similarities between Fulkerson's ideas on movement research and training and those of Steve Paxton (considered in 4.4.).

What is therefore relevant to analysis of representations in dance is the view all the above share of the potential of the body as a marginal site of opposition to language.

3.6 CONCLUSION

This chapter has been concerned with the social construction of masculinity and of the modern male body which has been characterized as conflictual and contradictory. It has further been proposed that the gendered registers of non-verbal social behaviour determine the conventions through

which gender is represented in dance. It has been argued that the instabilities in male identity, that were identified in the earlier parts of the chapter, result in restrictions on the ways in which the male body appears in cultural forms including dance. What is at issue is not that men should not be looked at but how they are supposed to appear when they are the object of a spectator's gaze.

Three different theories have been considered that offer accounts of the restrictions on how male dancers should be looked at by men -- one based on homophobia, one derived from Freudian and Lacanian psychoanalytic theory, and one derived from object relations theory.

Homophobic pressures dictate that men should do nothing to draw attention to themselves. Thus men should uphold a particular reserve in the area of male emotional expression and personal display. As Pumphrey puts it men should be aggressively indifferent to what they look like and silently avoid any sort of bodily display. The kinds of expressiveness that are involved in male dance can infringe upon notions of male inexpressive reserve. The next chapter considers ways in which a lack of expressiveness by male dancers characterizes representations of masculinity and class in some recent Western theatre dance traditions. Homophobia is also relevant to this study not just because many male dancers in the twentieth century have been gay, but, as Sedgwick argues, because of the nature of homosocial bonding in our society. Dance, because it uses the body as its primary means of expression, is precariously situated in

relation to the always-already crossed line between homosocial bonding and homosexuality. The sorts of expressive behaviour that are involved in dancing are often not those which men are supposed to be involved in.

Representations of masculinity are essential to the many ways that men understand their relationship with the world of men. Through these, men continually recreate their sense of identity in a process of comparing their sense of self with society's image of masculinity, against which this self-image is measured. Salient to this process is the initial separation and differentiation from the mother. We have looked at two psychoanalytic accounts of this process which in different ways offer explanations of anxiety at display of the male body.

In accounts based on Freudian and Lacanian theories, the taboo about looking pleasurably at the male body is explained in terms of the potentially castrating power of the male spectator's look which feminizes the object of his gaze into a fetishized Other.

Chodorow's account is within the tradition of object relations theory. According to Chodorow, the processes through which gendered identity is formed lead to a greater sense of distinctness and separateness in men than in women. She argues that men institutionalize their defences against those areas of experience which provoke a sense of insecurity in relation to developmental conflicts. Both she and Theweleit point to the importance for men of strong

bodily boundaries as defences against internalized male developmental conflicts. Chodorow and Theweleit's approaches to questions of male identity suggest a theoretical position from which to analyze the use of contact improvisation and other movement research by male dancers: these types of dance can explore a looseness and fluidity around the body's boundaries which suggests their provisional nature, and their impermanence, in ways that can bring to the surface male developmental conflicts concerning separation (see 3.2.4).

How the relation between the body and verbal language is conceptualized is crucial to an understanding of the nature of dance as a representational practice. Both these psychoanalytic accounts of the formation of gendered identity see the body as marginal to language. For the French feminists the body is marginal to Patriarchal language because of the suppressed somatic memory of the polymorphously perverse relationship with the pre-Symbolic, maternal body. Ann Daly, following Stern, suggests that the development of non-verbal bodily communication comes during extremely early, but not somatic, stages of the development of the infant's sense of identity. The body, and bodily experiences are marginal either, following Kristeva and Cixous, because they are the repressed memory of the somatic, or, following Chodorow, because men institutionalize defences against their developmental conflicts. Both accounts see non-verbal communication as marginal to verbal language in Patriarchal society. The

sorts of experiences mediated through non-verbal channels of communication, including those through which dance communicates meanings, are outside of, and generally considered unimportant in comparison with, verbal patriarchal discourse.

Correspondences have been observed between the view of the body found in French feminist theory, the writings of dancers involved in new dance movement research, and a phenomenological view of dance. The conclusion drawn from this is that the ways in which the body is presented in British new dance make the body a potential site where dominant forms of knowing and understanding the body can be subverted or overturned. Because representations of masculinity in theatre dance use an expressive range that is within the marginal area identified above with the feminine sensibility, these have the potential to disrupt and expose the repressed memories of male developmental conflicts. Critical or subversive representations of masculinity in theatre dance that are expressed in an avant garde aesthetic may thus be marginalized by, but potentially subversive of, the privileged discourses of dance.

Some aspects of psychoanalytic theory, such as Mulvey's concept of scopophilia and fetishism and Lacan's concept of the Symbolic and the Pre-Symbolic are not used to analyze dance in the rest of this study, although references are made to Chodorow and Theweleit's work. By separating the structural analysis of the act of looking developed in these

theories from their psychoanalytic aspects, what is proposed is a view of spectatorship in dance based on the gendered nature of the gaze, on identificatory looking and the pleasure of surveying the spectacle. Where theatre dance is concerned, conventions have developed about the ways in which male dancers look actively and refuse to acknowledge or be controlled by the challenge of the audience's gaze. Serious male dance in the theatre has been largely developed in the twentieth century by heterosexual women and homosexual men. The ways in which they have been able to present the male body have been limited and policed by visual and narrative conventions which enforce the male gaze. Chapter Five examines some of the problems that have restricted new dance choreographers including female and homosexual male choreographers from being able to express their marginal points of view. Since the late 1970s, the conventions surrounding the male gaze seem to have shifted somewhat, so that it has become acceptable for the male body to be seen to be the object of a female erotic gaze as long as this acknowledges the power of the male body. But the ways in which masculine power itself is represented have remained largely unchanged -- a man's appearance still, as John Berger puts it, 'suggests what he is capable of doing to you or for you' [124].

In theatre dance, the acceptable male dancer is, following this line of argument, one who, when looked at by the audience, proves that he measures up to supposedly unproblematic male ideals: he looks actively at his female

partner or upwards in an uplifting way; he appears powerful, uses large, expansive movements; he controls and displays women dancers in duets. Some or all of these conservative qualities are identified, in Chapter Four, in the work of Shawn, Graham, North, Tetley, Cunningham and in the legendary bravura aspects of Nijinsky's performances. It is argued, however, that choreographers may in some instances be able to take advantage of their marginal position to produce work which challenges dominant norms of gendered behaviour. The qualities that make a male dancer appear acceptable can sometimes be used in a denaturalizing and destabilizing way; for example in Nijinsky's 'heterodox' roles (discussed in 4.3.3) and in the work of some of the choreographers considered in Chapter Five. Other new dance choreographers, also discussed in that chapter, have intentionally refused to use these qualities at all when creating material for the male dancer. Material has been performed which rejects the expansive spatial and dynamic qualities associated with bravura male dancing. New dance choreographers have also undermined the conventions of partnering by disrupting expectations of who lifts who in male-female duets, or, in male-male duets, by challenging or making visible the homophobic fears that underlie male bonding.

This oppositional theatre dance has emphasised, in a radical way, the materiality of the body so as to contradict metaphysical notions that dance mediates transcendent and

idealist meanings (the formalist view of dance discussed in 2.3.). An assertion of the physicality of the masculine body that challenges the normative conventions, described above, has the potential to present otherwise invisible aspects of male experiences of embodiment. These can sometimes be made visible in performances of work influenced by contact improvisation and other forms of new dance research. The presentation of these sorts of male experiences can draw attention to repressed aspects of the construction of masculine identity which, as Chodorow and Theweleit propose, are conflictual and contradictory for modern Western men.

Chapter 4

TRADITIONS AND CONVENTIONS IN REPRESENTATIONS OF MASCULINITY IN BALLET AND MODERN DANCE .

4.1.1 INTRODUCTION

The aim of this chapter is to locate representations of masculinity in British new dance in relation to the traditions and conventions through which gender is represented in ballet and modern dance. To do this, it is necessary to look at the ways in which masculinity was represented in British ballet and modern dance around the time when new dance started to develop in the United Kingdom, and also within the longer historical background of ballet and modern dance over the last 150 years. Underlying this history three central issues can be identified. Firstly the connections between bourgeois ideology and the genesis of negative social attitudes towards the male ballet dancer during the nineteenth century: secondly the ways in which new roles for the male dancer, in ballet and modern dance during the early years of the twentieth century, mediated tensions in the social construction of masculinity: thirdly how little the American tradition of avant-garde or postmodern dance had actually freed itself from and dismantled dominant conventions within which gender was represented in mainstream forms. It is the types of representations of masculinity that developed as a result of these three issues which gave rise to the range of different types of representations of masculinity that were available in British dance and ballet during the 1960s and 70s.

Although these representations appeared to constitute an acceptable cultural whole, it is argued that they were nevertheless marked by tensions and contradictions within socially constructed norms of male identity.

4.2 BALLET

4.2.1. INTRODUCTION

The mid-nineteenth century was the period during which the male dancer disappeared from the ballet stages under bourgeois patronage. This was at the time when (following Sedgwick in 3.3.4) new, more restrictive norms of bourgeois, masculine behaviour became the norm. Ivor Guest has suggested 'straight laced prudism of Victorian taste' [1] tended to condemn ballet as a whole and thus led to its decline in Western Europe. Commentators often characterize nineteenth century bourgeois ideology as being prudish, and much nineteenth century critical writing about the male dancer is prudish in character. Prudishness can be usefully thought of as a combination of negative attitudes, through which the newly emergent and somewhat insecurely defined middle classes tried to establish their identity and hegemony. These attitudes, as was argued in 3.3.2., were particularly associated with distaste for the body.

This subsection is concerned with the way representations of masculinity have developed in ballet during this period and the ways in which these have been inextricably involved in the definition of middle class

identity and values.

4.2.2 BALLET AS A FEMALE REALM WITHIN VICTORIAN GENDER IDEOLOGY

The ascendancy of the ballerina and demotion of the principal male dancer can be seen as part of developing middle-class gender ideologies during the nineteenth century. New rational and supposedly scientific ideas specified that sexual difference and thus the inferiority of women was rooted in anatomy (see 3.3.2.). Because of this supposed inferiority, the middle class (male) public world of work and politics became separated from the (female) private world of the home and family. The emotions also became gendered so that, as Paul Hoch has suggested:

Art, as an emotional (and therefore feminine) representation of the inner life became even further estranged from science, the representative mode of thought in the cruel, emotionless masculine world "outside". [2]

It was as a result of these new bourgeois definitions of femininity that ballet came to be defined as a female world. On a material level, the marking of ballet as a female sphere meant that there was a decline in demand for male dancers. The fashion for the all white female corps de ballet must have contributed to the disappearance of men from the corps de ballet in most of Europe. There were still male dancers around who were valued for their technical ability as dancers. Peter Brinson has suggested:

The more the employment, and so the technical standards of male dancers as regular members of ballet companies declined throughout the second half of the nineteenth century, the more the practice grew of employing for

particular occasions the few who could display any sort of technical brilliance. These men moved from company to company like a circus act. [3]

One example of professional male dancers in Italy were the Fighting Dancers or Tramagnini who performed speciality danced combats as part of theatrical spectacles in Florence during the second half of the nineteenth century [4]. This however seem to have been an isolated phenomenon.

Elsewhere, male dancers increasingly performed roles that demanded acting skills and mime, such as Dr Coppélius, parts that could be performed by dancers past their prime.

Overall one must conclude that the career structure for male dancers collapsed in ballet under bourgeois patronage at this time.

4.2.3 THE MALE BALLET DANCER AND BOURGEOIS SELF-IDENTIFICATION

Nineteenth century ballet critics seem to find the male dancer a conflictual figure, either through his association with the degenerate style of the old aristocracy or by his resembling the rude prowess of the working classes. It is these associations which stopped male dancers representing middle class male values. Ivor Guest in The Romantic Ballet in Paris quotes at length from a tirade against the male dancer written by Jules Janin in 1840. For Janin, the ballet is a feminine spectacle:

Speak to us of a pretty dancing girl who displays the grace of her features and the elegance of her figure, who reveals so fleetingly all the treasures of her beauty. Thank God, I understand that perfectly ... [5]

What he can't understand is of course the male dancer. In

giving reasons why men do not look right on the ballet stage, he refers to the social position of middle-class men.

That this bewhiskered individual who is a pillar of the community, an elector, a municipal councilor, a man whose business is to make and above all unmake laws, should come before us in a tunic of sky-blue satin, his head covered with a hat with a waving plume amorously caressing his cheek (...) - this was surely impossible and we have done well to remove such great artists from our pleasures. [6]

The male dancer dressed in sky blue satin and wearing a feathered hat has little in common with the picture of middle-class male public life which Janin evokes. In 1840, the on-stage style and manner of male ballet dancers may have been too reminiscent of the male danseur noble of the pre-romantic ballet and thus with the aristocrats who had been its patrons. These aristocratic associations surely prevented the male dancer presenting a role that mediated male middle-class values.

Alain Corbin, in his history of smells and odours [7] argues that the mid-nineteenth century middle classes regarded the use of strong smelling animal based perfumes by the older aristocracy as a sign of their decadence, degeneracy and lack of hygiene. Prudish attitudes towards ballet and the male dancer in particular were surely another area in which middle class distaste for what they perceived as aristocratic degeneracy was expressed. It was in countries like Britain and France where the ballet was under bourgeois rather than royal and aristocratic patronage that the decline of the male ballet dancer mainly occurred, while it was at the courts in Copenhagen and St Petersburg that

the career structure of male ballet dancing survived.

Janin is also perhaps suggesting that the male dancer is effeminate, as he goes on to object to woman as queen of the ballet being

forced to cut off half her silk petticoat to dress her partner with it. [ibid]

He seems to have felt that the ballet dancer didn't look sufficiently manly -- the mid nineteenth century being a period as Sedgwick has suggested (in 3.3.4) in which personal style was increasingly stressed, absolute and politically significant for bourgeois men; or Janin may have associated cross dressing with homosexuality: although the word homosexual did not yet exist, the behaviour and practices associated with it were taboo. For Janin, ballet was a feminine sphere within which men either did not appear manly, or if they looked too manly did not appear ideal.

Today the dancing man is no longer tolerated except as a useful accessory. He is the shading of the picture, the green box trees surrounding the garden flowers, the necessary foil.[8]

While on the one hand middle class sensibilities were disgusted by the spectre of a degenerate and decadent aristocracy, they also feared and were disgusted by the vigour and fecundity of the working classes. Catherine Gallagher has suggested that for the Victorian middle classes the social body, far from representing a perfectible ideal, was imagined to be

a chronically and incurably ill organism that could only be kept alive by constant flushing, draining, and excising of various deleterious elements. These dangerous elements, moreover, were often not themselves unhealthy but rather were overly vigorous and fecund

individuals. [9]

These overly vigorous and fecund individuals were of course members of the working classes. For the bourgeoisie, the body with everything it implied became a problem and a threat. J.S. Bratton, discussing the hornpipe within the context of nineteenth century British working class entertainment, suggests that it was the sort of act through which a performer could exhibit admired qualities of dexterity, physical prowess, inventiveness and pluck, within a dance which would be familiar as a 'working or holiday accomplishments of the audience, carried to a pitch they had not the leisure to attain.' [10] Bratton suggests that underlying middle class distaste for this sort of performance was a real or imagined

fear of the mass of working-class people going out in the street, getting together, and being induced to drunken disorder by the physical excitement of singing and dancing, and, ultimately, incited to riot by shows and plays which might have radical tendencies. [11]

For the mid nineteenth century bourgeois ballet critic, vigorous and manly displays of dancing might sometimes have carried negative connotations of working class culture. One of the better known denunciations of the male ballet dancer was written in May 1838 by Theophile Gautier.

Nothing is more distasteful than a man who shows his red neck, his big muscular arms, his legs with the calves of a parish beadle, and all his strong massive frame shaken by leaps and pirouettes. [12]

What Gautier appears to find offensive is the spectacle of the male dancer's strength and virtuosity. The rude strength and vigour Gautier describes seems more appropriate

to a description of a male performer in a working class entertainment rather than of a ballet dancer. The social and ideological meanings underlying Gautier's expressed distaste for vigorous male dance are surely the same as those described by Bratton and Gallagher.

4.2.4 THE MALE BALLET DANCER AND THE EROTIC APPEAL OF BALLET

The context in which Gautier above likened the male dancer's legs to those of a parish beadle, was a review of La Volière (1838) choreographed by Therese Elssler in which, dressed 'en travestie', she partnered her sister Fanny. In another review of Fanny Elssler, Gautier announced that 'an actress is a statue or a picture which is exhibited to you and can be freely criticized' [13]. This is a rather ambiguous statement. Gautier is remembered for advancing the idea that watching ballet is a purely aesthetic experience. Pictures and statues are works of art but, like many female dancers of the time, could also be bought and possessed. This is an example of double standards typically used by men of his class and time: it suited them to be able to claim to be involved in a disinterested evaluation of formal, aesthetic qualities and thus avoid having to admit the erotic motivation behind looking in an objectifying way at women. Gautier's problem, as we shall see, is that by confusing these two different ways of looking at ballet he slips unawares and embarrassingly between the aesthetic and the sexual when looking at male dancers.

The male dancer must undoubtedly have got in the way of

erotic appreciation of feminine display. Lynn Garafola has pointed out that men were freer to enjoy this erotic spectacle when male dancers were eliminated and their roles performed by women dancers 'en travestie'. The male dancer not only became out of place on the newly feminine ballet stage, but because male appreciation of the spectacle of the ballerina took on sexual aspects, the ways that male dancers appeared on stage became a source of anxiety to bourgeois male spectators. To enjoy the spectacle of men dancing is to be interested in men. Because there was no acknowledged distinction between ballet as aesthetic experience and ballet as erotic spectacle, let alone any understanding of the way art expresses social and political meanings, the pleasures of watching men dancing became, in the mid-nineteenth century, marred by anxieties about masculine identity. The male ballet dancer came too close for comfort to the blurred and problematic line that separates, or as Sedgwick (see 3.3.6) implies fails to separate, necessary and approved homosocial male bonding from forbidden homosexual sexuality. He thus became a source of embarrassment.

When one looks at critical writing of the period it is clear that the male dancer became increasingly tricky to write about. Theophile Gautier in a review of Jules Perrot in Le Zingaro (1840), faces the problem of praising the brilliance of Perrot's dancing, while having to subscribe to the 'modern' distaste for male dancing. He tries to get

round the problem rather awkwardly by saying that the performance was a triumph, largely because of Perrot's 'intelligent' legs. He explains:

Perrot is not handsome, he is extremely ugly. From the waist upwards, he has the proportions of a tenor, there is no need to say more; but, from the waist down, he is delightful to look at. It hardly accords with modern views to discourse on a man's physical proportions; however we cannot keep silent about Perrot's legs. [14]

Gautier's judgement of these is that they were the perfect legs of a greek statue. Had he not claimed that Perrot was 'extremely ugly' one wonders whether he might have been unable to talk about Perrot's dancing at all. Perrot's legs, which clearly had nothing in common with those of the parish beadle, were scrutinized as if he were a statue; but this is how Gautier had previously scrutinized Fanny Elssler. Gautier's problem is that if he won't admit that he is titilated by the erotic spectacle of the ballerina, he has to look at the male dancer in the same way, hence the embarrassed contradictions within his text. In this context one can see how much easier the decline of the tradition of male dance must have made things for Gautier and his contemporaries.

Gautier's problem is that he seemed unable to exclude the male dancer from an eroticized appreciation, so that Perrot was scrutinized as if he were a statue. To be looked at in this way is out of line with the conventions surrounding the male gaze (see Chapter Three Sections 4.2 & 4.6), and this raises problematic and conflictual homophobic fears (see 3.3.6.). Thus the contradiction which led to the

decline of the male ballet dancer under bourgeois patronage during the nineteenth century was that on the one hand the male dancer was required as a necessary foil to dance with the ballerina, but on the other hand his presence provoked anxiety not only in relation to class position but also in relation to the problematic division between acceptable homosocial male bonding and forbidden homosexuality.

4.3. THE REINTRODUCTION OF THE MALE DANCER TO WESTERN THEATRES

4.3.1 IDEOLOGIES OF MASCULINITY AT THE BEGINNING OF THE TWENTIETH CENTURY.

We have seen that the disappearance of the male dancer during the mid nineteenth century related to the ascendancy of the middle classes. Fifty or so years later, at the time that Diaghilev's Ballets Russes were creating new fashionable audiences for ballet in France and England, it is noticeable that the British middle classes no longer felt distaste for things associated with the aristocracy and thus revised their attitude towards ballet.

Leonard Rees, editor of the Dancing Times, writing in 1912 noted that in comparison with its degenerate counterpart in the West, ballet in Russia provided

an admirable example of the true aristocratic institution, that which is placed above the necessity of justifying itself every wind of popular favour, and is free to cultivate a lofty idealism and to care for the long results of time rather than immediate and ephemeral success. [15]

One can identify in Rees' admiration for the Imperial Russian Ballet a new synthesis of middle class and

aristocratic values. In Britain by the end of the century, the competitive spirit which characterized the middle classes during the first half of the nineteenth century had been transformed through the influence of public school education. It has been argued that the middle classes were assimilated and their distinctive virtues ultimately erased by this process [16]. An alternative view is that, since their reform by educationalists such as Thomas Arnold of Rugby, the English public schools had developed new definitions of manliness that combined middle class and aristocratic systems of belief: the bourgeois ideal of self-help and independent citizenship combining with the aristocratic ideal of polite Christian gentility. Joseph Bristow [17] has argued that the notion of manliness to be found in adventure fiction during this period veered between violence and virtue. It is these ideologies of manliness that formed the context within which the male dancer made his comeback to the stages of theatres in Europe around 1910 with the male dancers of Diaghilev's Ballets Russes, and, in the United States, shortly after with Ted Shawn. If for mid-Victorian audiences the male dancer did not appear sufficiently manly, many of the new roles in which male dancers made their come back represented a 'natural' and essential masculinity that can be related to specific tensions and feelings of insecurity about masculinity around the turn of the century.

Michael S. Kimmel [18], looking at society in the United States at this time, has suggested that the period at

the end of the nineteenth and beginning of the twentieth centuries is one in which a number of circumstances threatened male autonomy. This, he argues, resulted in a polarization of opinion between those who welcomed and benefited from changing definitions of gendered behaviour, and those who vigorously opposed change by reasserting traditional gender roles. One prevalent fear in the United States at the turn of the century, was the realization that the expansion westwards into unsettled land was now ended, and that the particular masculine frontier spirit would now degenerate. A similar fear of loss of pioneering masculine spirit was being felt in Britain in the sense of demoralization after the pyrrhic victories of the Anglo-Boer Wars [19]. With the economic slumps and crises of the late nineteenth century, and women's increasing entry into the job market, Kimmel argues that many men must have felt that not just their job security but their identity as men was under threat. For them, the women's suffrage movement and the real or imagined idea that women were increasingly competing with them for jobs, challenged nineteenth century middle class ideologies of gender which had effected the separation of the male public world of work, social and political life from the private female world of the bourgeois home. Kimmel proposes that uncertainty about male identity and fear of the perceived feminization of American culture [20] resulted in a polarization of opinion. On the one hand there is an anti-feminist and a pro-male backlash

(respectively exemplified in church anti-suffrage associations and the boy scout movement): on the other hand there are the suffragists and the men who took up a pro-feminist position. A similar pro-male reaction to the fear of degenerating masculinity can be found in the writings of Baden-Powell in England and of Edgar Rice Burroughs in the United States.

4.3.2. PRO-MALE MANLINESS

Kimmel argues that, underlying these pro-male and anti-feminist concerns, there seems to have been a fear of the softening and feminizing effects of civilization, a fear that men were becoming soft. An example of this fear is found in Lord Baden-Powell's book Rovering to Success -- A Guide for Young Manhood (1922).

God made men to be men. On the other hand civilization, with its town life, buses, hot-and-cold water laid on, everything done for you, tends to make men soft and feckless beings. That is what we want to get out of. [21]

He goes on to praise English public schools for forming character and 'licking' boys into shape, and compares this with the manhood initiation rites of Zulus, Swazis and Matabeles.

Unfortunately. for the ordinary boy in civilized countries there is nothing of this kind. We badly need some such training for our lads if we are to keep up manliness in our race, instead of lapsing into a nation of soft, sloppy, cigarette suckers. [22]

Baden-Powell goes on to connect traditional male values with notions of nation and race, proposing that, by preparing for success ' "you'll be a MAN, my son" and you will thus be

making one more man for the nation' (his emphasis).

Here is the notion that it is a good thing for men to keep in touch with a natural and essential masculinity, which, despite Baden-Powell's reassuringly avuncular tone of voice is prompted by a fear of the degeneration of the British race. By implication it is women's function to uphold and maintain the values of civilization, but at the same time be guilty of weakening manhood. This is the opposite of the view that women are closer to nature and their emotions, while men are more rational and more cultured. In Edgar Rice Burroughs' Tarzan novels, masculinity is conceived of as natural and innate, while civilized behaviour is a thin veneer which is learned because of women. In the first novel Tarzan and the Apes (1912) it is only through contact with Jane Porter that the eponymous ape man decides to enter into civilized society. As Joseph Bristow points out:

Tarzan obviously bears the traces of earlier varieties of man --the gentleman of Victorian fiction; the imperial soldier on the battle-front; the Scout making himself at home out of doors - but he is, for all to see [when he first kisses Jane], a belatedly Darwinian being whose sexual passion knows no reason. The political imperative to survive has here been transformed into a sexual imperative to be a man. [23]

The idea of essential masculinity evoked by Burroughs and Baden-Powell was a reassuring myth to hold onto during a period in which traditional gender norms were perceived to be under threat.

Shawn and Nijinsky both evoked through their dancing a myth of essential, primitive masculinity, though each in

significantly different ways. What is at issue in evaluating these new representations is to what extent they can be seen as a reassertion of traditional male norms, or whether some of them can be seen to have been subversive of dominant norms and values.

4.3.3. NIJINSKY AND NEW MALE ROLES IN BALLET

It was dancers from the Imperial Russian Ballet, principally with Diaghilev's Ballets Russes (who made their debut in Paris in 1909), who reintroduced the male ballet dancer to the stages of western theatres. The most famous male dancer with the Ballet Russes, and indeed probably the most famous dancer of the twentieth century was of course Vaslav Nijinsky (b. 1888 or 1889. d. 1950). He is associated with roles that produced images of sexual heterodoxy. It must be remembered however that as well as Nijinsky partnering Pavlova and Karsavina, the first Paris season of the Ballets Russes presented Fokine's Polovtsian Dances (1909) as part of the opera Prince Igor. In this a male corps of Polovtsian warriors was headed by the leading character dancer Adolf Bolm: these fierce male dances, that were derived from folk dance, would have extended the notion of how masculinity could be represented in theatre dance. We have seen that notions of manliness veered between violence and virtuous gentility. The more traditional prince-type roles were in line with ideas of gentility, while the

warrior-type roles were in line with norms of 'innate' male aggression. It was Nijinsky's roles in subsequent seasons that produced images of sexual heterodoxy.

There was no obvious precedent in the history of ballet for the sort of male roles created by Nijinsky. This must be in part because Diaghilev wanted ballets that would be vehicles for his lover's abilities. But Nijinsky presented images of masculinity that, as far as one can tell now, didn't altogether conform to any of the gay or heterosexual roles and stereotypes of which we are aware.

Many contemporary descriptions of Nijinsky ascribe androgynous qualities to his dancing, stressing its male power and strength but female sensuousness. Richard Buckle quotes several descriptions of Nijinsky's performance of the Golden Slave in Schéhérazade (1910). Fokine comments that 'The lack of masculinity which was peculiar to this remarkable dancer ... suited very well the role of the negro slave.' [24] He then likens Nijinsky to a 'half-feline animal' but also to a stallion 'overflowing with an abundant power, his feet impatiently pawing the floor'. Benois, who wrote the libretto for this ballet described Nijinsky's performance as 'half-cat, half-snake, fiendishly agile, feminine and yet wholly terrifying.' [25] Within the technical range of male ballet dancing of his day, Nijinsky was considered to perform considerable technical feats: for example his famous leap through the window in Spectre de la Rose (1911). His roles often therefore allowed him to express sensuality and sensitivity (conventionally feminine)

with extraordinary strength and dynamism (conventionally masculine). None of the descriptions of Nijinsky suggest that he was actually effeminate. Moreover according to Anton Dolin, Diaghilev disliked obvious homosexuality and hated any signs of effeminacy [26].

Up until 1914, Diaghilev and his circle owed their artistic and aesthetic allegiances to the fin de siècle Aesthetic movement. Garafola suggests that the androgynous quality of Nijinsky's dancing may have related to the image of the androgyne in the work of many gay visual artists of the Aesthetic movement at the end of the nineteenth century.

The androgyne presented the image of a graceful, innocent, often languid youth, unspoilt by the world. Emmanuel Cooper [27] has suggested that many gay artists in the Aesthetic movement saw in this image of a graceful, innocent, often languid youth, unspoilt by the world, a positive image of the homosexual as a third sex.

According to this 'scientific' explanation of homosexuality initially proposed by Karl Ulrichs, gay men were women born in men's bodies, and constituted a third sex. Those homosexuals who subscribed to the notion of a third sex saw this as a slightly effeminate 'in-between' man or woman [28].

All of the qualities associated with the Aesthetic androgyne -- grace, innocence and unspoiltness -- are evident in Garafola's description of Nijinsky's role in L'Après-midi d'un Faune (1912).

From the opening stretches, where he tests the sensuality of his own body, to the halting steps with which he pursues his female prey and the wonderment that parries with lust as he contemplates her, all speak of sexual discovery. [29]

Nijinsky's roles in L'Après-midi d'un Faune, Schéhérazade and Spectre de la Rose (three of his most famous roles) all presented a spectacle of male sexuality. This raises the question of who this spectacle was intended for, as gender ideologies enforce that the dominant point of view is male and based on the presupposition that men are attracted to the spectacle of female sexuality and repelled by the male body. Heterosexual male norms are generally maintained through keeping male sexuality invisible. The explicit expression of male sexuality, even were it not of this highly ambiguous and exotic kind, was against the conventions of nineteenth century middle class gender ideology.

Nijinsky's ambiguous images of sexual heterodoxy are images that are marginal to hegemonic norms. This implies an aesthetic sensibility and cultural expression that, as DuPlessis suggests, is found in groups that are 'marginal to the dominant forms of knowing and understanding with which they (were) saturated' (see 3.5.6). It is because of their ambiguous and nonhegemonic position as a whole in relation to these norms (and not just in relation to sexuality) that the artists of the Ballets Russes were able to produce images of sexual heterodoxy.

It is not just that Nijinsky produced representations of gay masculinity, but that through doing so he expanded

the range of male dance to include both sensitive and sensual movement, and strong and dynamic expression. Nijinsky thus became probably the most famous dancer of the twentieth century through representing aspects of male sexuality whose expression had not previously been acceptable. His achievement was that he brought about a rare occurrence, an anti-hegemonic intervention within the traditions and conventions through which masculinity is represented in cultural forms. It is surely also significant that it was a gay impressario and a gay or bisexual dance artist who reintroduced the theme of male sexuality into modern western dance theatre.

4.3.4 MODERN DANCE AND MASCULINITY

Ted Shawn initially trained to become a methodist minister, and started going to dance classes for exercise after recovering from diptheria. As we have seen, notions of manliness in the late nineteenth century were associated with the practice of sports and athletics within the spheres of education and the church. The evangelical churches' view of masculinity is summed up by a quotation from one American divine who, at the turn of the century, pronounced that 'Jesus was no dough-faced lick-spittle proposition, but the biggest scrapper that ever lived' [30]. Shawn's artistic outlook was strongly influenced by his religious background: he choreographed a church service, and many pieces based on biblical and religious themes. He also choreographed many

evocations of the male world of work such as Japanese Rickshaw Coolies from St Denis' Japanese Ballet of 1916, Cutting the Sugar Cane (1933), Dance of the Threshing Floor (1934), Labour Symphony (1934) and Workers Songs from Middle Europe (1931). In some of these he must surely have been cashing in on the popularity of the workers dance movement [31], but in any case male work as a subject offered a safe, unequivocally male range of movements. Of this, Shawn wrote:

(...) in watching movements of men in manual labour all over the world, continuously and carefully, I have come to the conclusion that most of them are big movements of the whole body and the arm movement is a continuation of the body movement, as for example the movement of a man using a scythe. [32]

By contrast, women's movements, according to Shawn are small, delicate and confined. He is thus arguing that men's work is totally different from women's work and that it is neither right nor natural for women to do male work.

We felt that it was best when woman was working in the home, taking care of the needs of her husband and children, and so most religious and moral education has come from mother to children. [33]

This description of the essential difference between male and female movement forms the basis for Shawn's prescriptions for male and female movements in dance; these are in line with the conventions of conservative Christian propriety.

Marcia Siegel has argued that Ted Shawn's principal contribution to American choreographic development was his focusing of attention on heroic male body images.

He must have decided early on that there was no reason

the arms and upper body had to be round, light, and delicate, as dictated by the decorative European ballet. They could be strong and ready for work just as well. As a corrective, his thinking was quite logical. The things men do when dancing are strong and do demand great physical endurance, precision, and daring. The whole ballet convention consisted in more or less hiding these attributes, with elaborate costuming, passive role-play, and that soft, aggression-denying upper body. (...) Shawn wanted to restore or complete the energy system that has been emasculated by tradition. The clumsiness of his efforts at choreography doesn't invalidate his vision. [34]

Whereas Siegel suggests Shawn completed an energy system that had been emasculated by tradition, her description suggests that his choreography only expressed the more macho side of male behaviour. This assertion of 'positive' male attributes of strength and expansiveness, can be related to what has been called muscular Christianity.

There is a story that one of Shawn's fraternity brothers, after Shawn's first public dance performance, remonstrated with him that men don't dance. When Shawn cited as examples the men of the Russian ballet, and the dances of men in almost every culture, the reply came 'that's all right for Russians and pagans but not for Americans' [35]. If it is all right in the late twentieth century for American men to dance, this is largely due to Shawn; but in bringing this about he and his dancers portrayed men in almost every culture but that of modern America.

Shawn's earliest solos such as Savage Dance, and Dagger Dance both of 1912, and Dance Slav (1913) were concerned with primitive or non-western warrior cultures, as were

later pieces like Invocation to the Thunderbird (1918) and Spear Dance-Japonaise (1919) and Pyrrhic Warriors (1918). In these Shawn seems, like Edgar Rice Burroughs and Baden-Powell, to have been borrowing the outer appearances of primitive and non-western cultures in order to evoke a 'natural' masculinity with which these Others (see 3.2.5) were believed to be in touch, but which only really meant anything in the context of fears about male degeneracy in contemporary western society. Even his worker pieces referred to Eastern Europe, sugar cane plantations or to modern machines rather than to modern American men. What is also significant is the position of power that Shawn as a member of the dominant anglophone American social group enjoyed in relation to the subject societies and cultures that he and St Denis chose to represent. The cultural and racial stereotypes which their work retailed, are part of the complex processes and institutions of colonial and imperial hegemony. Shawn's ethnocentric point of view ensured that he only found what he wanted to see -- a confirmation of western gender ideology. If the only way western male norms could be represented in dance was by referring to non-western men, this is a curious example of the discontinuities and double-binds inherent in the construction of western masculinity at that time.

While Shawn succeeded in raising the status of male dance in the United States, he achieved this by remaining within hegemonic norms rather than through confronting them. The strong, positive qualities of his choreography for men

are in line with the continuum between conservative muscular Christian ideologies and the contemporary appeal of 'natural' masculinity identified above, but they are also open to appreciation from what Richard Dyer has called a male-identified homosexual point of view -- in which gay men are seen as 'the most manly of men' [36]. By keeping carefully within the limits of propriety, Shawn limited the range of male dancing to tough, aggressive expression. Shawn's work tried within the social restrictions of the period to occupy common ground, albeit of a problematic kind, between a gay and straight point of view. But such value-free common ground never exists. The restrictions may allow a limited expression but at the same time they block and deform it.

4.3.5 SHAWN'S LEGACY

It is surely significant that Shawn's manly Christian male dancer looked hard and muscular in roles that were often aggressive, rather than having a soft, aggression-denying body. It is not just the appearance of the heroic male dancer, but the ideology behind the roles that Shawn gave to the American modern dance tradition.

When, in 1922, Shawn temporarily split from Ruth St Denis and toured with his own company, it was Martha Graham who was his principal partner. Graham started her own company in 1929 but it was not until 1938 that she included male dancers in it. It is likely therefore that the roles

which Graham choreographed for male dancers may owe more to her association with Ted Shawn than is generally acknowledged. There is a striking similarity between the role of the Husbandman in Appalachian Spring (1944) (see 3.4.5) and a description of dance and masculinity written by Shawn in 1946 (quoted above). Given this chronology, Shawn might well have actually thought of the Husbandman when he was writing, but it is also likely that Graham may have thought of Shawn's male roles in creating this role. The movement material which the Husbandman performs is very straightforward in contrast to the mercuric distortions of the Preacher's solos or the nervous temperamental quality of the bride's role. Marcia Siegel describes the husbandman's role as follows:

The husband's movements are large and expansive. The actual steps he does when he first takes centre stage are a conglomeration of knee-slapping, rein-pulling mime motifs; balletic turns in the air; and leggy, travelling jumps, reachings, and stampings. You feel he's showing off, but not in a narcissistic way; rather, he's giving vent to his happy feelings and pride, his natural assertiveness and drive. [37]

He also surveys the horizons and makes some gestures which suggest ploughing or working the land. This fits in remarkably with Shawn's description of the way male dance movements relate to the movements of male work activities to which we have already referred. Generally the movement material in Graham's choreography is more complex than Shawn's, using tension and release to express inner emotional states. However although the two male roles in Appalachian Spring appear to be rounded and comparatively

full characters, the male roles in most of Graham's subsequent choreography were shallower and almost like caricatures. As was noted in 3.4.5., these male roles appear in pieces whose stories are centered on a strong female character who generally looks in flash-back at her life. Thus the male roles are seen from the central character's point of view, and for her they are desirable. The differences between male and female movement are polarized in the way Shawn suggests they should be in his writings, and the operation of desire within this framework is clearly marked as heterosexual.

This heterosexuality is also evident in statements about male dancing by Erick Hawkins. He was the first man in Graham's company and who was for a while married to her, before leaving her company in 1948 to start making work on his own. Hawkins' ideas about masculinity are again very similar to Shawn's. Hawkins argued that male dancing should be morally serious. This dance should have the same spiritual resonance for modern Americans as ritual dances have for the Hopi indians or the bullfight has for the Spanish (both of these Shawn had used as a basis for dances). In dance as in a bullfight, Hawkins proposes, ritual and myth give man his challenge, his commitment, his worth and his honour, so that:

The man dancing in the theatre is the image of man as he performs the rite of being a man for all the men in the audience.

and he adds

Naturally the man can do some virtuoso stunts that a

woman can't. But a grown up woman doesn't want to see only little boys dance. Ask any psychologist about woman's dreams of Spanish men and satyrs. [38]

It is a sign of the prejudice against male dancing in the United States that Hawkins had to assert its heterosexual credentials. (The writers of the men's issue of New Dance magazine would later also feel the need to protest their heterosexuality though in a different way from Hawkins -- see 5.2.3). Within the tradition of modern dance that starts with Shawn, continues with Graham and subsequently became the style and vocabulary of modern dance first taught in Britain, male dancing has become associated with a heroic, hypermasculinity which is valorised with reference to nature, heterosexuality and religion, and presented in a style and vocabulary that looks muscular and hard.

4.4 CONTACT AND CUNNINGHAM

4.4.1 MASCULINITY IN MODERNIST ART AND ITS DISCONTENTS

The kind of heroic male creativity which has been described by Christine Battersby (see 3.3.5) was particularly evident in the work of modern dancers and painters who were in fashion in the 1950s when Merce Cunningham and his close artistic associates John Cage, Jasper Johns and Robert Rauschenberg were developing their own artistic identities. The neutral stance which Cage and his associates adopted in relation to content and expressiveness can be seen as a reaction against virile creativity of this sort. Cage and friends, in rejecting the expressionism of modern artists

such as Jackson Pollock, Willem De Kooning and modern dance artists such as Martha Graham, Erick Hawkins or José Limón, can be seen to reject the idea of interpreting strong, powerful and energetic gestures as an expression of personal and psychological concerns.

It was generally recognized that the artist's body was thought to be an important expressed content in the work of modern painters. Harold Rosenberg proposed, in an influential article in 1952, that a work by an abstract expressionist painter was not a picture of something but the record of an event in which the painter engaged in an encounter or skirmish with the canvas. 'He went up to it with material in his hand to do something to that other piece of material in front of him' [39]. This is surely a description of 'a man having to do what a man's gotta do'. The paint marks showed the male energy with which the artist engaged in the encounter.

Certain works by Cage and friends can be seen as a subversive comment on these tendencies in the work of their predecessors; for example Rauschenberg's Erased De Kooning Drawing (1953), Jasper Johns' Scent (1973-4) (referring to an earlier painting by Pollock of the same name) or Cunningham's parody of the style of Martha Graham in the Bacchus and Cohorts section of Antic Hay (1958).

In erasing the drawing by De Kooning, Rauschenberg was erasing the expressionistic marks which, in Rosenberg's view could be interpreted as signs of the (male) artist's physical engagement with his medium. The surface of the

paper after Rauschenberg had worked at it, still showed signs of De Kooning's gestures and of Rauschenberg's actions in rubbing them out; the piece, however, is no longer read as a direct expression of a heroic struggle, but can only be understood in the context of Rauschenberg's conceptual project. It is still a work by a male artist (or two male artists) but stripped of those signs which are conventionally read as signifying manly physical struggle.

Timothy J. Clark has argued that Jackson Pollock's drip paintings are

clearly implicated in a whole informing metaphors of masculinity: the very concepts that seem immediately to apply to them -- space, scale, action, trace, energy, "organic intensity", being "IN the painting", being "One" -- are all, among other things, operators of sexual difference. [40]

He goes on to suggest that Pollock wanted his viewers to see the encounter involved in making the drip paintings, and appreciate the physical powers he had at his command, seeing them as part of being a man. The concepts which Clark picks out recall Battersby's description of the Romantic (male) genius (see 3.3.5.) and come together with the definition of modernist art advanced earlier: thus the male modernist artist engages in an organic struggle to create a whole, a oneness, through his mastery of a sublime and terrifying (male) nature. It is precisely a rejection of this sort of mastery which characterizes one of the most commented upon aspect of Cunningham's choreographic process -- his use of chance procedures. Cunningham's refusal to master his material in this way but to accept uncontrolled occurrences

is an implicit rejection of a romantic view of the male artist's role.

4.4.2 MODERNISM AND THE COLD WAR

While it is usually presumed that the work of Cage and friends doesn't deal in private meanings, Fred Orton has suggested [41] that these artists have developed a range of concerns and themes which remain private. Cage and friends outwardly cultivate a carefully managed indifference towards personal and psychologically charged material with which the earlier 'modern' artists dealt, developing instead an artistic style of ironic detachment. Orton argues that Jasper Johns uses a variety of clever, formalistic devices in his work which

attract(s) the attention, and distract(s) the enquiring mind. They seem to hide the subject, give the explainer something to find, and keep explanations cutaneous. Johns's surfaces play hide and seek, impose and simultaneously resist interpretation in terms of subject. [42]

This could equally be applied to the way Cunningham offers his interviewers detailed explanations of the systems and random processes which he uses within the choreographic process. Nevertheless David Vaughan [43] discovered in a panel discussion with some of Cunningham's former dancers including Steve Paxton, that there are private images and narratives within Cunningham's choreography. Carolyn Brown for example has disclosed that Cunningham's piece Second Hand (1970), which was performed to Cage's piano version of Erik Satie's Socrate, actually acts out parts of the story

of the death of Socrates.

It was very moving and very touching -- the gestures that we all make towards Socrates at the end, dying in the back -- it's all there. (...) The duet is not actually a duet of male and female; it should be a duet with two males. [44]

Orton argues that Cage and friends' artistic evasiveness can in part be seen as a response to the social and political climate in the United States during the early 1950s, the period when these artists established their artistic philosophy. It was at this time that Abstract Expressionism was taken up as an important element in the way the United States presented itself internationally. It was cast in the role of the 'free', progressive and above all modern art of the 'free world' in contrast to socialist realism, the politically restrained and old fashioned representational art advocated by the Communist Party. As Serge Gilbaut has observed:

In the process though, modern art, in order to be acceptable to the U.S. for strategic reasons, had to lose its negative, traditionally oppositional edge and be somewhat toned down, so as to be able to enter into the international arena as a positive alternative to Communist Culture. [45]

There was also a pervasive climate of oppression -- this was the so-called McCarthy period. As well as investigating communism, the House Un-American Activities Committee persecuted homosexuals. Johns painted his first American flag in 1954 at the height of the McCarthy period, claiming that it was merely inspired by a dream. It was unimpeachably a modernist work -- flat, avant-garde, self-referential -- and it would be hard to accuse Johns of being

unAmerican for painting an American flag. Yet couldn't this very choice of subject be intended to distract from a more perceptive investigation of personal symbolism within Johns' painting (in the use of newspaper or what might have been painted out underneath the top surface of the picture) ? According to Carolyn Brown, Cunningham's Septet which was made around this time has (or had) a very definite story; but, she suggests, as a result of Cage's influence this narrative was subsequently suppressed [46]. In both cases the artists are being evasive. This evasiveness, their aesthetic of indifference as it has been called, might be seen as part of a strategy by these artists to survive the McCarthy period with their personal integrity intact.

4.4.3 HOMOSEXUALITY AND AESTHETIC NEUTRALITY

The aesthetic of indifference also largely set the parameters for the experimental art of the 1960s. Susan Sontag writing during the early sixties about this new aesthetic sensibility [47], suggested that it was characterized by a predisposition against interpretation. She argued that in order to become more open to aesthetic experience, to which the crassness of modern life dulls us, the new sensibility evaded certain sorts of moral judgement implicit in the sort of interpretation that could be 'reactionary, impertinent, cowardly, stifling' [48].

What is important now is to recover our senses. We must learn to see more, to hear more, to feel more. Our task is not to find the maximum amount of content in a work of art, much less to squeeze more content out of

the work than is already there. Our task is to cut back content so that we can see the thing at all. [49]

It is this combination of an evasion of content, together with a widened aesthetic sensibility, which links the experimental art of the sixties with the gay sensibility camp which Sontag also wrote about during this period [50]. Richard Dyer has suggested that sixties pop art and camp 'embody a gay strategy for dealing with the world' [51] which explore in various ways the

surface, role, artifice and detritus of mass culture, (and that) their formal strategies may be seen as part of the denaturalizing, trivializing impulse of some forms of gay language. [52]

Whatever Cunningham's sexual orientation, his philosophy has much in common with that of many of his friends and associates who were gay: for example the artists Rauschenberg, Johns, Warhol, and Duchamp -- all of whom were involved in designing sets for his work -- and the poet and museum curator Frank O'Hara. One must of course beware of reducing representations of masculinity in Cage and friends' work to an expression of their sexual orientation. What we can say is that the use of chance procedures in Cunningham's choreography places the conventions, through which gender is signified, within an indeterminate framework, and consequently that these conventions can sometimes appear unselected or arbitrary. The notion that gender roles are arbitrary is not dissimilar to the gay perception of the unreality of mainstream definitions of masculinity, within which gay men are not allowed to be real men. It was against the grain of social convention to imply that gender

roles might be arbitrary. Because it is against the grain, any clues to such representation will therefore have been necessarily private and evasive. They are surely hidden beneath the familiar formalist orthodoxy of modernist dance criticism which stipulates that it is the movement itself which holds primary significance and not the person behind it.

4.4.4 CONTACT IMPROVISATION AND AESTHETIC NEUTRALITY

Merce Cunningham and Steve Paxton, who devised the avant-garde dance form contact improvisation, are both seen as avant-garde or post-modern choreographers, although contact improvisation looks very different from Cunningham's work. One of the principal differences between these forms or styles lies in the performers' presentation of themselves as dancers. Whereas one tends to view Cunningham dancers as highly specialised performers, the contact dancer has cultivated a more informal, anti-elitist stage manner which, as Cynthia Novack puts it, signifies that she or he is a person 'being' or 'behaving' rather than a person performing [53]. One can see this anti-elitism as a way in which contact dance goes further than Cunningham's work in dismantling or deconstructing aesthetic conventions, but it also mediated certain values of the emerging political counterculture of the 1970s. Just as socially constructed gender roles might appear to Cage and friends to be arbitrary, these might also have appeared to be arbitrary

for different reasons to members of this counterculture: this arbitrariness could be expressed through contact improvisation. The neutral stance which in Cunningham's work directs attention away from a dancer's gender towards the aesthetic qualities of the movement material, had the reverse effect in contact dance. There the pedestrian quality of the dancers' presentation drew attention to the fact that the dancers were being themselves regardless of socially constructed gender roles, mediating the hope that one could be free of them in everyday life as well.

Contact can be seen to develop logically out of many of Paxton's artistic concerns in the 1960s which were themselves a development of the radical practices of the New York art scene within which Cage and Cunningham were situated. While Paxton is acknowledged as being largely responsible for initiating contact improvisation, this became, during the 1970s, a widespread movement, and its development was influenced by the diverse interests and concerns of the people who became involved in it. One can detect, within the contact movement at that time, differences between artistic radicalism and some countercultural concerns. The fact that Paxton, in a newsletter in 1975 spoke out against incorporating symbolism, mysticism, psychology and spiritualism in the teaching of contact [54], testifies to the fact that contact was being used by people involved in therapy and encounter groups and new age type mysticism. Paxton went on to comment that 'personally I think we underestimate the extent

of the "real" [55], a modernist sentiment with which Sontag, Cunningham and Cage might not have disagreed.

The male contact dancer can evoke precisely that Romantic notion of male artistic genius which it has been argued that Cage and friends dismantled. Contact dancers often seem to create a unity within the movement material with which they improvise, and produce a semblance of organic unity in the fluid and 'natural' movement styles which contact and release work tend to develop. These can all be seen as ways of being in control of the situation and of mastering it. These organic and 'natural' qualities are often informed by 'new age' type counter-cultural values. It is, however, noticeable that Paxton in his own performances has tended to avoid these sorts of organic and wholistic qualities.

Paxton has identified one important difference between the use of improvisation and Cage and Cunningham's use of chance procedures.

(Improvisation) is even removed from the forms adapted from the purveyor of new musical means, John Cage: chance and indeterminacy allow the aesthetic pratfall wide berth. [56]

Improvisation risks the aesthetic pratfall, but risk when taken by a male dancer can be read as part of what Tim Clark (see 4.4.1) calls an informing metaphoric of masculinity, especially when it is combined with a seemingly organic movement style.

Contact's aesthetic radicalism must be seen as simultaneously enabling the mediation of countercultural

values, while at the same time limiting and redefining them. As Novack shows, those involved in contact often argued that the form allows, when compared with other styles of theatre dance, more egalitarian representations of gender. She argues that contact redefines women's strength capacities and possibilities, and offers men opportunities to be physically close to both men and women without being thought to be confrontational or sexual. Contact dance makes representations that are socially expressive: women performing contact dance together, or a woman lifting a man in a contact duet might be seen as an image which subverts and dismantles traditional images of women dancers. If women can use their strength in this way so can men but one couldn't claim that there is anything subversive about men appearing strong and assertive, (though the men and women in both cases might appear to be 'being themselves', which, in the context of consciousness raising and therapy groups, was valued). Those qualities which are considered to be positive in male contact dance are often to be found in aspects which are socially inexpressive -- the ways in which male physical proximity is not interpreted as either sexual or confrontational. For example Danny Lepkoff has said that he enjoys 'being able to dance with men without being homosexual or even dealing with that issue at all' [57]. Contact dance appears to allow close physical contact between men not to be read in sexual terms and thus temporarily suspends social prohibitions about male

intimacy. I personally feel that it is useful and sometimes valuable for myself, and for other men, to be able to experience, and be seen to experience, this sort of suspension of homophobic social prohibitions. I feel however that it is only where male dancers have used contact to explore issues relating to homosexuality that it has produced oppositional and subversive representations of masculinity.

4.4.5 THE PITFALLS OF AESTHETIC NEUTRALITY

Despite their neutral stance towards gender, no real blurring of gender occurs either in the work of Cunningham or within Contact Improvisation. Male dancers rarely take on movement qualities and conventions that are generally considered feminine. A female dancer can sometimes appear to be masculine, by performing moves that demand a use of energy generally considered to be masculine -- she gets to be one of the boys. This observation is particularly relevant to women in contact improvisation when one considers the sort of strength and energy needed to perform lifts. Nancy Stark Smith seems to be acknowledging this when, reminiscing about the early days of contact improvisation, she comments on the difference between 'the jocks' and the softness of dancers with a background in Mary Fulkerson's releasing work:

The jocks, and I guess I was one of them, (...) were out there rolling around and crashing about. [58]

Carolyn Brown suggested that the duet in Second Hand was not

actually a duet of a male and a female but a duet with two males. Despite claims about their radicalism, Contact Improvisation and Cunningham's work do not dismantle or undermine dominant norms of masculinity, and arguably offer little by way of a positive alternative for women.

Thus in both Cunningham's work and in Contact Dance there is an attempt to ignore the differences between male and female dancers. This attempt fails however because the power implicit in representations of masculinity in dance will not just go away when it is ignored, but will continually reassert itself, unless or until a conscious attempt is made to dismantle it. Aesthetic radicalism on its own does not necessarily guarantee this. One could surely find work by Steve Paxton that is far more radical than anything by Cunningham; yet the somewhat perverse conclusion of this section, considering their two oeuvres as a whole is that, by looking very narrowly at the ways masculinity is represented in these bodies of work, Cunningham's work is less unsuccessful at dismantling gender ideologies than Contact Improvisation.

Cunningham has been rightly criticized by Jill Johnston [59] for not recognizing the need to dismantle the way male power over women can be conveyed through the conventions and traditions of ballet partnering which his work uses. By taking up the stance that his work doesn't make any statement at all, about gender or anything else, he seems, as it were, to have boxed himself into a corner out of which sadly he seems unable to extricate himself. It may be,

however, that further research into, and analysis of, Cunningham's work will reveal other ways in which gender representations have been subverted in his work which themselves may have been informed by a gay sexual politics.

Contact Improvisation, through its emphasis on individualism and self expression, falls back on traditional notions of artistic genius, and very traditional representations of masculinity can sometimes be found in some performances of contact improvisation. The neutral aesthetic disposition, which is contact's legacy from the postmodern dance tradition, does not itself bring about a dismantling of dominant notions of gender and masculinity, although some dancers have used it in ways which are subversive and deconstructive of the traditions and conventions through which masculinity is constructed.

4.5. MAINSTREAM BRITISH BALLET AND MODERN DANCE

4.5.1 THE DANCE BOOM IN BRITAIN IN THE 1970S

The phenomenon of British new dance emerged, as we saw in Chapter One, during the 1970s. The dance boom, as it was called at the time, in the late seventies in Britain came at the end of a period of considerable expansion and liberalization within the British dance world. Fergus Early remembers that in 1961 when he was a student at the Royal Ballet School, Dame Ninette de Valois, the then Director of the Royal Ballet, pronounced that no-one could choreograph until they had been in a (ballet) company for a number of

years, and that the only vocabulary it was possible to use for serious choreography was that of classical ballet [60]. The founding of the X6 dance space (discussed in Chapter One) was part of a process of widening the range of possibilities available to choreographers and dancers, and of freeing up the idea of what constituted theatre dance. This came at a time when new audiences were coming to this wider range of dance and there was a new demand for recreational dance classes.

The early careers and education of the first wave of British new dance artists coincided with this period of expansion. As was noted in Chapter One, most members of the X6 collective had a background in ballet, but also had experience of modern dance through working at or attending The Place. Although there were visiting teachers at The Place who had worked with a wide range of different American choreographers, the movement style taught there was based on that developed by Martha Graham. Merce Cunningham had, since his first British season in 1964, been an influential figure in Britain. His work was perceived to have a classical quality which British audiences admired, while for more radically inclined dance artists, Cunningham was a serious, intellectual experimentalist, collaborating with avant-garde (or postmodern) visual artists and composers. It is within this avant-garde or postmodern dance tradition that the work of Mary Fulkerson and Steve Paxton is also situated.

Michael Huxley [61] has used Gramsci's theory of

hegemony to elucidate the relationship between British new dance and the mainstream of dance activity in Britain at the time. He argues that critical writing is one area in which hegemony is maintained through the validation of a certain range of dance styles. For the mainstream ballet critics, ballet and modern dance, as well as more commercial styles such as jazz and tap, can be seen to coalesce into an acceptable cultural whole whose 'underlying values are of conservative populism, elitism, rampant sexism, and the relentless competitive pursuit of excellence, body idealism and the marginalization of meaning.' Work outside this range, Huxley argues, is either invisible or denounced.

Within this cultural whole there is also a range of acceptable ways of representing gender, varying between an inexpressive, unexceptional manliness and the strong, potentially violent masculinity. During the 70s what remained invisible within this range were any signs of homosexuality, or any questioning of male hegemony. Its parameters were the muscular, powerful male roles that were to be found in the repertoire of Ballet Rambert and the London Contemporary Dance Theatre, and the more restrained, perhaps respectably inexpressive male roles presented by the Royal Ballet.

4.5.2 BRITISH BALLET AND THE RESPECTABLY INEXPRESSIVE MALE DANCER

For English audiences in the 1960s and 1970s, as in the early years of the twentieth century, ballet still

represented, in Leonard Rees' words 'an admirable example of the true aristocratic institution' (see 4.3.1). Its values were those of tradition and of timeless ideals rather than of contemporary relevance. Male roles in the classics of the ballet repertoire relate to aristocratic male behaviour of an age long past. It is for its 'classicism' that the work of British choreographers has been praised, meaning often the extent to which steps have been choreographed which are part of the traditional ballet vocabulary. If the resulting representations of masculinity in ballet have had little connection with changing definitions of masculine identity, or with the criticisms of masculinity and male chauvinism that from the late 60s were being made by feminists, this would not be inappropriate to a conservative point of view. Furthermore a formalist approach to ballet held that consideration of the gender of dancers was irrelevant to aesthetic appreciation of ballet (or the work of modern choreographers such as Merce Cunningham). Generally, new male roles in English ballet during the 60s and 70s, and the interpretation of old ones tended to be inconspicuous and uncontroversial. They were far from the acrobatic and physically powerful style of male ballet dancing that was introduced to the Western ballet world through the Western tours of Russian ballet companies. Anton Dolin, writing in 1969 regretfully acknowledged that since the first European performances by the Bolshoi Ballet in 1956 a new style of partnering had come into fashion:

It is of no use to be, and remain, old fashioned, but I

shall never reconcile myself to the current vogue of executing the lovely classical adagios (pas de deux) of Swan Lake and The Sleeping Beauty as if they were weight-lifting contests. [62]

Dolin's career as a dancer was during the first half of the twentieth century. For him, ballet was a serious art form and he discounted more popular, spectacular uses of ballet. Dolin recalls that there were couples and trios in the 1920s who performed acrobatic lifts and 'catches', fish dives, feats of strength, countless pirouettes, but they appeared in revues and music halls, not as part of prestigious companies. Revealingly, what he does not state in this context is that he himself was an accomplished acrobatic dancer. Not only was he initially acclaimed as a star with the Ballets Russes for his highly acrobatic role in Le Train Bleu (1924), but he also performed many acrobatic ballet pieces in revues during the 1920s and 1930s. These popular acts are far from the respectability of the nineteenth century classics which Dolin (and his generation of British ballet dancers and critics) used to create a seemingly indigenous ballet tradition in Britain. Respectability is an attribute of the codes of middle-class behaviour. What Dolin is probably implying in his comments on acrobatic dancing is that this sort of male dance isn't British (meaning respectably middle class). Male dance in the music halls and, during the first half of the twentieth century, in revue ballets was less responsive to the strictures of middle class taste than male dance in ballet as a 'serious' art. The more powerful and potentially

violent images of masculinity in the work of the Bolshoi Ballet were, in the 1950s, a challenge to the class based nature of British gender ideologies. While male roles and partnering in new British choreography since the mid 1950s have kept pace with the increasing technical abilities of the dancers with which the choreographers have worked, they have not until the 1990s tended towards the sort of powerful and acrobatic roles for which Russian Ballet companies have become famous. The comparative restraint which choreographers like Ashton have exhibited in, keeping their choreographic invention within the range of traditional ballet vocabulary -- their 'classicism' -- is often seen as a characteristic of British Ballet. Ashton himself, within this narrow range of expression, has nevertheless produced some atypical roles for male dancers, among the most notable being those in his Enigma Variations (1968): this included a male-male duet for the dancers playing the role of Elgar and his close friend Jaeger. The choreography of Sir Kenneth MacMillan has employed a greater expressive range but still without recourse to the more virtuosic athleticism of the Russian companies. The roles developed by Rudolph Nureyev when working in London were to some extent an exception. He has been described as 'an artist of dazzling virtuosity, controlled expressiveness and electrifying charisma' [63]; from the British point of view, however he was not English at all but Russian.

In ballet, it was the Russians who were the supreme proponents of this new style of more virtuoso male

partnering -- the Bolshoi and other touring Russian ballet companies, and defectors like Nureyev and Baryshnikov. The image of the male ballet dancer as a powerful, expressive, virile male artist, can be seen to be in line with the Romantic notion of the male genius. Like Nijinsky, these Russians could, from a British point of view, appear exotic, half oriental and Other.

The almost invisible 'gallant' tradition of partnering, which Dolin advocated, does nothing to contradict or counteract the general anxiety at the idea of men dancing on stage. The reasons why the 'gallant' partner tends to be inconspicuous are rooted in the norms of bourgeois middle class ideology. This situation allowed writers like Marcia Siegel to claim that male (American) modern dancers appeared more masculine than the European ballet dancer (see 4.3.4).

4.5.3 EXPRESSIVE MALE DANCERS IN BRITISH MODERN DANCE

The introduction of (American) modern dance styles to Britain during the 1960s presented British audiences with the antithesis of British ballet's narrow range of expressiveness. In comparison with the restraint with which male roles were presented in ballets, the modern work of the Ballet Rambert and the London Contemporary Dance Theatre included much more powerful and physically expressive male roles, particularly in the work of Glen Tetley, Robert Cohan and Robert North.

Ballet Rambert revived Glen Tetley's Ricercare [64] in

1967 shortly after reforming as a modern company. Ricerca is a duet which evokes a strongly physical and sexual atmosphere. This is partly created through costume -- the female dancer wears an all-in-one leotard with bare shoulders while the male dancer is bare to the waist. The movement involves a lot of frontal physical contact between the two, lying on top of one another, stroking each other's bodies; one movement motif involves an arching of the back while in contact at the waist which theatrically suggests the dancers are experiencing strong physical and psychological sensations. The piece has no story but develops through an evolution of shapes which are visually focused by Rouben Ter-Arututian's set, consisting of a symmetrically curved metal sheet suggestive of wings or perhaps of some futuristic architectural feature. Thus the ballet evokes an abstracted image of heterosexual relations, not fixed in any historical period, its modernity suggesting perhaps the future, or some ideal, mythical beings out of time. The movement suggests beings who are more intense, more energetic and more physically aware than ordinary people -- such as the audience. This rarified abundance makes them appear more masculine and more feminine than ordinary people, so that one could say of the male role that it represents

a belatedly Darwinian being whose sexual passion knows no reason. The political imperative to survive has here been transformed into a sexual imperative to be a man.

This is Joseph Bristow's description of Tarzan when first

kissing Jane (see 4.3.2.).

Robert North's Troy Game (1974) was an all male piece first choreographed for London Contemporary Dance Theatre which presented male dancers in a similarly essentialist type of role. It is said that North was specifically asked to choreograph a strong, all-male piece for the Company to show that modern dance for men and boys was 'okay' and not cissy like ballet. Like Ricercare the costumes for Troy Game show a lot of bare skin but whereas Ricercare evokes a timeless future, Troy Game suggests a mythical past -- the dancers' legs and chest are sparsely covered with a costume of leather strapping evocative of a martial or gladiatorial nature. The structural form of Troy Game is also similar to that of Ricercare in that it presents a spectacle of evolving dance shapes rather than aiming to tell a story, although there are two minor narrative incidents in Troy Game.

North was initially inspired to make Troy Game after observing the Brazilian martial art form Capoeira when on tour with London Contemporary Dance Theatre in Brazil. To gauge the use that North made of Capoeira, it is useful to compare aspects of the piece with related aspects of the martial art. Capoeira has been described as an acrobatic dance-fight; the object of a bout (called a jogo) is not just to defeat an opponent but to do so with and through the grace and virtuosity of the execution of movement [65]. Troy Game uses a movement vocabulary that was inspired by male fighting movements but the piece is performed by a

group, often moving in unison, rather than by a pair of dancers in a choreographed struggle between opponents. Capoeira is performed to the comparatively gentle sound of the berimbau -- an Angolan gourd 'harp' -- sometimes with tambourines and drums but also with the singing of Capoeira songs: Troy Game is performed to a taped score consisting of uniformly loud, vibrant drumming based on a Brazilian bateria: its complicated patterns of call and response, and its cross-rhythms recall African drumming. There is no singing. In Capoeira, much of the movement is initiated from an alert crouching stance from which offensive and defensive movement sequences can take the form of head stands, one and two handed hand-stands and cartwheels with broad slashing kicks. Rather than crouching low on the floor, the dancers in Troy Game usually stand or move from an upright position, and whereas Capoeira jogos are often fought before and within a circle of onlookers, the movement in Troy Game is aligned frontally or laterally across the stage in relation to the audience. Some of the more acrobatic Capoeira movements are to be found in Troy Game particularly in the first half, but the underlying basis of the movement style is that of ballet and modern dance although with some of the upper body movements and rhythms being inspired by West African dance styles. Troy Game does not of course present a real fight or contest, but uses the idea of one as an excuse for displaying male bodies. It is an evocation of 'essential' male energy that accords with

Battersby's notion of virile Romantic heroes (see 3.3.5). The sexual component of the audience's gaze, however, is displaced through the way combat is ritualized (see 3.4.6.); and lest the sight of male violence should become too disturbing, this is itself undercut by bringing in another male ritual -- horseplay.

There are two comic incidents in the piece. In the first, one of the dancers, who appears smaller and a bit of a wimp compared with the other dancers (this role was played by North himself in the original production) keeps getting out of step with the other dancers, or when looking the other way is hit unexpectedly when a line of men comes dancing in from the wings behind him. Later in the piece is another incident in which one of the dancers (danced by Namron in the original LCDT production) who is black and wears his hair in African style locks [66] is noticed by the rest of the group to be dancing more inventively than the other dancers and seemingly more at ease than them with the complex drum rhythms; the other dancers try to hold down various parts of his body to stop him dancing. Both incidents are done in a slightly comic way, reminiscent of male horseplay. Taken together they point to a way of reading the piece's idea of masculinity. Like the male role in Ricercare, the dancers in Troy Game appear more physically aware and energetic than ordinary people. The dancers as a whole are seemingly more masculine than ordinary modern men (this point is underlined by the section with the wimp) as if, like Tarzan, they are free from the

degenerating influence of modern civilization. The incident in which the black dancer is restrained shows that Troy Game like Shawn's choreography for men, revolves around the Western fantasy of natural and essential masculinity with which non-western males are supposed to be in touch. Altogether it presents a spectacular display of pounding, sweating male muscles, in which supposedly innate male aggression is made to appear not too threatening or unacceptable through the injection of a little male horseplay. As we will see in 5.7., Lea Anderson has used the enactment of male horseplay in a very different way in her work with The Featherstonehaughs.

4.6 CONCLUSION

It was proposed in Chapter Three that masculinity as a socially constructed identity has rarely been a stable entity. Rather than enjoying a secure autonomy, men have continually needed to adjust and redefine the meanings attributed to sexual difference in order to maintain dominance in the face of changing social circumstances. This chapter has examined ways in which representations of masculinity in dance are an area in which this process of definition takes place. We have seen in 4.2 how changing norms of manly behaviour during the nineteenth and twentieth centuries were influenced by a number of related factors. These norms articulated both the tensions between class interests, and the fear of a degeneration and decline of

essential masculinity that was itself exacerbated by the perceived threat of newly redefined homosexuality. The processes of readjustment and redefinition of these gender ideologies are particularly evident in the development of those social attitudes that initially brought about the marginalization and partial disappearance of the male dancer from the stages of European and North American theatres. The influence of these processes can also be detected within the types of roles that male dancers performed when they made their come-back during the twentieth century.

In 4.3 we saw how the different types of roles developed by the male dancers involved in this come-back related to the different types of reactions to changing male roles that were identified by Kimmel. The muscular and aggressive roles presented in both ballet and modern dance, that conform to Battersby's notion of the virile Romantic hero (see 3.3.5), might be seen as a pro-male reaction against fears of a decline in essential male values. The softer, more ambiguous and heterodox roles developed by Nijinsky might be seen, by contrast, as welcoming changing definitions of masculinity and perhaps even undermining the dominance of male, patriarchal values. The supposedly unchanging nature of male roles in British ballet represents a different but no less powerful type of tradition: not to adapt to current trends can in effect be another way of appealing to 'traditional' values. An appreciation of ballet as a timeless ideal implicitly depends on a universal, nonspecific and timeless conception of art which

in effect naturalizes conservative social values and traditional gender ideologies. The soft and unaggressive male roles which as we will see in Chapter Five were being developed during the 1970s in the work of choreographers like Richard Alston, Rosemary Butcher, Christine Juffs and Tony Thatcher were a reaction against this conservative ballet tradition and against the sorts of roles being developed by companies like the London Contemporary Dance Theatre. These softer roles can also be seen as a supportive and welcoming response to changing norms of male behaviour. These types of roles were not as radical -- as critical and analytical of gender ideologies -- as the sorts of roles developed by Fergus Early and Jacky Lansley starting in the 1970s, and Lea Anderson and Lloyd Newson starting in the 1980s.

This chapter has been concerned with identifying the history of the dis-ease surrounding the idea of the spectacle of the professional male dancer. Many men no doubt do enjoy watching male dance, but their enjoyment may to a certain extent be circumscribed by the uneasy way the male dancer negotiates the conventions and traditions which govern representations of the male body. It is the problematic way that male dancers mediate class values, combined with the manner in which the dance has often, during the last 150 years, been seen as an erotic spectacle, which together account for most of the dis-ease felt about the male dancer.

In the twentieth century a large proportion of both dancers and audiences for dance are female, and a large proportion of the men in the dance world are gay; this means that the male dancer may be the object of feminine and gay desire. Hegemonic norms however dictate that the reception of dance and ballet is presumed to be from a (heterosexual) male point of view and that male dancers should not be presented as an object of erotic interest for a male spectator. Through discussion of the work of Nijinsky, Shawn and Graham, we have seen that attempts to choreograph male roles that express a feminine or gay point of view are often distorted. Potential pleasure at the spectacle of display of male bodies, for example in Troy Game, is often transformed into a ritualized exhibition of normative male identity. We saw in 3.4.2. that images of men in cultural forms often do not look masculine if they do not have an appearance of strength: through the outward and assertive direction of the man's gaze or through the appearance of strength in the pose or signs of movement of his body. Thus in Shawn and Graham's work, at times when the choreographer wishes to present the male body as an object of desire, the effect may be to make him appear tough and potentially violent. By contrast, in the British ballet tradition to which Dolin and Ashton belong, the male dancer tends towards invisibility, while in Cunningham's work and in contact improvisation, an attempt is made to ignore the dancers' gender altogether. The extremely limited range of ways in which masculinity has been represented in dance and ballet

during this period, together with the degree of anxiety that has surrounded the idea of the professional male dancer suggests that representations of masculinity in dance are firmly regulated by defensive mechanisms. But this also means that an experimental and critical dance practice might be an area in which the problems of male identity might be uncovered. It is this last hypothesis which is examined in the next chapter in relation to British new dance.

CHAPTER FIVE

REPRESENTATIONS OF MASCULINITY IN BRITISH NEW DANCE

5.1 INTRODUCTION

This chapter examines representations of masculinity in British new dance. It considers how British new dance artists during the 1970s and early 1980s drew on, changed, criticized and reacted against the dance traditions and conventions examined in Chapter Four. As will be recalled in Chapter One, new dance artists in the 1970s had strongly resisted any prescriptive definition of new dance particularly with reference to style. The work discussed later in this chapter varies considerably as regards movement style; what unites the different pieces is that they are all informed by similar ways of thinking about gender. The process of criticism and change that new dance artists were involved in during the 1970s, as was argued in Chapter One, was fueled by an ideological critique and the development of a radical and oppositional dance politics. A growing awareness of how ideologies are mediated through dance as art, led new dance artists to a dismantling, and in some cases a deconstruction, of mainstream dance practices that was informed by a politicized critique of them. As we have seen, in the 1970s this developing political awareness was largely informed by feminist theory and practice, but it was situated in the larger context of the loose alliance of countercultural concerns that also included concern for green, gay and anti-racist issues. Common to most of the countercultural groupings was a commitment to personal

change summed up in the slogan 'the personal is political' and leading to exploration of consciousness raising in groups, sometimes using co-counselling and other forms of therapy. One consequence of men's involvement in this process of personal change was the formation of men's groups and the men against sexism movement. Some men involved in new dance were at least peripherally involved in these developments. There are clearly some connections between these developments and the issues and concerns examined by the writers of the Men's Issue of New Dance magazine [1] and in a few collaborative performances in the late 1970s which specifically aimed to explore male roles in dance. These performances did not at the time receive particularly favourable critical responses even within the pages of New Dance magazine, while the Men's Issue provoked scornful reactions from women and gay men. Despite this one can identify in this men's work particular issues and concerns about gender representation in dance and practices for exploring them, that are common to British new dance in the late 1970s and 1980s. It is these which this chapter goes on to examine in the work of Lea Anderson, Laurie Booth, Fergus Early, Jacky Lansley and Lloyd Newson.

The reasons for choosing these works as examples of representations of masculinity in new dance are as follows. Firstly a pragmatic judgement that the works that have been chosen for analysis are the best and most significant works that are relevant to the subject of this thesis. Secondly

it is a representative sample: work analyzed includes solo work made by male dance artists for themselves, a solo for a male dancer made by a female choreographer, and duets and group pieces by both male and female choreographers: one of the choreographers is a self identified gay man. It is also representative of different stages and approaches to new dance: Early and Lansley came from a background in the mainstream ballet world, and were central to the initial development of new dance in the 1970s: Laurie Booth was first a student of Steve Paxton's at Dartington College and then a collaborator with him in several performance projects. Lea Anderson and Lloyd Newson are artists who started to work in the independent, new dance area in the 1980s. Although the last two artists are only peripherally related to 1970s new dance, their work nevertheless shares and develops common concerns with gender representation in dance. The type of dance theatre which Newson's company DV8 present has a precedent in 1970s new dance and in Lansley's early work in particular, while Anderson's work uses material from popular culture in ways that recall Lansley and Potter's work in Limited Dance Company. What is common in the work of these artists is a similarity of approach in critically dismantling the power implicit and latent within the male image. Each in different ways creates images of men that are alternatives to the dominant images found in mainstream culture, and in doing so they seem to be aiming at revealing a more vulnerable side of male identity beneath its confident mask.

5.2.1 THE MEN'S ISSUE OF NEW DANCE MAGAZINE

The obvious place to start for a summary of attitudes towards dance and masculinity among British new dance artists in the late 1970s and early 1980s is in the Men's Issue of New Dance magazine No 14 Spring 1980. A recurring theme throughout the Men's Issue, especially in the transcribed discussions in which the collective 'share their experiences of dancing' is that men in general tend to be out of touch with their bodies and are conditioned not to be sensitive to the range of physical and emotional experiences that are explored through dance. Thus the editorial asserts:

Dance is still in some ways a difficult area for men to approach, in this culture, but it has much to offer those who do, at whatever level, not least in the opportunity it offers for learning to CARE for our bodies, and to delight in movement without competition. These are opportunities denied most of us by the rigidities of physical education and of social attitudes in general. [2]

Through various different articles in the Men's Issue, the social pressures on boys and men to be tough and insensitive are highlighted along with the ways in which boys and men are denied opportunities to 'get in touch with their bodies'. There are articles about football, wrestling, and an autobiographical piece by Stefan Szczelkun "Badness Madness Sadness" about his memories of fighting with other boys at school.

What the writers involved with the British men's movement magazine Achilles Heel and the editorial collective of the Men's Issue of New Dance magazine all seem to believe in, is the need for men to work on changing themselves on a

personal level, because of the criticisms of men and male culture being made within the women's movement.

There are particular, related areas of male experience or behaviour which are referred to in both publications that can be identified as relevant concerns in much of the choreography that will be considered later in this chapter. There is the belief that men are out of touch with and unable to express their feelings except through violence; this leads to an interest in forms of therapy in bringing about personal change, particularly in Re-evaluation Co-counselling; lastly there is an idealistic notion of reaching the truth about male identity through being able to reject what they perceived to be inappropriate ideologies of gender.

Re-evaluation Co-Counselling [3] was widely practised by people involved in the men's movement and in new dance; for example Doug Gill, one of the collective for the Men's Issue, in a previous issue of New Dance magazine mentions going to workshops in contact improvisation and release work, doing Re-evaluation Co-counselling and going to a Transactional Analysis group and one of the Many Ways of Moving Conferences all during the same period [4]. Elsewhere in the Men's Issue, in a transcribed discussion, one man says:

I wonder whether there is a link between not allowing people to get in touch with their feelings and not letting them get in touch with their bodies? [5]

Bio-energetics, developed from the ideas of Wilhelm Reich, is based on the premise that there is a connection between

blocked emotions and physical blocks or physical insensitivity in particular parts of the body. There was interest in Bio-energetics among members of the counter-culture. This finds a parallel with the argument Klaus Theweleit developed about the importance of secure bodily boundaries in the construction of male identity (see 3.5.5). Underlying this is the recognition that one's body is an area of personal experience that is also politically invested (to borrow a term from Foucault); thus, for men, part of the process of change, and of taking on board the sorts of criticisms being made of them by feminists, could include working on the body through the sorts of work being developed in new dance.

Dance workshops did sometimes occur during men's anti-sexist events and meetings. A report in Achilles Heel No 2 on the Men's Week at Laurieston Hall [6] lists activities that include discussion groups on sexuality, gayness, patriarchy, splitting up when you have children, anti-Semitism, racism and sexism. There were also workshops in dance, Arica exercises, movement and contact dance, a massage workshop, a therapy group involving primal therapy, co-counselling, and group bio-energetic work. The most direct connection between the Men's Issue of New Dance magazine and the men's movement was an article titled "Moving Against Sexism" in which Gale Burns described a workshop which he ran with Stefan Szczelkun at the Third Men Against Sexism Conference held at the Steiner School in

Bristol in March 1980 [7]. Contact for Burns is a way of moving against sexism because:

For me contact, with its emphasis on touch and sensitive listening has been an important step in taking care of myself and my body. Through contact, I am sure I am working against one sexist pattern, that of 'receiving most nurture from women.'

Thus

The highlight for me was seeing men take each other's weight. The concentration was enormous, and you could see how the risk of leaning into the uncharted territory was matched by sensitive body changes on the part of the supporting man. [8]

What Burns feels is anti-sexist about doing contact is that it can be part of a process of personal therapy in which men can deal with their oppression and liberate themselves, become less competitive and more cooperative with other men and thus less emotionally dependent on women. When Burns says he is 'working against at least one sexist pattern' he is using jargon associated with Re-evaluation Co-counselling.

The Men's Issue didn't go down very well with the women and gay men whose letters were published in the next issue of New Dance magazine which was a Women's Issue. Lynn MacRitchie pointed out the lack of political analysis in the Men's Issue. Apart from one token article by a gay man all the rest of the contributors were self-defined straight men who, as MacRitchie points out, never admit to themselves the consequent advantages that they enjoy in this society.

As dancers perhaps they are in a minority in terms of their chosen career. As straight men, however, they are in the majority, the controlling sector of the structure of power. And without that admission, all the reiteration of personal sensitivity, of shyness,

even of fear, rings a little hollow. It's no good saying 'We were nice guys all along, and besides, sexism was there before we were.' That's not good enough. [9]

Rose English and Sally Potter also criticize the collective's attitude towards gay issues. English asks what the social attitudes are that deny men the opportunity to delight in movement, and surmises that it must be fear of being thought homosexual: she points out that 'nearly every writer (in the Men's Issue) is at pains to infer or openly state "particularly if, like me, you are not gay"'. Peter Cross, who identifies himself as a gay man also found the Men's Issue a disappointment:

Where's the political analysis? Without one, you're just another lot of men involved in some arcane process for your own interest. Without one, you don't have a language that I can understand. As usual I felt I was reading a lot of bewildering, oblique rambling: Y-fronts, touching bristly chins, fear etc. ad nauseam. And this word 'sexism' crops up of course, now and then, but you don't say what it means, even how you feel about it. [10]

He is disappointed that, having decided to do an issue about men and use words like 'sexism', the editorial collective never seem to realize the strength or magnitude of what they are taking on. He is also suspicious that 'the oblique rambling' and related activities to which he refers, are just another alibi for forbidden male bonding (see 3.4.1 homophobia and male bonding).

This criticism coincides with a generalized criticism of men's groups and of the heterosexual writers associated with Achilles Heel. The charge is that a lack of political understanding or commitment led men to interpret the slogan

'the personal is political' as a justification of a sometimes self-indulgent absorption in personal change that had little or no political significance [11]. While accepting the justice of this criticism, I contend that where British new dance is concerned, the performance of dance is not just a personal expression, but one that is made publicly. Possibly the major weakness with the Men's Issue is that most of the examples that the writers give, are from the area of social dance or from outside dance altogether; the position on dance and masculinity that they propose would have appeared stronger if it had been supported by references to experimental performance work that deals with masculinity.

As the editorial of the Men's Issue states (and as was observed in Chapters Three and Four) dance is still a difficult area for men to approach [12]. Rose English however chose to challenge this in relation to social dance. She pointed to the way in which, during the previous forty years, men had dominated the dance floor at the disco -- pogoing to punk music, as they had dominated it, when dancing in previous dance styles, doing fancy footwork at the soul club or, in the fifties, jiving. 'Men have in all ways more freedom in such social dance situations than women can hope for' [13]. The collective of the Men's Issue had also discussed social dance situations. One of them remembered his feelings when jiving for the first time at a youth club. When afterwards his friend complimented him on his performance, he says:

I was so amazed. It was going out into that space -- I was about twelve -- feeling so vulnerable and exposed.
[14]

A feeling of exposure and vulnerability when dancing in public is an experience shared by men and women, gay and heterosexual. In particular circumstances there may be a positive political statement for men in revealing some sorts of vulnerability, but not for women in a similar context. Men are not supposed to appear to be vulnerable, because that might make them the subject of the male gaze (see 3.4.2). Jiving in a youth club probably does not make this kind of positive political statement, though it will be argued that some of the work discussed later in this chapter does foreground male vulnerability in ways that make a positive political statement. There is a very large gulf between English's idea that men can dance all the time with no difficulty, and the unidentified man's memories of his feelings of the extreme difficulty but great rewards attached to actually getting out there and dancing. Rose English points out that girls are much more restrained than boys when they are dancing:

They can't go in for the abandon of the boys or they would be seen differently -- loose, an easy lay etc. They are not allowed to display their sexuality in their dance without inviting unwelcome attention, downright interference, or, if taken only marginally down the line, rape in the car park after the dance.
[15]

English is suspicious of any signs of celebration of masculinity. She fears that, without any expressed political commitment to fight the oppression of women and

gay men, such celebrations are reactionary and potentially open to recuperation by conservative social groups and interests.

Some men involved in new dance have taken on board the fact of the inequalities between men and women in our society, although there is little sign of this in the Men's Issue. Vulnerability and exposure, that derive from the situation of performing before an audience, have been used as a means of stripping away or dismantling the conventions through which conservative images of masculinity have been represented in dance. Like therapy, this way of making dance pieces is cathartic and libertarian. When asked what they liked about dancing, one member of the collective for the Men's Issue said he felt that it was 'really me dancing with my whole body' to which another added 'It's like you're bone naked. It's total exposure and its pure' [16]. It is a revelation of nakedness and vulnerability in the male dancer which links together the new dance work discussed in the rest of this chapter. For the spectator, the dancers may appear to be naked and vulnerable because, in their performance, they have rejected the mainstream conventions that maintain male dominance. They consequently appear naked and vulnerable.

5.2.2 MEN WORKING TOGETHER

The Men's Issue of New Dance magazine is typical of endeavours produced by the sorts of collective groups which,

it was noted in Chapter One, were typical of British new dance at the time. One strong principle of feminist practice in the arts during the 1970s was that of working collectively with other women in groups from which men were excluded, and this practice was followed by many women in new dance during the 1970s. At X6 Dance Space, there was a strong emphasis on collective work by mixed sex groups; but where work dealt with gender issues, with one or two exceptions, women worked in women only groups. Fergus Early commented on this looking back at his time with the X6 Collective, on the occasion of their leaving Butler's Wharf. He said in an interview that he had found most aspects of the collective process exciting and fruitful in the early days, but in creating performance work he had 'mostly worked with different groups of people aside from the collective. It had its problems; I think I always felt some problems being the only man in the group' [17]. I presume from this that he was referring to being the only man on the X6 collective. What he was expressing was a problem faced by many men who were sympathetic to feminist ideas: what to do when the women with whom they had social or working relationships withdrew into women only groups. From these men's point of view, this sort of withdrawal by women was an implicit if not explicit criticism of men and male culture.

One option which was explored during the 1970s and later was men's groups -- some continuing up to the time of writing. As has already been suggested, the editorial collective of the Men's Issue clearly saw themselves as a

sort of temporary men's group. Accompanying the spread of men's groups there was discussion of the possibility of a men's movement. From the late 1970s there were regional and national Men Against Sexism conferences, and mens' newsletters and the magazine Achilles Heel (which has already referred to). In the area of new dance work at the end of the 1970s and early 1980s there were workshops looking at men and dance, a few pieces were performed exploring this issue.

In some issues of New Dance magazine there are reviews of a few pieces from 1977 and 1978 which are the result of collaboration between two men and which, from what is written about them, explored some aspect of male roles in dance [19]. There are two reviews of different performances by Julian Hough and Fergus Early, and a review of a piece by Julyen Hamilton and Timothy Lamford [20].

Stefan Szczelkun and Claire Hayes in their reviews of different performances by Early and Hough describe pieces that consist of loosely assembled collages of seemingly disparate material performed in different styles. When asked about these pieces, Fergus Early said [21] that they were not in themselves very important pieces, just experiments in combining dance and acting skills, which were useful to them at the time and informed later work.

An apparently untitled piece by Timothy Lamford and Julyen Hamilton, performed as part of the 1977 ADMA Festival, was reviewed in New Dance magazine No 3 by Vincent

Meehan [22]. It seems to have been a loose collage of assorted imagery and material including: a reading from C. Jung about a dream he had about Siegfried which Jung interpreted as being about his own collusion with German machismo; a group of footballers, a man who carries a woman with a basket containing a spider plant up a ladder to a platform at the back of the space; Lamford carrying Hamilton pillion on his bicycle; 'Footballers in bath towels exchange oranges they have between their legs, the men return with sliced oranges for the audience'. Meehan's comment on the piece is as follows.

Like (Jung's) dream Tim and Julyen are starting to interpret their own stereotypes in a performance situation. Taking the violence out of the combat movements, and working in a positive way with it as an abstract form, softened the piece. But I felt they were not ready to give an alternative or directive to the male image. All these strong men, all out of contact, not even touching. [23]

I did not see any of these pieces myself and there is no video recording of any of them. Like some of the experimental work which dancers made in New York in the early 1960s [24] there is seemingly little actual dancing in these dance pieces, and there are attempts to break down the conventional barriers between dancer and audience. In some ways the conscious avoidance of dance conventions in these men's pieces recall the experimental work of the Judson group in New York in the early 1960s. Cynthia Novack recalls a familiar joke of the early 1960s about the work of Paxton, Rainer and their colleagues:

Everyone would go to a dance concert to watch people stand around, and then afterwards everyone would go to

a party and dance. [25]

It was in line with countercultural beliefs in the possibility of an alternative society (which were emerging in the 1960s) for dancers to do away with the out-moded conventions of dance vocabularies and techniques and try to communicate in a direct, unmediated way with the audience, and one can attribute similar motives to British new dance artists in the late 1970s. As more than one of the reviewers observed, the performers are being themselves or seem at times to be real people and thus, by implication, to be getting away from the limited types of gender representation in mainstream dance discussed in the previous chapter. The pieces build up their meaning through a dialectic between sections, juxtaposing different ideas about male behaviour and male culture, in order perhaps to try and get beyond these, as Meehan suggests, to find a positive and alternative male image. It was not, however a viable option for long to try and work altogether outside the conventions of dance vocabularies and techniques. Before going on to consider examples of new dance in more detail, it is necessary to clarify the ways in which new dance artists related to the existing conventions and traditions of western theatre dance.

5.2.3 NEW DANCE: A RADICAL CRITIQUE, A BREAK WITH OR A CONTINUATION OF TRADITION?

The ways in which masculinity has been represented in the various historical contexts discussed in Chapter Four constitute the context within which British new dance artists formed their own representations of masculinity. It has been suggested that a defining characteristic of new dance in Britain during the 1970s was a concern about the socio-political relevance of dance work, informed by the prevalent countercultural movements. For some dancers these political dimensions were more explicitly articulated in their work or in their writing and teaching than for others. It is contended, however, that these concerns informed new dance artists' approach towards every aspect of making dance -- an alternative politics requiring an alternative way of managing dancers and of publicizing dance, alternative venues, ways of teaching, and alternative ways of moving and making dance. The new approaches to gender representation developed by these artists related to the traditions discussed in Chapter Four in ways determined by these political considerations.

Various claims have been made in previous chapters (in particular 1.5 and 3.5.4) about the subversive potential of new ways of making movement developed using the methods taught by Mary Fulkerson and Steve Paxton. It is necessary to locate these within the actual practice of the British new dance artists whose work is discussed in this chapter. Some new dance artists, including those who trained at

Dartington College of Arts, such as Laurie Booth and Yolande Snaith, started their dance training with contact improvisation and release work having no prior experience of conventional dance styles. But the majority of new dance artists in the 1970s had initially trained in traditional ways before going through a period of movement research in which, as Emilyn Claid has suggested,

they looked at their own trainings stripping away what wasn't working to find an essence to which they could add the new information from things like contact improvisation and release work. [26]

In this laboratory stage, new dance drew from ballet in the work of Early, Lansley and others, and modern dance in the work of dance artists like Butcher, MacLennan, Alston and Hamilton. Through this process, they each developed new ways of moving, and experimented with alternative methods of making choreography that seemed right for them and which were informed by their socio-political beliefs. As was demonstrated in Chapter Four, there were established traditions for representing gender within the dance styles in which they had trained. Because feminist ideas were (as was argued in Chapter One) so central to the radicalism of new dance, a radical critique of traditional ways of representing gender was central to a re-examination of these dance styles.

Fergus Early and Jacky Lansley trained in ballet and had been members of the Royal Ballet. They subsequently learned contemporary dance at the London School of Contemporary Dance but they have said that they didn't find this

particularly useful. Instead they each in similar ways developed a released style of ballet movement. They also explored from a radical and experimental point of view the theatrical -- narrative and mimetic -- side of the ballet tradition by blurring the distinction which is made between ballet as serious art and dance in popular forms. Early and Lansley (and other new dance artists including Lea Anderson) were interested in music hall, where, as we have seen, ballet was performed, and in some of Lansley and Early's work one finds a mixing of ballet movement with tap and other popular styles of dancing. In contrast with the conventional distance between performer and audience that is found in ballet and modern dance, some new dance pieces have used ways of altering the conventional distance between performer and audience, such as the use of direct address similar to that used in music hall. Through these devices new dance artists appealed to common areas of interest and concerns which they might share with their audience. It was this sort of relationship between performers and audience which was believed to exist in music hall and popular spectacular forms of entertainment unlike the more formal conventions of a ballet performance. The use of such devices in new dance (see discussion of Early and Lansley's work in 5.3 and 5.4.) drew attention to the ways in which ballet conventions had come to enforce traditional conservative social values.

The technique of modern dance based on Martha Graham's work was not taken as a starting point for movement research

in the way that ballet was by British new dance artists. The latter, with one or two exceptions [27], reacted against the sort of macho representations of masculinity in Graham-based choreography at that time. Cunningham and the avant-garde dance tradition within which he works has been much more influential for British new dance artists. Indeed Cunningham himself had reacted against highly charged expressionism in dance in the 1940s and 1950s (see Chapter Four Section Four). Some British dancers in the 1970s went to the United States to study Cunningham technique: for example Richard Alston, Siobhan Davies, Christine Juffs and Tony Thatcher all went to study at the Cunningham studios in New York while Julyen Hamilton, Sue MacLennan and Maedée Duprés all subsequently taught dance classes described as being in Cunningham technique [28]. There was also some interest in the styles of American post-modern dance artists: for example Rosemary Butcher worked with Lucinda Childs in New York in the early 1970s, while in the 1980s Gabi Agis and Gregory Nash both went to New York to go to workshops given by Trisha Brown [29]. The adoption by some British dancers during the 1970s and 1980s of Cunningham's aesthetics of indifference has meant that they too have tended not to recognize issues relating to gender representation in dance. On the one hand most of these artists have not been explicitly concerned with issues of gender in their work, but where they have made choreography for male dancers this was, in the 1970s at least,

characterized by a softness and lack of aggression. In many ways they have followed the example of Cunningham's work (see 4.4.) and tried to develop a unisex choreography that ignored issues of gender altogether [30].

The influence of release work and contact improvisation on the development of new dance in the 1970s meant that new dance artists were developing a politics of the dancer's body. Emilyn Claid, as we saw in Chapter One Section Two argued that people learning dance should not be pushed mindlessly. By implication people performing dance should not have to do hard and potentially damaging things with their bodies for the sake of gratuitous display. Fergus Early expressed a similar point of view in his "Liberation Notes"

New dance starts from a sense of delight in all our bodies, in their beautiful functioning, their limitless powers. New dance decisively contradicts the old idea that a dancer's life is pain, that a dancer's body is anyone's to command. [31]

In contrast with the distance and formality of most dancing in the mainstream which creates an illusion of the apparent tirelessness and disembodied ideality of the dancer, new dance artists asserted the materiality of the body. This contradicted the metaphysical view of the dancer's body (observed in relation to André Levinson's dance theory in 2.3.2.) and disrupted notions that dance mediates transcendent and idealist meanings.

What was developing in British new dance was therefore a situation in which a new relationship was being defined between the dancer's body and the meaning of dance movement.

Works were being produced which did not just require audiences to read qualities of movement in relation to corresponding qualities in the canon of modernist theatre dance, or in relation to other gender-perceived registers of movement within our society. The theatricality of new dance work -- the narrative, and mimetic aspects of choreography and performance, spoken text, use of visual images -- was informed by the new politics of the body and radically challenged the traditional ways in which dance movement creates meanings. For example new relationships between the dancer's body and meaning were sometimes achieved by creating a radical disjunction between movement and spoken language, as, for example, in the work of Jacky Lansley discussed in 5.4.. (In other works, however, spoken language has been used to present the narrative in a fairly conventional way, as for example in Fergus Early's piece Are You Right There Michael? Are You Right? (1981) -- see 5.3.3.). A new, deconstructive attitude is evident in what Jacky Lansley wrote in 1978 of her theatrical explorations of images of women in dance:

Our politics, therefore, were integral to our behaviour and body language, in other words the activity of the performance, as opposed to the definition and analysis of that activity. What we presented was a process of de-structure... [32] (her emphasis)

This might also be applied to the work by men involved in new dance. The process that Lansley calls de-structuring can be identified both on the levels at which narrative, spoken texts, visual images etc. challenge the spectator to

re-assess their idea of what constitutes theatre dance, and in the ways in which the dancer's body presents a body politics through movement.

The body politics of British new dance has the potential to subvert the conventions identified in Chapter Three, whereby the acceptable male dancer should look actively at others or upwards in an uplifting way, appear powerful, and use large, expansive movements. Where these qualities or attributes occur in male roles choreographed by new dance artists, they are used in a denaturalizing and destabilizing way that challenges the idea that masculinity is an unproblematic, unquestioned norm. In other cases, where choreographers (such as Richard Alston (up until the early 1980s) and Rosemary Butcher) have intentionally refused to use these qualities when creating material for the male dancer, men can appear softer, more vulnerable, and to a certain extent less competitive, more responsiveness, and more caring than the tough, aggressive way men appear in either Graham-based modern dance (for example Troy Game -- see 4.5.3.) or in bravura male ballet solos (for example the Russian style whose influence Anton Dolin regretted -- see 4.5.1.). This alternative practice opens up the possibility of deconstructing the dominance implicit in the male dancer's presence. Where male dancers perform material without the conventions that signify, in John Berger's words, what a man can do to you or for you [33], they generally appear vulnerable. On the other hand where these conventions are destabilized and denaturalized, male dancers

can appear abject. In either case, new dance works are drawing attention to areas of men's subjective experiences of embodiment. In doing so they challenged, in particular, male dependence on tight physical and psychological boundaries in ways that can reveal otherwise hidden and repressed aspects of the construction of masculine identity. These, as Chodorow and Theweleit propose, are conflictual and contradictory for modern Western men. It is these practices that are investigated in the following discussion of examples of new dance work.

5.3 FERGUS EARLY

5.3.1 BACKGROUND AND STYLE

While most of the male dancers discussed in this chapter only started dancing in their late teens, Fergus Early began to attend his local dancing school as a small boy, went on to the Royal Ballet School and then joined the Royal Ballet itself with whom he danced from 1964-69. None of the established ballet companies or schools at the time made any provision for new choreographers to start out or learn anything about the process of choreography. There was a limited opportunity once a year to put on a new ballet at the 'Sunday Ballet Club' [34] which started in 1959, and in 1963 Early's sister Teresa Early started Balletmakers Ltd, which she has described as a self help group for the creation of new dance [35]. Almost all Fergus Early's choreography in the sixties was produced through these

organisations, underlining the fact that the established dance world was not interested at that time in experimentation or in the development of new ideas. Early joined and choreographed for the newly formed Royal Ballet's Ballet For All Company, an educational unit directed by Peter Brinson from 1969-71. In 1971-72 Early took a year off from the Royal Ballet to learn Graham based contemporary dance at the recently opened London School of Contemporary Dance, and then stayed there teaching ballet. In 1975 he was a founder member of The Dance Organisation, whose other members included Emilyn Claid (then called Louise Harrison), Maedée Duprés, Craig Givens, and Timothy Lamford. They were commissioned to make a piece for the 1975 International Contemporary Music Festival at Royan in France. Of this, Early recalls:

The performance was noteworthy for provoking literally a riot. Audience members fell to blows over their opinion of the work, and for the only time in my life I actually had eggs thrown at me on stage. [36]

The performers were not even allowed to stay overnight in Royan after its first performance. Nevertheless the experience is affectionately remembered by those participants I have spoken to. Returning from France the group decided to find a more or less permanent space in which to work, teach and perform, eventually founding X6 Dance Space in 1976.

In the first issue of New Dance magazine there is a review by Julyen Hamilton of Early's Three Gymnopedies performed at X6. Early has continued performing this piece,

which is discussed later in this subsection, regularly right up to the present. Other pieces he choreographed while at X6 include Naples (a reworking of the last act of Bournonville's Napoli), Sunrise (a solo for himself), I Giselle (with Jacky Lansley) and Are You Right There Michael, Are You Right? (also discussed in this subsection and here after referred to as Are You Right...). The demise of X6 saw something of a hiatus in Early's choreographic career, but in the mid 1980s he made a dance version of Alfred Jarry's play Ubu Roi and then founded Green Candle Community Dance Company based in the East End of London, for whom he has subsequently made several shows.

In the 1970s, Early's work was completely rejected by the established ballet critics as not constituting dance at all. In a letter to New Dance magazine in 1978 David Dougill, dance critic of the Sunday Times, asked rhetorically in what way could Early's performance Manley Struggles (with Julian Hough, discussed in 5.3.1.) be considered dance at all? [37] If it wasn't dance as Dougill and the other national critics chose to define it, they felt they were justified in ignoring it. None of them ever visited X6 to see a performance let alone review one [38]. At first glance this might suggest that Early's work was so avant-garde as to have baffled them completely. But a comparison of critical reception of the work of Early with for example the work of Laurie Booth shows that this was not in fact the case. Booth was from the early 1980s generally

recognized by the same critics (see below) as an interesting virtuoso dancer, despite the fact that he was much more avant-garde than Early in his approach to movement and to methods of structuring choreography. In some ways Early can be seen as a conservative radical, in the sense that he returned to the roots of ballet as a form of dance theatre: a programme note for I Giselle written by Early and Lansley states:

A lot of new dance has rejected everything associated with classical ballet, but we both have a background in ballet and we want to reclaim some of its positive elements and skills, particularly its theatrical quality, and use these in new contexts. [39]

This process of reclaiming was of course not an innocent one but constituted a critique of mainstream social and political orthodoxy: as Michael Huxley has pointed out, in their radical reworking of the ballet, 'Giselle is presented as an active woman rather than a passive victim and it is Albrecht who is trapped by the very heroic values he seeks to espouse' [40]. It was in these areas that Early and Lansley's work was perhaps (along with other members of X6 who were also dissidents from established ballet companies) so obviously a direct challenge to ballet orthodoxy that it couldn't receive any critical acknowledgement at all. In comparison Laurie Booth had no background in ballet and thus his career was not so directly threatening to the conservative values mediated through prestigious ballet performances.

Early has developed a released style of dancing ballet movements [41] which is combined with elements from music

hall and tap dancing and from various folk and 'national' dance styles. A good example of the extremely eclectic range of movement traditions on which he draws was his solo To Fall, October 1986 (1986); critics have suggested that this included movement from ballet, English or Irish step dancing, Baroque dance, yoga, sufi whirling, music hall routines, middle eastern circle dance and arab belly dancing [42]. He has also said that the range of dance styles that he learnt at his local dance school before going on to the Royal Ballet School has been almost more useful than anything else he learnt subsequently. Writing about Are You Right... Michael Huxley has given a very useful description of Early's movement style as a whole.

Despite the use of steps from different styles and periods, the overall range of movement styles is not great and they are executed within a modest spatial and dynamic range. Jumps and turns appear close to the body because their lines are never extended to the full. [43]

As Huxley also observes Early is modest and self-effacing in his use of dynamic and spatial elements of choreography but not in the choice and combination of movements; these may be technically complicated and difficult and Early seems to have a predilection for quick neat steps and spatially condensed stepping patterns. To some extent here Early draws on the Bournonville tradition of male ballet dancing. What he is avoiding are the ways in which a male solo can be performed as a virtuosic tour de force. (It is here that his approach to released movement is farthest from that of Laurie Booth.)

The extent to which Early's anti-virtuosity contradicted conventional expectations can be gauged in a review by Nadine Meisner (who subsequently wrote for The Times). 'Part of the trouble' for her in Early's Are You Right...

lies in an incongruous combination of choreography and costume: it is difficult to take seriously a small, stocky man moving poetically in, for example, unflatteringly chunky army shorts and jacket, thick knee socks and sandals. [44]

But why should she think he is trying to move poetically, or presume that Early should as a matter of course try to conform to conventional notions of ideal body type? Meisner presumes this must be the case as Early is using a vocabulary derived from ballet. She is a sufficiently sensitive critic to pick up on the references to ballet and to the fact that these are being used in a way that contradicts conventional expectations of ballet dancing. She allows that the piece 'pleases by its measured, unsentimental tone, its careful structure, its thoughtful, disciplined originality' [45]. But for her the incongruities in the way the male dancing body is presented through the vocabulary of ballet are a problem. What does not occur to her, but is implicit in what she writes, is the conclusion that the traditional uses of ballet movement are inappropriate for expressing the sorts of ideas about masculinity Early sets out to explore in this piece. What she identifies as a problem, blocks the sort of transcendent, idealist appreciation of classical

choreography outlined by Levinson (see 2.3.2). It doesn't occur to her that Early might, on the level of body politics, intentionally want to be subversive, through disassociating ballet derived movement from conservative, metaphysical ideas about dance as art, and sexual difference.

Where Early as a performer is not modest and self-effacing is in the projection on stage of theatrical characterization, often to humorous effect. In the rest of this subsection two pieces by Fergus Early are examined: Three Gymnopedies and Are You Right.... It is argued that through his use of theatrical characterization and of a subdued and self-effacing but iconoclastic and eclectic movement style, Early consciously sets out to disrupt and undermine conventional ideas of masculinity.

5.3.2 THREE GYMNOPIEDIES

Early's Three Gymnopedies was first performed at X6 Dance Space on 4th December 1976 and Early has kept on performing it as an occasional piece up to the time of writing. It is set to Erik Satie's Trois Gymnopedies which is usually played live for Early on an upright piano. The latter is generally positioned prominently in the performance space which is also set with a plain wooden chair. Early's dancing is confined to the area around the chair. Between each of the three pieces of music, Early changes his clothes towards the rear of the performance space in full view of the audience. He wears the sort of clothes that Satie

himself might have worn: a heavy overcoat and hat in the first dance, an elaborate velvet smoking jacket in the second one. Before the last dance he takes off jacket, trousers and shirt leaving him in his underwear and socks and black leather tap shoes.

Satie's Trois Gymnopedies is a popular classical piano piece, and Early exploits its familiarity in the way he uses it. His choreography closely follows the ebb and flow of Satie's melody; but, right from the start, key moments in his interpretation are too literal and subtly incongruous -- though this is not in itself inappropriate to the avant-garde spirit of Satie's work. Thus, in the opening musical phrase, Early comes towards the audience with a little turn that leaves his arms extended in a balletic looking pose, but then slowly, with the music, he lowers his hands emphatically into his coat pockets. For the next phrase he raises one foot up to the knee of the other leg in a balance that comes from yoga: he then lowers the foot to the floor and taps out the rhythm of the rest of the musical phrase with resonant slaps of his metal soled tap shoes. This tapping makes an incongruous juxtaposition with the piano as the music here is soft and winsome while the sounds made with the feet are abrasive and assertive.

The wildly eclectic combination of quotations from diverse movement vocabularies together with gestures and ways of moving from the gendered registers of non-verbal social behaviour, is typical of the piece as a whole (and of

many of Early's pieces). On one level this gives Early plenty of scope for straight faced comic effects. On another level it challenges the supposedly superior status of ballet by suggesting that ballet movements are no more or less valid than ones from working class forms such a tap dance or non-Western forms such as yoga. In the second *Gymnopedie*, a cushion is picked up and dropped, and then Early sits on the chair and gradually lowers his head onto the cushion, going into a yoga head stand: all these actions fit perfectly the way the music develops at this point, and usually get a laugh. The movement in the last dance looks more difficult than that in the previous two culminating in some balances which Early takes up on the chair. Standing with one leg on its seat, he takes up a sculptural pose leaning forward with his arms gracefully extended to the sides -- an arabesque -- and then carefully turns himself round, still maintaining this pose so that he presents himself in profile to the audience. Then, with the last notes of the music, he curls his upper body up and crouches, still on one leg, into a more assymetrical pose on the chair. With that the piece ends.

Early recalls Rose English once saying to him that British new dance seemed very often to consist of men dancing in their underpants. This could be said of work like Three Gymnopedies. Undressing here does not have the effect of eroticizing the male body as it might do in other contexts. Rather it has the effect of revealing the way that clothes can contribute to the way a man's presence

conveys patriarchal power. The costumes for the first two sections of Three Gymnopedies seem to exemplify this quite clearly. Here, (as also in Are You Right...) the unhurried costume changes in sight of the audience not only give the performer a chance to rest between dances, but also draw attention to and denaturalize the effects created through wearing costumes. The clothes worn in the first two dances are very heavy and impressive, evoking Satie's own period and appearance, but also seeming to evoke an era when middle class European men generally enjoyed an unquestioned status and security, unassailed by the sorts of criticisms of patriarchy being made by feminists at the time the piece was first performed. The confident air given off by these clothes is also signified in Early's haughty manner and bearing -- he seems to be looking down his nose for much of the piece.

The humour of the piece, of course, deflates the effects of the haughtiness. Early's use of humour has the effect of dislocating from their usual contexts dance movement or looks or gestures that allude to recognizable masculine social behaviour. One would have expected the masculine assertiveness of Early's slaps with his metal soled tap shoes in the first part to establish for him the aura of a confident, if insensitive, male presence; but due to the incongruous context in which it occurs and because of Early's sense of timing, the audience laugh and the confident air is deflated. Later, for similar reasons the

arabesque fails to appear effortlessly graceful, leaving Early looking rickety and vulnerable instead.

One of the traditions on which Three Gymnopedies draws is that of music hall male speciality dance acts such as those by Max Wall or Wilson, Kepple and Betty. In these highly respected acts men with dead-pan faces performed movements that appear ridiculous. (Lea Anderson has referred directly to the work of Wilson, Kepple and Betty in one of her pieces for the Featherstonehaughs discussed later in this chapter.) Early's use of this tradition has the effect of subtly undermining some of the ways in which a variety of movement vocabularies construct the public appearance or mask of masculinity. If masculinity as an ideal is, as Neale suggests in 3.4.5., implicitly known, the spectator will accept the outward forms of appearance as unexceptional and unproblematic. But to use humour to dismantle them and draw attention to the male body in the vulnerable way Early does in this and other pieces is to challenge the socially constructed norms of the modern male body established in Chapter Three -- that a man's appearance should as John Berger puts it, 'suggests what he is capable of doing to you or for you' [46]. What are revealed are some of the institutionalized defences concerning the subjective experience of embodiment through which men repress the individual memories of developmental insecurities. These are also revealed in what is probably Early's most substantive piece about masculinity, Are You Right....

5.3.3 ARE YOU RIGHT THERE MICHAEL, ARE YOU RIGHT?

Are You Right There Michael? Are You Right? is an evening length solo dance theatre show choreographed and first performed by Early in 1981 [47]. In two acts with an interval, it explores the life story of Early's father. Noel Early was born and brought up in Ireland, became a doctor who served in the Indian Medical Service, and then in the war in Korea where he received wounds resulting in the amputation of a leg. The second act covers his decline into alcoholism and subsequent death from cancer.

The mechanics of the way the story is told are complex, combining a number of different methods of presentation. Noel's [48] story is told through taped reminiscences of him by members of the family (with Fergus' brother, mother, uncle -- according to Michael Huxley [49]). Fergus himself is silent on stage throughout, though one becomes aware that it is he who has done the interviews that we listen to on tape, and that he is the 'you' to whom some of the comments in these are directed. Various episodes in this story are illustrated by photographs of Noel and family members; these are back-projected onto the set, along with general pictures which establish the *mise en scène* as India, Ireland, and the home counties. Each section of the story has its own simple props and costume. Sometimes it is acted out silently to the tape with minimum props, or an incident is narrated on tape while Fergus just sits listening. In some scenes two-dimensional life-size models of figures in the story are used and sometimes manipulated. Two large screens, when

turned to face the audience become changing rooms for the several onstage costume changes. The costumes include an army officer's uniform with Sam Brown belt and knee length leather boots, tropical shorts and shirt and a solar topee, and nondescript tweed suits of retirement. Nadine Meisner objected at the time to 'the inordinate amount of time spent in simply changing costumes' [50]. What was said about male costumes as signifiers of male power in relation to Three Gymnopedies, and about changing costumes on stage as a way of undermining that power, is also applicable to Are You Right...

Central to the way that masculinity is represented in Are You Right... is the fact that Fergus is playing the role of his father. Fergus was thirty five at the time that the show was first made and performed, and most of the piece deals with Noel's life from the ages of twenty five to fifty. There is one moment where the staging draws attention to the striking resemblance between Fergus and a photograph of Noel projected on screen; there are the same clothes, moustache, facial expression and posture. Fergus himself was eight when his father died and during most of Fergus' life until then his father had been absent overseas. The soundtrack therefore reproduces the process through which Fergus would initially have found out about his father's life. We have seen (in 3.2.1) that the father is a crucial figure in the psychological development of the male child. The boy's (all too often absent) father is a primary

figure for identification in the process of creating his own sense of identity. Are You Right... can be seen as an examination of Fergus' links with a specifically paternal culture and, by implication, beyond that with patriarchal culture as a whole. On one level Are You Right... shows the more successful side of Noel Early's life before honestly admitting what might be called his failings; on another level Fergus acts out publicly a private and psychologically charged process of assessing his ties with the memory of his father. Fergus attains some distance from this process through the fact that he is a performer who uses costumes and devices whose artificiality is not hidden from the audience. There is also distance in the way the taped reminiscences, together with the photographs and Fergus' acting, represent Noel in a fairly impartial and non-judgemental way. On the other hand one is aware of the fact that this is a very private and emotionally charged material (redolent of the sorts of emotions that men are not supposed to express in public if at all): in the second act his mother, talking about his father's death says that she didn't cry when it happened the way she is crying now (while being taped). As Howard Friend observed:

The (taped) voices freely admit their father's alcoholism and the bad company. But the candour is sympathetic. He could not better have expressed the inner solitude of a disappointed man. [51]

Friend says that some moments are sentimental, while Lesley-Anne Davies, writing in Dance Theatre Journal, suggests that 'Early's portrayal carefully balances humour and pathos

without ever descending to sentimentality.' [52] Are You Right... thus examines the way male identity is created, revealing through dance the links between the personal and psychological production of male identity.

It is through the dance sequences that are interspersed through Are You Right... that a bridge is made between public and private. For Lesley-Anne Davis:

The dance element comes into its own, shading in the emotions and spirit of Noel Early through his son's widely expressive range. [53]

For Howard Friend:

The dances occur as dramatic punctuation to the progress of the biography, after the manner of the aria in classical opera, which expresses the emotions of situations outlined in the action-advancing recitatives. These dances are the core of this piece, illuminating the feelings of this increasingly unhappy man, where the startlingly honest familial voices-over and Early's costumed re-enactments of the salient stages of his father's life chart the externals of his disintegration. [54]

Michael Huxley has also suggested that the dances are used to highlight emotional states of the central character rather than to convey details of the story [55]. Taken at face value what they might seem to be suggesting is that the dance sections in Are You Right... are highly expressionistic, like for example Martha Graham's Lamentation (1930); this, as will be seen, is far from the case. It is Early's belief (most clearly exemplified in his work with Green Candle Community Dance Company) that dance is (or should be available to be) a valued part of everyone's life; many of the dances in Are You Right... clearly refer to the sorts of social or folk dances that

Noel would have done at that time in his life. They affirm that dancing is a significant part of an individual's life and contradict the low status that dance and non-verbal communication have in Western society. Because the body is the primary means of expression in dance, what is argued is that these dance sections, considered as a whole, amount to a history of Noel Early's subjective experience of embodiment. To reveal this is to reveal the institutionally defended experience of male embodiment. This, as was argued in Chapter Three is conflictual and problematic for men, because of the absence of male figures of identification, which, it has been argued, is one of the themes of Are You Right.... This piece therefore draws attention to things that are generally denied or rendered invisible in mainstream cultural forms.

The first dance, set during Noel's childhood in Ireland, is loosely based on traditional Irish step dancing, and is performed to a recording of an Irish jig. During the dance, Fergus uses a life size two dimensional prop made to resemble a photograph of Noel Early's brothers and sisters all lined up in order of descending height -- the photograph itself is recognizable from having previously been backprojected. This prop has a series of pedals which make each of the figures' legs move, so that the performer, by stamping on them during the dance, can appear to be dancing with his siblings. Through bright, fast steps and jumps, this dance signifies Noel's youth, and the Irish culture in which he grew up, and, by showing his interaction with

members of his family, the dance functions as an expression of community and shared cultural values. It is also quite witty, or at least (given that it comes at the start of the evening before the audience have warmed up) raises a smile.

There is much more wit in subsequent dance sections. To the crackly strains of an old recording by Peter Dawson of "Pale hand I loved beside the Shalimar", Fergus presents an animated version of his parents wedding photograph, standing beside a cutout figure of his mother in her bridal dress. Taking the words literally, Fergus choreographed, for the first verse of the song, movements for his hand and arm only. The choreography here is based on a yoga exercise in which the hand is rotated so that the palm faces outwards, and the arm is then raised up to the side. The exercise is designed to stretch the arm muscles in a particular way. The second verse of the song uses another yoga exercise which stretches the leg muscles. During this Fergus holds the toe of his army boot as he straightens the whole leg. Because he is wearing army uniform and a solar topee, the effect of straightening the leg in this way looks strongly militaristic and hence masculine, reminiscent of a goose step. But at the same time it is based on yoga movement, ironically appropriate to the Indian *mise en scène* of the story and of the song. The stretching or extending of arms and limbs to create striking visual images is a basic element of the ballet vocabulary. Fergus here is therefore conforming in a subversive way to the traditions

of ballet in order to present a complex, slightly disturbing image of the powerful and privileged white, colonial military doctor celebrating his wedding day.

In an earlier dance, set to a recording of the title song (by Percy French) "Are You Right There Michael? Are You Right" Fergus intersperses sequences of balletic movement with non-balletic mimetic acting to illustrate particular moments in the story told in the song -- for example he crosses his arms and shrugs his shoulders resignedly at each new disaster, and finally helps push the train when it breaks down. As Howard Friend observes:

His body forms are chunky with sometimes just a mundane flexed foot or a shrug to musical climaxes. There is gentle parody, but also gravity, both facial and physical. [56]

The humour in all these, like that in Three Gymnopedies, recalls the tradition of male music hall specialist dance acts. Here, it is witty without being irreverent, and counteracts the possible danger of being over solemn about the memory of his father. By parodying ballet and referring to folk, social dance and music hall traditions, Fergus creates representations of aspects of masculinity that could not have been created within conventional ballet usage.

There is considerably less dance movement in the second act, and the movement material is less humorous. In a key section the disabled Noel falls on the floor and is at first unable, because he only has one leg, to get himself up again. Through most of the sequence he rolls and turns himself about on the floor with his face generally hidden

from the audience. Within this movement material there are references to earlier dance sections -- for example from the "Pale hands I loved" dance sequence, the tight yoga stretch with the hand and the image of the leg being extended with the hand grasping the toe. On one level this suggests that Noel is checking and testing his body out, comparing what he can do in his disabled state of health with what he had been able to do in his prime. It also suggests a process of reflection on his life. In order to show such intimate and generally unrecognized experiences, it is significant that Early uses movement material that is closest to that of Fulkerson and Paxton. It has been argued that such work see bodily expression as beyond verbal description and subversive of it. Early's use of such movement material uncovers aspects of masculine experience which could surely not have been expressed in words, and which a logocentric tendency in our society generally denies.

While Davies, Friend and Huxley all suggested that the dance sections illustrated emotional states, what they actually show are situations in Noel's life in which he must have felt strong emotions. Similarly the whole process of performing his father's life for Fergus must have been an emotionally charged one. What is being represented is two parallel personal histories of the subjective experience of embodiment, that of both father and son. These sorts of experiences are ones that are generally considered marginal in our logocentric culture, and specifically fearful for men

because, following Chodorow, of the problematic and conflictual nature of men's early subjective experiences of embodiment. This, as was argued in Chapter Three is conflictual and problematic for men, because of the absence of male figures of identification, which, it has been argued, is one of the themes of Are You Right.... Chodorow was concerned with the absence of the father (or of a male primary caregiver) at a particular stage in the infant's development. Noel was absent not just during this stage but was overseas for a very substantial part of Fergus' childhood. Are You Right... therefore, through its unconventional uses of the body and of dance vocabularies, challenges the spectator to reassess aspects of masculine identity and experience that are generally denied or rendered invisible in mainstream cultural forms.

5.4 JACKY LANSLEY

5.4.1 BACKGROUND AND STYLE

Jacky Lansley's reputation generally stands on her work during the 1970s up until I Giselle which she jointly choreographed with Fergus Early. In the 1980s her work suffered, like that of many new dance artists, from the almost non-existent funding available for experimental work. When she was able to make work, if it was reviewed at all, the critics were almost always uncomprehending and hostile [57]. For example, no review has been traced of her piece Frank, which is discussed in detail below [58].

Lansley went to stage school and the Royal Ballet

School before joining the Royal Ballet. While with the company she appeared with Ballet For All and then left to learn contemporary dance at the Place. There she was a founder member of Strider and choreographed her first works for them. Between then and 1976 she worked with Sally Potter (latterly also with Rose English) in Limited Dance Company. Their last piece was Mounting at the Museum of Modern Art, Oxford in May 1977 [59]. She was then a founder member of the X6 Dance Collective and founded New Dance magazine, writing the editorial for the first issue in 1977. The early years at X6 saw the creation of her pieces Dance Object, Performing Dog Act and Dance and Politics. She then led a women's creative workshop at X6 which evolved into a performing group called Helen Jives. Also at the time, with Emilyn Claid and Mary Prestidge, she created and performed Bleeding Fairies (1978). In 1980, together with Fergus Early she choreographed I Giselle and performed in Sally Potter's film Golddiggers. In 1982 she made The Impersonators and in 1984 Small Chair. After a period choreographing movement sections for stage plays, including working with the dissident Russian stage director Yuri Liubimov, she made The Breath Of Kings and Child's Play in 1986. In 1987 she choreographed Frank for New Midlands Dance: this piece is discussed below. In 1988 she was appointed Artistic Director of English New Dance Theatre with whom she made The Queue. Unfortunately the company went into liquidation after one year and since then Lansley has been working independently in London, including

choreographing movement for Sally Potter's film Orlando (1993).

There are images of men in many of Lansley's pieces. What has generally interested her is the power implicit in the male presence: how this can be reappropriated for women and with what consequences. She recalls that Limited Dance Company did a lot of work in men's suits, commenting 'it had been intriguing to us that we actually felt more powerful in men's suits -- it gave us permission to be more ourselves' [60]. Lynn MacRitchie's description of Mounting for example mentions several male roles -- cowboys, male abstract painters etc -- played by Lansley, Potter and English. This interest in the power that male clothes in particular can give women is also explored in her evening length piece The Impersonators. This presents three women who are Victorian music hall male impersonators (Lansley did research into Vesta Tilley, Hettie King and Ella Shields). They are seen on stage and in their dressing rooms during a performance of a play based on Robert Louis Stevenson's novel Dr Jekyll and Mr Hyde. The disruptive play with ambiguities in this piece is typical of much of Lansley's work. The performers are not in fact three women but two women -- Betsy Gregory and Stephanie Nunn -- and one man -- Vincent Meehan -- who had been, at the time, working for four years as a drag queen in a fringe gay theatre company called Bloodlips [61]: it was never made clear in the piece whether Meehan was meant to be playing a male or female role. Furthermore Stevenson's

novel, the subject of the play within the play, itself explores the ambiguous split personality of Dr. Jekyll / Mr. Hyde [62], the Jekyll / Hyde character being of course an abject and violent one.

Lansley's exploration of women playing male roles was taken one stage further in The Breath of Kings in which she made a 45 minute danced adaptation of Shakespeare's play Richard II. In this she played the part of the king, dressed, not in male clothes, but like a strong female character in a 1940s Hollywood film noir (in the first scene she thus wore dark glasses, black leather gloves and a belted woolen overcoat, and under this a rich red velvet dress). She has said that she was preparing for the piece at the time of the U.S - Libyan crisis [63] and saw a parallel between Bolinbroke and Norfolk's quarrel and that between Reagan and Gaddafi [64]. King Richard's action in stopping the quarrel was, for Lansley, the sort of response a woman would have, of trying to stop or lessen the impact of male violence. Thus on one level she interpreted the king's role in the play as a feminine one, but with the power and freedom of being male. On another level Lansley was also interested in a structural subversion of traditional theatre, specifically here a text by a revered (male) author. As she has explained to Andy Solway:

In The Breath of Kings the women take control of the language. Only women speak, and Richard II is played by a woman. This subverts the male control of language found within the Shakespearian world. The women are involved in a conspiracy to take over the play and use it for their own ends. [65]

This take over of male language seems for Lansley to involve an alteration of the relationship between language and the non-verbal, physical means of creating theatrical effects. In this interview she said she was currently equally interested in directing and choreographing, acting and dancing.

I'm interested in really exploring the text, working through meaning in that way, rather than using fragmented images. Within the same production you can include many forms -- heightened dance material, stylized character movement, naturalism, verbal and non-verbal scenes.

(...)

I think movement and visual skills can give you the materials to create stylization and form, to place naturalistic situations and characters within an imaginative and creative context. If a piece is too close to real life it can often shut an audience down, turn them off. By making pieces that aren't so 'naturalistic', but are dealing nevertheless with a real content, the audience can participate much more than if you were dealing with it head-on; stylization makes the work more accessible. [66]

Lansley's piece Frank is not mentioned in this interview but was made shortly afterwards and merges the use of acting and dancing in just the way that she describes above. Lansley's concerns here have been informed by the ideas of feminist theorists. Lansley was close enough to Mary Fulkerson to collaborate with her in choreographing and performing a piece (see Chapter One footnote 54), sharing with her an interest in the tension between the body and logocentric thinking. This underlies Lansley's approaches to the problem of using non-verbal, bodily means of communication to articulate aspects of feminine experience when these are marginalized by male dominated verbal discourse (see Chapter One Section Seven and Chapter Three Section 6.6.).

5.4.2 FRANK

Frank was made by Jacky Lansley in 1988 for the dancer Tim Rubidge then a member of New Midlands Dance. It is necessary to appreciate the specific brief of this company in order to contextualize Frank. Between 1985 and 1989 when it had to close, New Midlands Dance was unusual in that it was set up specifically to take dance to audiences in the 'community', i.e. into community centres and institutions run by bodies such as health authorities and social services. As Lesley Hutchison, its artistic director, put it in 1988 'Institutions such as hospitals or prisons seem to be seeing the therapeutic possibilities of art as part of their programme, with dance as a practical new way of seeing' [67]. The company therefore consisted of a group of dancer teachers who had trained in new and experimental dance, and its works were commissioned from experimental choreographers including Julyen Hamilton and Kirstie Simson, Katie Duck, Anna Furse and Alessandro Certini. As well as working in 'community venues' these pieces were also performed at dance venues alongside other experimental work -- Frank for example was performed at Dartington International Dance Festival, The Spring Loaded Festival at The Place and at Leicester Polytechnic. A dance piece was produced as part of a project designed to take to particular client groups whose needs would be researched. This would include dancers and choreographer doing trial workshops with members of this client group before starting work on making

the piece.

Frank was made for adolescent boys in prisons and youth custody centres and was also taken into youth clubs. One of the functions the piece was hoped to serve was to raise the issue of men's difficulty in expressing the softer emotions. Young male offenders need to be able to express in some way feelings of hurt and loneliness at what has happened to them.

Tim Rubidge had trained with Sigurd Leeder, and, since the mid 1970s had been involved in experimental work in dance, theatre and film. During the 1980s he was one of the first dancers to become involved in teaching dance in community situations. Rubidge collaborated with Lansley on the piece, writing the text for it himself. At the time he appeared in Frank, he must have been in his late thirties or early forties so that, when the piece starts, he looks the part of a businessman -- an arrogant boss as Rubidge has put it [68] -- but not necessarily a dancer.

Frank opens with an 'overture' (by Phil Jeck) of mixed sounds in which an ominous drone overlays snatches of male speech that evoke the world of business and high finance. Frank is seated behind a large office desk dressed in a smart business suit. When the 'overture' dies away he leans forward, switches on the desk lamp and starts to talk. This opening speech, addressed to the audience, is a high powered and aggressive business presentation. Its verbal delivery is accompanied by assertive and grandiloquent gestures that become increasingly non-naturalistic and eventually include

dance movements. The speech is also circular, and when it is repeated one realizes that the gestures and movements, which are precisely repeated, have been precisely choreographed. After this speech is a section where Frank relaxes over some work at his desk, has an angry outburst where he throws a report violently on the floor, then a little later, breaks down and cries. This sombre, melancholy section is followed by a light, silly one where he plays at skating around the stage on his castored office chair. After a short transitional section of busily working at his desk, Frank goes back into the opening speech with its now familiar movements; this time, however, he no longer appears the smart, well dressed businessman, having taken off his jacket, tie, shoes and socks earlier in the piece. Although he still has the manner of an arrogant boss, the audience inevitably view him in a different way because of what they now know about him.

Frank's opening speech deliberately sets up a tension between 'masculine' language and marginal non-verbal, bodily communication. This speech goes on for some time starting confidentially and builds up to being declaimed as if addressing a meeting. It is full of nicely observed clichés from business jargon:

I want to sell this. I want to sell this because its got something to say. This is an exciting idea. The public are interested and its a wonderful project for us. The crowning glory of the company's recent development. Its going to send its reputation soaring. You can help us with this. We're going to be right on target for this one. [69]

The speech seems to be addressed to the audience, in order to get the most out of us, his subordinates. This necessitates Frank projecting an air of confident experience and committed enthusiasm. The 'you' who can help us with this one is someone pointed at in the actual audience.

Frank at first makes his points with gestural mannerisms. When the speech has come round in a circle, it becomes evident that it is being repeated word for word with exactly the same gestures. Some of these gestures come from the non-verbal social behaviour associated with masculinity -- for example the challenging use of eye contact, or the confident and expansive use of space. Into these are introduced a few brief clusters of movements that recall dance movement -- a balletic arabesque, a little skipping jump, a turn -- each of these executed and then returning straight back again into Frank's naturalistic gestures. For example Frank says 'They're interested in fairly serious money in fairly serious time for a fairly serious project.' He clicks his fingers in a big circling gesture at each 'fairly serious' as if these are buzz words, and then as he goes on speaking, he executes an evolving sequence of three quick balletic turns, ending up back in a naturalistic pose with his hand nonchalantly in his trouser pocket: three turns echoing three 'fairly seriouses'. On the one hand the ballet vocabulary is historically associated with aristocratic manners and thus with power and privilege. In this sense they are therefore appropriate in this particular context. But the use here of dance movement nevertheless

looks odd. Throughout the section, Rubidge's movements never completely turn into dance, but slip from naturalistic acting to stylized gesture and into little fragments of dance and back again in a way that is dazzling but slightly confusing. In what is perhaps a Brechtian alienation effect, Lansley is hoping, as she states in the interview cited earlier, that by not allowing the audience to become involved in the character or situation, they can focus more clearly on the underlying content.

From the audience's point of view there is a mis-match between what Frank says in words and what he communicates non-verbally, and this prepares them for the display of various emotions in the next section. Their attention has thus been directed towards non-verbal, bodily channels of communication through which Frank's anger and sadness are subsequently displayed. Frank is shown working late on his own, looking through a report, getting frustrated and throwing it on the floor so that the pages spread out in a disorderly pile. Loosening his collar and taking off his socks and shoes, he gets the office bottle of whiskey out of the drawer and has a shot; he takes out a little cassette recorder and plays a tape of Atlantis by The Shadows, during whose trite and sweetly melancholy melody he breaks down and cries, sobbing in quite a high voice, then pulling himself together with deep sighs that lift his shoulders. As the title of the pop song puts it "Boys Don't Cry" [70]. Frank uses an expressive range that is within the marginal area

identified in Chapter Three with the feminine sensibility, and this has the potential to disrupt and expose the repressed memories of male developmental conflicts.

In so far as Frank is portrayed in an unsympathetic way, the piece can be read on both a personal and a political level. The way his anger and his crying occur show that he is unable to deal with his feelings except by repressing them. Frank was a very topical figure in 1988, as the sort of entrepreneur mythologized by Mrs Thatcher and the conservative government. A political reading of Frank might be developed from the fact that it was men like this that the government at the time argued were necessary for the country's future prosperity.

To audiences of young offenders, Frank must surely have appeared a remote and oppressive figure. This was an intentional strategy for introducing issues relating to masculinity and emotionality. If Frank is a remote male figure who cries, he has nevertheless been shown as powerful enough through his aggressive gestures and use of space and his assertive gaze not to appear soft. His remoteness from these young people's experience enabled the issue of men crying to be introduced in a way that was not too close and thus not too threatening. The young men could think about the issue in isolation without the distraction of any personal identification. What Lansley had suggested as a general principle for using non-naturalistic material, clearly applies to Frank: that 'the audience can participate much more than if you were dealing with it head-on;

stylization makes the work more accessible'.

The ways in which masculinity is represented in Frank are comparable to those used by Early in the two pieces discussed in the previous section. Like Early's work, Frank presents unconventional, non-naturalistic uses of dance vocabularies. The opening speech exploits a mismatch between what Frank says in words and what he communicates non-verbally. This has the effect of emphasizing marginal aspects of bodily communication which are generally unnoticed, or, in the case of male emotional expression, hidden. The spectator is thus challenged to reassess aspects of masculine identity and experience that are generally denied or rendered invisible in mainstream cultural forms. In particular Frank explores the way in which some men present a confident 'front' or 'mask' which may conceal feelings of personal insecurity. Thus as Frank takes off his clothes -- jacket, tie, shoes and socks -- in a way that is similar to that in Fergus Early's work -- he exposes the conventionally confident and aggressive managerial manner as an act that is constructed and conceals inconsistencies and vulnerability. Whereas in Early's work what is revealed behind such a front can be interpreted in a hopeful and humanistic way, Lansley doesn't allow Frank any positive side at all. She is not letting men off the hook, observing instead that there is no hope at all for men like this (and by implication little to be optimistic about for a society that depends upon and is dominated by them) unless they make

radical changes on both a personal and political level.

5.5 LAURIE BOOTH

5.5.1 BACKGROUND AND APPROACH TO CHOREOGRAPHY

When Laurie Booth first went to Dartington College of Arts he was not interested in dance although it was a component of the syllabus of the Theatre course for which he had enrolled. It was the example of Steve Paxton, who was teaching there at the time, which turned Booth into a dancer and led to the development of a working relationship that has lasted up to the present: in the 1980s, Booth has been in Paxton's two recent group pieces Bound (1982) and Suspect Terrain (1989), as well as performing duet improvisations with him. Booth's reputation with the critics is for his virtuosic, improvised style of moving. Initially he displayed this in a series of solo shows of the early 1980s starting with English Wildlife (1979), and subsequently in works choreographed for his company Laurie Booth and Dancers.

Writing in 1983 about his use of improvisation in performance, Booth explained that he worked from a plan or script, or as he has put it:

semi-improvisational models, creating a flexible performance with opportunities of decision making built into its syntax [71]

The most obvious sources for this way of working are the experience of performing contact improvisation and, in particular, the example of Paxton's performing work. Booth has said that he is interested in 'illegitimate movement'

and has characterized this as

skillful or non-skillful, functional or non-functional. It certainly incorporates the use of pedestrianism as much as it does game structures and martial arts. It is body slapping, foot tapping, breaking and popping. [72]

While Booth used new experimental methods of creating and combining movement, his performance often included sections which satisfied conventional expectations of bravura male dancing. His movement vocabulary may have been far from balletic but in occasional high-energy solos he nevertheless traversed the stage in a way that suggested he was in command of the space, and the strength and speed of his jumps and the quality of attack in his movements was strongly reminiscent of a bravura male solo in ballet, although other aspects of these solos, such as their lyricism, their use of weight and gravity, are very different.

Most of the critics who wrote about Booth in the early 1980s praised his 'undeniable movement skills' [73] and his 'distinctive' [74] or 'relaxed' fluidity [75]. Kay Hunter is the only commentator who touched on qualities that can specifically be related to masculinity [76]. With each new improvised sequence, she says:

We are whisked off into another sweaty escapade. The compulsion of such energy is violently physical, not violent as in "to be threatening" but rather "on the edge". Movements were powerful (his arms in particular, seem to have gained more strength, since I last saw him), and as I had suspected from earlier mimetic turns with clenched fists, a weapon of sorts was implied. [77]

Hunter is clearly not uncritical of the spectacle of Booth's

masculinity, but not unappreciative of it either. As a virtuoso performer, Booth clearly conformed to conventionally admired notions of male power and latent violence -- to paraphrase John Berger, Booth's appearance tells you what he can do to you or for you. This aspect of male presence is something which, as has been seen, Early and Lansley are both aware of and attempting to deflect or dismantle. Booth cannot have been unaware of the sorts of issues relating to sexual politics in dance which were being discussed in New Dance magazine and among fellow British new dance artists. The example of Booth's work suggests that he felt that the relationship between himself and his audiences, and other aspects of his performance meant that such issues were in some way not relevant to his own work. For Booth, as will be seen, an important part of the politics in his work was his perception of his vulnerable relationship as a performer with his audience.

Central to any improvised performance in theatre, dance or music is the way awareness of audience response can influence the course of the improvisation. Julyen Hamilton and Kirstie Simson, with whom Booth sometimes improvised in the later 1970s and early 1980s, have commented on their experience of interacting with the audience in an improvised performance:

It's not just picking up whether people are liking it or not. That would only be a reaction after the event. But when you pick up the vibrations at the same time they happen, its not a conscious process at all. [78]

It is a two way process as the audience's response can

affect the way an improvisation develops. Booth as we shall see feels the audience sometimes manipulates him as a performer.

Some performances are always better than others, and this is particularly likely to be the case with a dancer who uses improvisation in performance. Elgin complained in The Witness of 'Booth's cool, contained approach' which 'appeared simply low-key, lacking in its usual intensity'. The American critic Amanda Smith, reviewing a 1986 performance by Booth and Phil Jeck of Yip Yip Mix and the Twentieth Century in New York, complained that:

In the hour-long performance I saw, there was virtually no more illumination or revelation about this dancer after the first ten or fifteen minutes. [79]

Kay Hunter was much more positive about the same piece when she saw it at the Dartington International Dance Festival. She felt 'that comfort one gets from being confided in so vividly and deeply' [80].

What was initially distinctive about Booth's work was not his style (which could be compared with that of Paxton or Hamilton or other male dancers who had a background in contact improvisation) but the way he introduced ideas and issues through a variety of means including talking directly to his audience about it. It should be borne in mind that Booth as well as coming in contact with Steve Paxton was also a student of Mary Fulkerson's at Dartington College of Arts, and will have been familiar with her views on the relationship between the body and logocentric thinking. He

seems to have gone on doing this until around 1986. Thus, for example, Alistair Macaulay, writing about the finale of the 1984 Dance Umbrella festival in London, describes an improvisation by Julyen Hamilton and Kirstie Simson as full of 'flights of wonderfully fluid improvisation -- highly acrobatic, risky work'. Going on to discuss an improvisation by Laurie Booth which was next on the programme, Macaulay observed:

Laurie Booth ... uses a more hybrid vocabulary and deploys some body parts in isolation from, or rippling in unusual combinations with others. His movement is clear but eerie in its unbroken flow. What interests me most in Booth's improvisation is the strange semi-consciousness he suggests in them (the more strange as he speaks at the same time). He achieves a floating lyricism that's part of his state of mind. [81]

Interestingly, of the few who wrote about Booth, most were less enthusiastic than Macaulay (who is hardly sympathetic to experimental dance) about Booth's combination of speech and thematic material with improvised dance movement. Deidre Fernand clearly found the talking and what Booth called 'illegitimate movement' that Booth included in these early pieces quite mystifying. For her, Booth's Manipulatin' Motion was 'an hour of shufflings, writhings and mutterings. And just a modicum of dance' [82] though she mistakenly seemed to think most of this was Tai Chi. Kathy Elgin, who wrote two reviews about Booth, pointed out that the peripheral imagery in Booth's performances was important, but complained that in The Witness (1983) this remained

purposely unconnected and unfortunately produced a loose untidiness which even his own compelling stage presence could not quite hold together. [83]

In her other review she says that when Booth temporarily stops telling the story behind Crazy Daisy and the Northern Lights

and goes into a 15-minute solo of pure movement with no trimmings, you rather wonder why he encumbers himself with other business ... because, when he starts to move he is fascinating. [84]

Booth has consistently used avant-garde devices not to hide but to make plain the fact that he is improvising connections between story telling, off-the-cuff remarks to the audience, 'illegitimate movement' and what Elgin called 'peripheral imagery'. These devices maintain a critical distance between himself and his subject matter. As we have seen in Chapter Four Section Four, it is inherent in the avant-garde dance tradition in which contact improvisation developed that dance artists like Booth should adopt an indifferent aesthetic disposition towards representation as a whole, including the way a dancer's gender influences audience response to work. The one occasion when Booth was forced to confront the virile connotations of his virtuosic dancing was when he received very critical feedback about his piece Crazy Daisy and the Northern Lights. His response was to drop the piece [85]. In the pieces he developed in the years immediately following, Booth gradually abandoned talking directly to the audience, and whereas the earlier pieces were developed around themes which clearly touched him personally, in his later work these have been less explicit, more hidden.

It is therefore with his earlier work that this section

is concerned. In this, it is argued, Booth was trying to make a connection between his vulnerability as a performer and the helplessness or exploitation of vulnerable people and subjects. In order to make this linkage he explored, particularly in parts of Manipulatin' Motion (Pictures) (1981-82), issues relating to his vulnerability as a male virtuoso performer. It is implicit in this piece, and more evident in Crazy Daisy... that Booth believed he could, as a performer, adopt a neutral disposition towards gender, through the use of avant-garde devices. While it is argued that a detached disposition cannot be adopted in this way to one's own gender, Booth's attempt to do so nevertheless had interesting side effects.

5.5.2 THE MANY MEANINGS OF MOVING

For much of the first half of Manipulatin' Motion (Pictures), Booth moved across the floor with slow, definite, soft sideways steps, keeping his feet close to the ground, and gently extending his arms fluidly into the space around his body, keeping them parallel to his waist. His centre of balance was low and appeared to be kept level, and the length of his steps rarely exceeded the distance his arms might have stretched but with occasional little hops and unexpected changes of direction. All the while he was moving like this, he also talked to his audience, creating the sort of effect that Macaulay described as 'clear but eerie in its unbroken flow'. (One obvious precedent for simultaneously talking and moving in this sort of way is the

work of the American choreographer Trisha Brown.) Booth talked about the plight of refugees and migrant workers from third world countries. He explained that by travelling by train to European community countries immigrant workers hope to improve their financial situation; but the motion of the train manipulates them, so that, like refugees, they lose their roots and sense of cultural identity [86]. At one point Booth states 'We are so easily moved'. Being manipulated implies political oppression, and motion implies 'emotion'.

Maniplatin' Motion (Pictures) was repeatedly performed over a period of nearly two years and there were considerable differences between different performances. I saw it first at the 1981 Dance Umbrella Festival, then in April 1982 at the Dartington International Dance Festival, then again at Hurlfield Arts Centre in Sheffield in June that year. Each performance ended with a riddle which Booth told while rhythmically patting his chest and thighs.

I've ceased to be alarmed by the existence of a certain condition. It is in places where people exchange money; it's in airport lounges and police stations; (...) lovers fear it; its with the fairies at the bottom of the garden; it may happen forty years from now; it could happen tonight.

The ending of this and of the piece was 'It is in a joke and I've forgotten the punch line' followed by a black out.

Valerie Briginshaw has suggested the answer to this riddle is death [87]. Death can be thought of as the end of life and thus the end of motion. It can also be linked up with the risk of being killed, as well as the risk of 'drying' or

'dying' on stage.

The various themes and material in Manipulatin' Motion (Pictures) can be read as an attempt to make an identification between himself as a privileged, white, middle class, subsidized artist and the plight of underprivileged migrant workers and refugees. (In a similar way Booth identifies himself with animals in Animal Parts (1984)). The problem was that he didn't seem to realize that there was a conflict between, on the one hand, the highly individualistic and inventive freedom which his dancing suggests and the threat implicit in his male presence -- the violence to which Hunter referred -- and, on the other hand, his identification with subjects who were oppressed and manipulated. This conflict was most obvious in his piece Crazy Daisy and the Northern Lights (1982).

Crazy Daisy and the Northern Lights was the piece which came immediately after Manipulatin' Motion (Pictures). Booth says that one starting point for the piece was the continuation of the theme of manipulation, this time using a female doll representing the character Crazy Daisy. Booth literally manipulated her but, when he was moving while carrying her, she effected or manipulated the way he moved. The piece had a narrative about a relationship between Booth and Crazy Daisy so that they both moved each other emotionally as well. This story was not narrated in a straightforward way but it involved complex flashbacks and changes of points of view. As Booth explained:

All the time there is this cross fading between (Crazy Daisy and Booth): sometimes I'm the character and she is the character, and sometimes she is quite obviously demonstrating an aspect of the character whom I'm talking about. I'm in the role of commentator, or of someone who is commenting on past experience so it's no longer my own immediate experience. [88]

In some parts of the piece Booth narrates Crazy Daisy's story in the third person 'she did this...then she did that' etc. while acting this out through manipulating the puppet; at other times a tape recorded female voice speaks in the first person as Crazy Daisy while Booth moves her around, or while she is lying on the floor. Booth intended that all these avant-garde narrative devices should create a distance so that audience members could, as he put it, 'project their own experiences or relationships' onto the story. To a certain extent Booth seems almost to have succeeded in this. As Elgin observed of Crazy Daisy..., the underlying paradox of Booth's performance was that:

Talking to the audience, telling them a story, ought to create a rapport with them but in fact Booth remains the most self-contained performer of them all -- his story is a soliloquy, spoken only, you feel, to give rhythm to his movement. [89]

The trouble, as Booth saw it, was that:

People became perhaps a bit too literal with it and were seeing it as a story of my relationship or of a relationship I might have been in, and I had all sorts of weird stuff coming back about it -- men and women things and sexism and all sorts of stuff that wasn't actually intended in the actual presentation, but which was obviously there for people who were seeing it. [90]

Booth was surely unrealistic in his expectation that an audience could watch him acting out a male role in a heterosexual relationship and not interpret the story as being on some level about his relationship. But, given

Booth's allegiances to the avant-garde and to Paxton in particular, it is not very surprising that he had not considered the possibility that audiences might view this piece in this way. It is hard to imagine how Crazy Daisy could have had a strong enough and independent enough presence not to appear subordinate to Booth. This is the sort of issue which Lansley and Anderson have tackled in work discussed elsewhere in this chapter (Lansley's The Breath of Kings in 5.4.1, and Anderson's Surabaya Johny in 5.7.3). The fact that Crazy Daisy was a limp, diminutive puppet who was manipulated by a muscular, lively man created a disturbing impression. There is nothing wrong per se with presenting things on stage that are disturbing; choreographers like Pina Bausch or Lloyd Newson intentionally create moments in their work that are disturbing. Booth's comments however suggest that in Crazy Daisy... this reaction was not intended or even foreseen. Booth was unrealistic in hoping to be able to undercut the conventional image of power which his masculine virtuosity represented through attempting to identify himself with vulnerable and helpless people and subjects. It was unrealistic to think this might be possible without taking on board the connotations on a personal and a political level of his own privileged position as a highly educated and sophisticated white, middle class man in relation to them. Booth was unable to recognize the internal contradictions within the construction of masculine

identity, only acknowledging them in relation to external problems (see Pumphrey's discussion of Rambo and the Terminator in 3.2.3). But there is a level on which at least in Manipulatin' Motion (Pictures) and possibly in other works Booth sometimes introduced material into his performance which did challenge the way the audience viewed his virtuosity as a dancer.

5.5.3 RISK AND VULNERABILITY

In large part, Booth's much commented upon virtuosity relied upon his use risk. Over the years a recurrent theme in his work has been the exploration of situations in which he exposes himself as a performer to a variety of risks. Risk is of course fundamental to the use of improvisation in performance. It is exciting but also frightening and dangerous. Above all risk is about making oneself vulnerable. Booth has indicated that he feels that in improvising he makes himself vulnerable to the audience [91]. As an independent performer working the fringe circuit, often dancing on concrete floors, the virtuosity which audiences have come to expect, and in Booth's case to demand, is in danger of taking its toll on his body.

During a performance of Manipulatin' Motion (Pictures) at Hurlfield Arts Centre, Sheffield, he told us in the performance about an injury he had recently received in a fight. His arm had been hurt and this was why some of his movements on that side of his body were restricted. He went into detail and pointed to where it hurt. He was

nevertheless performing that night, and, to satisfy our expectations, presumably hurting himself and delaying his recovery [92].

Later in the piece Booth referred directly to his virtuosity as a male performer. At one point he tied a scarf around his forehead, said he always thought he looked a bit like Nijinsky, after which he proceeded to perform a brief 'bravura' solo. This consisted of a series of dynamic turns and jumps, circling widely around the space shifting his weight from foot to foot with powerful hops that frequently propelled him spinning round into the air only to land ready to bound on. The dynamic, forceful quality of these movements is what Laban labeled bound as opposed to free effort. Booth was mastering space, and displaying strength and virtuosity in a conventional way (see Rubidge's ideas on the difference between male and female solo pas in 3.4.2). If masculinity is, as Steve Neale puts it, tested by the audience, Booth was proving he could pass the test. But this conventional display had already been put in the context of Booth's injury and the fact that the activity of dancing hurt him and would delay his recovery. Booth was giving the audience what they wanted to see but doing so in order to draw attention to the generally hidden facts of his embodiment. He was thus problematizing male virtuosity in dance by drawing attention to the risks it involves, and making the audience aware of what has been referred to earlier in this chapter as a politics of the body.

The other instance where risk and vulnerability were forefronted in the performance in Sheffield was where Booth told a story about the making of Buster Keaton's early silent comedy film Steamboat Bill Junior. Keaton was an artist who always did his own stunts, often of an extremely dangerous nature. Booth described a celebrated scene from the film when, during a cyclone, Keaton had stood still while the facade of a three story building behind fell down on top of him: this facade had been set up, as Booth tells us, so that an open window neatly fitted over Keaton; after it had fallen Keaton walked out of the debris apparently unconcerned about having nearly being killed. (Like Nijinsky, Keaton was a performer with whom, at the time, Booth to some extent identified.) While telling this story in Sheffield Booth used an aluminium ladder that had been left at the back of the performance space, fitting his head through the rungs to demonstrate how the window had gone over Keaton's head. He then started to climb it although it was free standing and would obviously fall. We in the audience suddenly became aware of the possibility that Booth might dry up in his improvisation, that he might 'die' on stage, if he didn't somehow keep moving, and manipulating motion -- the principal theme of the piece.

Booth clearly feels manipulated by the audience to conform with the conventional expectation that male dancers should thrill audiences through energetic and powerful virtuoso movement. The bravura male solo in ballet or in modern dance generally creates an image of a magically

boundless, abundant energy, and thus evokes a utopian or transcendent ideal. It is a way in which, to use Neale's observation, the male performer passes the test and matches up to an unquestioned and unquestionable ideal of masculinity. In many ways Booth's more virtuosic solos pass the test, and conform to the conventions of the bravura solo -- for example in their commanding use of space, in their strength and speed of the jumps. Underlying his performance, attributable in large part to his interest in martial art forms, there is a quality of attack in some of his gestures (which Hunter mentioned). But where he revealed the risks involved and in particular when he actually talked about them, as in the performance of Manipulatin' Motion (Pictures) in Sheffield, he exposed, and to a certain extent disrupted within the performance, the otherwise hidden ways in which certain sorts of virtuoso performance take their toll on the performer's body. The virtuoso male dancer's body was thus revealed not as somehow aspiring to a transcendent ideal, nor as boundlessly abundant and all powerful. To reveal oneself thus is to denaturalize and destabilize the traditions and conventions through which masculinity has been represented in twentieth century ballet and modern dance. To draw attention to the vulnerability of the male body and to male fallibility in this way is to challenge the notion that masculinity is an ideal, implicitly known and an unproblematic norm.

5.6 LLOYD NEWSON

5.6.1 BACKGROUND CONTEXTS

Like so many of the male dancers discussed in this study, Lloyd Newson came to dance late. He was born in Australia and went to his first dance classes while studying Psychology at University in Melbourne. After dancing with ballet and modern dance companies in Australia and New Zealand he came to Britain in the late 1970s. He trained at The Place 1980-81 and then joined Extemporary Dance Theatre which was at that time directed by Emilyn Claid (partly he says because his visa was about to expire). His early pieces of choreography were produced by Extemporary -- Broken Images (1983) and Beauty, Art and the Kitchen Sink (1985) but he left the company in 1985 after disagreements with Claid over a piece he had been asked to choreograph. At the time he also made some extremely critical comments about the validity of repertory modern dance companies such as Extemporary [93]. He then founded DV8 Physical Theatre. This name sounds like 'deviate', and he and his dancers can be seen to deviate in two ways: as a company, from the sort of mainstream contemporary mixed repertory company that Extemporary had been; and as individuals deviating from dominant norms of sexuality and gendered behaviour.

Newson has said that what he is interested in exploring within a piece are situations which present forms of manipulation and trust within relationships 'and how we

balance our relationships out, or not' [94]. In making choreography, he discusses at length with the performers the material which is the starting point for the piece. The first week of the rehearsals for Dead Dreams of Monochrome Men (referred to hereinafter as Dead Dreams...) was entirely spent in this way [95]. Out of this Newson sets up improvisations in which the performers explore their personal reactions to particular situations. The final work is made by selecting and setting material derived from these sessions.

Newson's main preoccupation is with personal politics. He has said that he has to work with people that he is in sympathy with and who share his politics:

All the people in DV8 basically believe that if we look at individual personal politics and how people use power and abuse power in terms of one another, then you can see direct repercussions with that in terms of greater forms of power and abuse of power and oppression. [96]

As an example of this he cites the way men oppress women in our society, but he also says that irrespective of our class, gender and race we are all subject to oppression in our society. It is beyond the scope of the present study to consider female roles in DV8's work, beyond the fact that Newson doesn't wish to be seen just as a choreographer who deals with male homosexual themes. In his work while women are sometimes victims -- in for example Bein Apart, Lonely Heart, eLeMeN tHree Sex (both 1987) -- they can also take on the oppressor role as in My Body, Your Body (1987) or Liz Rankin's role in If Only (1990)). In the television dance

piece Never Again (1989) homosexual men and women are shown being victimized and oppressed by straight society.

Both Dead Dreams of Monochrome Men and My Sex, Our Dance, which Newson choreographed jointly with Nigel Charnock, explore violent and oppressive relationships between men. Commenting on My Sex, Our Dance (1987) he stated his view of the contradictory nature of masculinity: that 'irrespective of our sexualities we (Charnock and Newson) are men and we have lots of contradictions imposed on us all the time' [97]. In another interview he indicated that Dead Dreams... was not exclusively aimed at gay audiences.

I don't think it matters whether the men are gay or straight. A gay man is still a man and has those same emotional blockages. For all sorts of reasons, most men want to protect themselves. I wonder why so many men -- gay or straight-- have problems relating to people. [98]

In saying this Newson is surely correctly stressing that his work should not to be marginalized through being considered only that of a gay artist whose work deals with 'minority' gay issues, but is relevant to men in general regardless of sexuality.

A feminist slogan has it that all men are potential rapists. Dead Dreams..., which takes as its starting point the life of the homosexual mass murderer Dennis Nilsen, suggests that men in western society -- irrespective of whether they are gay or straight -- also have the potential to violate and kill male as well as female sexual partners, because of the social and psychological construction of male

identity. Thus Dead Dreams... shows that male violence is something that is common to both gay and heterosexual masculinity, and implies that masculinity continues across the divisions of sexuality. Charnock recalls that, after the first performances of Dead Dreams... at the Institute of Contemporary Arts in London, the company had expected the audience to be largely made up of gay men; they were therefore surprised when they got feedback from straight men who said that they could identify with some of the situations in the piece. Newson however told William Pierce of Square Peg magazine about some very negative and anti-gay responses to the piece [99]. My Sex, Our Dance and Dead Dreams... are works which explore male desire for other men. These pieces not only contradicted heterosexual norms but did so by spectacularly presenting behaviour which publicly exposed and challenged the hidden homophobia in this society. This, it will be argued, was achieved by making visible and subverting the conventions and traditions of mainstream dance practice.

5.6.2 MY SEX OUR DANCE

My Sex, Our Dance was made and performed by Charnock and Newson and explores the dynamics of a relationship between two men. The programme included the following poem by Newson:

In the beginning there were the men who told me how to
be a man.
Then there were the women of the men who told me how to
be a man.
Then there were the feminists who told me how to be a
man.

Then there were the critics.
Then came Nigel.
Then came My Sex, Our Dance.

While developing material for the piece, Newson says that Charnock and he looked at situations in their own lives where they had been physically violent. These were combined with situations where they had to really trust one another. It starts with Newson shaking hands with Charnock and then reaching out to touch him. Charnock flinches away from him and their interactions develop into a fight followed by a brooding truce and then more combat. Charnock says he reacts violently in real life when he feels hemmed in or held. (This trait is also used in a sequence in Dead Dreams....) In My Sex, Our Dance one dancer hurls himself through the air backwards for the other to catch. Sometimes he is caught, sometimes not. They also trip one another up; one hurls himself onto a mattress where the other is lying so that the latter has to roll out of the way. Lesley Ann Thom, writing about a performance at the Brooklyn Academy of Music in New York, suggested:

The intimacy of their developing relationship was heightened by daredevil physicality that demanded trust at one moment and implied denial at another. [100]

Alys Daines in London observed:

He (Newson) hurls himself at Charnock as if to say 'You want my body, OK here it is but don't ask for more. [101]

Alistair Macaulay in The Guardian spoke less enthusiastically of 'the performer as martyr syndrome' [102]. My Sex, Our Dance introduced a high energy, risky dance style which became something of a trademark of DV8's

work. This style loosely resembles contact improvisation in its physical contact and use of lifts, but the violence of the way dancers threw themselves at partners and with which they sometimes willfully chose not to catch them is, of course, the antithesis of the caring, co-operative nature of most contact improvisation [103]. As both Thom and Daines suggest, it was used to convey the fraught and dangerous nature of male/male relationships.

While they were rehearsing the piece, Newson recalls [104] a moment when he and Charnock had collapsed, worn out, lying one on top of the other on the mattress. At this moment someone came into the rehearsal room and, seeing them lying there, was very embarrassed, excused themselves and quickly left. Newson reproduced this moment in the finished piece. Throughout the piece as it was performed in Britain, a heterosexual couple sit at a table in the front, far left corner of the performance space chatting quietly and drinking wine throughout, apparently oblivious of the performance behind them. Stephanie Jordan described them as:

the man and woman who canoodle and giggle at the cafe table on the stage's edge and openly express their lighter attachment [105]

At the moment when Newson collapses exhausted on top of Charnock lying on the mattress, the woman at the table laughs (although she is apparently laughing at something unrelated to what Charnock and Newson are doing). Newson says his intention was to draw attention by this to the fact that public physical contact between men in our society is

not allowed. The presence of the couple at the table is a continual reminder to the audience of the intimate and 'deviant' nature of what Charnock and Newson are performing. Thom's description of the New York performance doesn't mention this couple but describes two men in business suits who walk on stage at the end of the piece and shake hands, the same social ritual with which the piece had begun. Clearly these 'extra' performers were used to present 'normal', acceptable social behaviour that ironically highlighted the taboo nature of the social behaviour that Newson and Charnock were presenting. It also emphasizes the voyeuristic position of the audience. This voyeurism is discussed further in relation to Dead Dreams....

5.6.3 DEAD DREAMS OF MONOCHROME MEN

a) context

Dead Dreams of Monochrome Men was first performed at the Institute of Contemporary Arts in London in October 1988 as part of the Dance Umbrella Festival, and was subsequently awarded the Evening Standard award for the best ballet of 1988, Charnock winning the award for best performer. The piece was acclaimed: Judith Mackrell in The Independent said it was 'DV8's most important work so far', Nadine Meisner in Dance and Dancers called it 'outstanding' and Clement Crisp in The Financial Times summed it up as an 'exceptional work of art, powerful, uncomfortably true' [106]. In view of this it is surprising how few critics actually wrote about it at the time. The piece was not

reviewed by The Guardian and several of the other newspaper critics only mentioned it in passing [107]. Meisner's review in Dance & Dancers was the only one in a British or International dance magazine, and appeared over five months later. Similarly there appears to have been no coverage of the piece in the gay press when it was first performed [108].

Dead Dreams... further enhanced DV8's reputation when it was broadcast on London Weekend South Bank Show in a version filmed by David Hinton. According to Chris de Marigny the television company 'panicked' when they saw the finished film and it was screened ahead of schedule in an unsuccessful attempt to avoid adverse press coverage. The Sunday Mirror on 11th March however ran a front page banner headline "Gay sex orgy on TV" and got reactions from Members of Parliament. Newson claimed this coverage resulted in the largest viewing figures which the South Bank Show had ever had. According to The Pink Paper, which reported on press reactions to the broadcast, only 29 people telephoned the television company to complain about the showing of Dead Dreams..., some calls being received before it had actually been broadcast [109].

With Dead Dreams..., DV8 had chosen to present an uncompromising exploration of a controversial subject at a time when gay men were under considerable pressure from three fronts: from AIDS and hostile press coverage of AIDS, and from legislation. The consequences of the coverage on

television and in the tabloid press of the spread of AIDS, the so called 'gay plague', during the mid 1980s has been considered by Simon Watney [110]. Shortly before the first performance of Dead Dreams..., Conservative members of parliament had successfully voted into the 1988 Local Government Bill the much publicized Clause 28 which made it illegal for local authorities in Great Britain to intentionally promote homosexuality or publish material with the intention of promoting homosexuality; promote the teaching in any maintained school of the acceptability of homosexuality as a 'pretended family relationship'. The significance of this for the arts was that many Local Authorities (and educational establishments which they funded) had up until then supported the work of artists and performers who were gay, even in some cases funding Gay Festivals. Dead Dreams... therefore appeared at a time when there was concern among gay people and social progressives about a resurgence of deeply rooted and age old prejudices against homosexuality, which some of the more optimistic supporters of gay rights in the 1970s might have hoped had been eradicated for ever.

b) **Connections with Killing for Company**

As part of the preparations for Dead Dreams... members of the company read and discussed Brian Masters' book Killing For Company about the mass murderer Dennis Nilsen. The piece does not set out to dramatize Nilsen's story but to develop themes based on the dancers' personal responses to

the book. It is worth saying a little about this book in order to establish in what ways the piece relates to the book and where it differs from it. In the late 1970s and early 1980s Nilsen, in his North London flat, murdered 15 mostly homosexual young men. Nilsen is quoted by Masters commenting on the lonely and impersonal nature of homosexual encounters in the London gay scene. The book's title suggests that Nilsen killed his victims because of his loneliness.

Nilsen called himself a monochrome man. Reproduced in Masters' book is a notebook titled "Monochrome Man, sad sketches" which Nilsen, while he was on remand in Brixton prison in 1983, filled with drawings and writing about his crimes. It includes a drawing of Nilsen, dressed in a suit, looking down at a dead male body, clothed in underpants and socks laid out on a mattress. He sometimes kept the bodies of his victims for several months under the floor boards of his flat and sometimes got them up, washed them in the bath and acted out ordinary everyday activities with them: it is clear from his writings that in these rituals he expressed admiration and love for his dead companions. The scene represented in Nilsen's drawing is evoked in the final section of Dead Dreams.... With a bath at the back of the stage, each of the four dancers takes it in turns to be the Nilsen figure looking at and manipulating the prone body of one or more dancers, recalling Nilsen's strange rituals.

Other parts of Dead Dreams.... bear no direct connection to Nilsen's life. The piece does not refer to the way

Nilsen disposed of his victims' bodies by cutting them up (one of the most disturbing aspects of his case). Whereas Masters says that heavy drinking generally preceded the murders, there is no reference at all in the piece to alcohol. Nilsen made contact with men in pubs frequented by gays (not all of these encounters leading to murder), but Dead Dreams... starts with and repeatedly returns to scenes of dancing in gay discos. There is no evidence that Nilsen ever tried or was attracted to sado-masochism, but there are hints of this in at least one section of Dead Dreams..... Up until the final section therefore, it seems fair to conclude that the material in Dead Dreams... largely comes from the dancers themselves and their experiences and (as we shall see) fears about male/male relationships and not directly from Masters' book.

c) gay themes and gay experience

Some of the critics who acclaimed Dead Dreams... at the same time described what they saw as the negative image of homosexuality presented in the piece. John Percival in The Times said it showed a 'bleak, angry, almost hopeless homosexual world' and that 'to use the word gay in this context would be ludicrous'. Nadine Meisner said the four characters in the piece are 'drained of normal emotional colour, their urges twisted into fetishism, sadism and self-loathing.' From a dominant heterosexual point of view, this is not an unacceptable picture of homosexuality. One gay

critic also felt Dead Dreams... presented a negative image of homosexuality. Jonathan Sanders, television critic of Gay Times described Dead Dreams... as a

despondent piece in which the performers applied their amazing energy and technical skill to an exploration of bathroom necrophilia. [111]

Indeed Newson himself, interviewed by Sophie Constanti, said that Dead Dreams... could not 'be hauled up under Section 28 as a promotion or glamorization of homosexuality' [112].

Not all the critics saw Dead Dreams... as an indictment of homosexuality as such. It was, after all, inspired by the story of a mass murderer. Some, like Jann Parry, praised the piece's psychological insights, saying its horrors were justified because 'it rings imaginatively true' [113].

Keith Brazil, in The Pink Paper argued that it was important for serious gay artists to 'show gay love and gay sex in all its complexity' and not 'cancel ourselves into only showing lightweight positive images.' [114]

Dead Dreams... nevertheless explores a wide range of situations and themes, that are common in many gay men's lives in London and other large cities in a way that is not unsympathetic. Nilsen wrote that anonymous sex 'only deepens one's sense of loneliness and solves nothing. Promiscuity is a disease. It's like compulsive gambling; you know what you will lose, but you go on nevertheless' [115]. This is a central theme not only of Dead Dreams... but also My Sex, Our Dance (and DV8's later piece MSM (1993) which explores 'cottaging' -- anonymous sex between men in public lavatories).

Gay discos are one of the settings of Dead Dreams... . In these sections, dancers move in a style that is similar to that developed in My Sex, Our Dance -- dancers throwing themselves dynamically through the air for partners to catch. But, because there are three or four men dancing rather than two, the effect is more anonymous and less intensely personal, though still conveying the fraught and dangerous nature of male/male relationships. Swinging arm and hip movements keep time with a strongly percussive disco beat of the music, leading Meisner to call it 'a superior form of disco dancing, with hurtling jumps and split-second catches'. Like Booth in the "Nijinsky" section of Manipulatin' Motion (Pictures), the dancers here move with what Laban labeled bound as opposed to free effort. For Judith Mackrell every image in Dead Dreams... 'flays a new nerve and the heights of physical danger and virtuosity to which the dancers rise are matched by the depths of emotions which they have dredged'. This suggests that DV8's use of risk and physical danger, particularly in the disco scenes, is similar to its presentation in Laurie Booth's work, and can potentially disrupt and challenge conventional expectations of male virtuoso dancing. In DV8's case, risk and physical dangers might be a metaphor for compulsive addiction to the risks and dangers of cruising on the London gay scene -- to which Nilsen referred.

Dead Dreams... explicitly presented male bodies as objects of male desire. Men swap underpants and are touched

and caressed by other men. There is a sequence where Russell Maliphant -- posing like Adonis, as Meisner put it -- stands on a chest of drawers wearing underpants (and shoes) and moves slowly through a sequence of poses that recall classical Greek sculpture. There is a long tradition of homosexuals who have looked to the art of Ancient Greece as that of an ideal society of homosexual men. There is a moment in Dead Dreams... where Charnock is pinned to a wall by Doug Wright and the pose Charnock takes up is that of the crucifixion. Newson says this was included because, for some gay men, there is a conflict between the way orthodox Christian teachings condemn homosexuality and the fact that Christianity presents stories and images which have been used by some gay men to explore their identity. This is not a very significant theme in Dead Dreams -- but recurs in DV8's later piece Strange Fish (1992).

Dead Dreams... is thus made up of a number of elements which would have been recognized by gay men as relating to specific homosexual thematics. What stands out, however, is the uncompromising and extreme way in which most of these are treated.

d) Sado-masochism and voyeurism

Christopher Winter (1989) has argued that both Dead Dreams... and My Sex, Our Dance take up a subversive position in terms of sexual discourse. He argues that in these pieces DV8 oppose both the institutionalized regulation of sexual discourse through the law and medicine,

and the normative distinction between 'natural' and deviant sexuality: they do this

not only by exploring the volatile area of gay men's emotional and sexual fallibility but by inviting people to watch the process, thereby inviting voyeurism.
[116]

This oppositional and subversive strategy which Winter points to involves sado-masochism as well as voyeurism, both of which are controversial sexual practices on the fringe of social acceptability. This is not to say that Dead Dreams... is a piece about sado-masochism; indeed it avoids using any of the obvious costumes and artifacts associated with s/m and bondage [117]. There are nevertheless several sections in Dead Dreams... which present sado-masochist situations. Douglas Wright does a series of s/m-like actions to Russell Maliphant (Sanders in Gay Times calls them s/m warm-ups). Maliphant is blindfolded; at first his wrists are bound and he is undressed and teasingly caressed and then slapped; then he is made to lean against the wall in a vulnerable position and submit to slaps and to being pulled off balance by tugs on the elastic waist-band of his underpants.

In some of these encounters, whose fantasy is being acted out is not always straightforwardly apparent. In one of the central encounters in Dead Dreams..., Maliphant faces Charnock and slowly reaches out to touch and then embrace him. Charnock remains passive and withdraws himself. Maliphant then repeatedly reaches out to touch him but each time Charnock recoils, sometimes hitting him back, until

Maliphant eventually catches him and holds him tight. Charnock then again withdraws himself until he is holding Maliphant's wrists and draws him towards a ladder. This he climbs up a little way and then lets himself fall so that he is caught by Maliphant; in catching him they both fall to the ground. Charnock then gets away from him as quickly as he can and climbs up again, this time a little higher and jumps again. What Charnock says inspired this section was the idea of asking 'how much do you love me? Do you love me this much? or this much?' as he gradually goes further and further up until finally Maliphant walks away and Charnock almost crashes to the ground on his own. At first it appears that Charnock is being unwillingly approached by Maliphant, but as the section develops it becomes apparent that Charnock is forcing Maliphant to go through this 'session' to feed his own fears of being held and constrained, together with his submissive fantasy of being rejected.

Part of the theatrical power of the section with Charnock on the ladder derives from the fact that the situation is to some extent a 'true' one for Charnock. Christopher Winter's central argument is that DV8's work is about presenting the truth in movement. DV8 are opposed to both the artifice of classical ballet and (as Winter sees it) the contrived and arbitrary nature of modernist dance:

DV8's physical theatre is uncompromising in its immediacy. (...) [They] put truth on stage in such a way that the distance between spectator and performer is diminished. [118]

The problem here with Winter's view of theatrical truth is its danger of falling into sexual essentialism. The argument that DV8 are revealing the 'true' nature of sexual desire surely contradicts Winter's earlier discussion of the construction of sexual discourse. It also sits uneasily with his important observation on the company's subversive use of voyeurism.

In Dead Dreams... as in My Sex, Our Dance voyeurism is sometimes actually underlined within the performance. In Dead Dreams... there are some sections when either Newson or Charnock are shown to be actively watching intimate scenes performed by other dancers. When Charnock watches the action between Wright and Maliphant described above, his reactions are so extreme that he gets down on all fours on the floor with his face contorted as if in a silent scream.

The presence of a watcher within the performance can have the effect of making the individual audience member shift their point of view, and make them aware that they too are outside the action and watching it. The spectator's gaze has been identified as a structuring principle of mainstream film and ballet (3.5.1) and (4.2.4) and connected with male power (see 3.4.2) so that dominant norms of masculine behaviour are defended by the conventions through which gender is represented in dance. DV8's use of voyeurism denaturalizes the conventional role of the spectator's gaze. It challenges the audience to recognize that they are looking at men who are looking at other men in

a way motivated by sexual tastes conventionally judged to be deviant. Dead Dreams... challenges the audience to consider whether or not they accept that the behaviour presented in the piece is totally alien to them. It thus questions and problematizes the criteria behind the distinction between what is and is not considered acceptable masculine behaviour.

e) Challenging the limits of acceptable masculine behaviour

One of the arguments put forward in defence of s/m is that its purpose is not the gratification of genital sexuality but one of catharsis; by breaking the spell of the forbidden wish, it allows for release of repression. When asked whether his working process was in any way therapeutic, Newson replied:

It is psychotherapy on many levels. My own working process or stance is exploring my own neuroses which are often the result of reacting to various societal trends that I see as oppressive and negative. (...)
[119]

This raises the question whether, as Jeffrey Weeks has commented about s/m, it is 'really necessary to go to the limits of physical possibilities simply because we think we want it' [120]. It could be argued, however, that, beyond a certain point, the spectacle of oppression risks being seen as a celebration and enjoyment of oppression; such a spectacle therefore may not necessarily be viewed in a critical way.

It is possible for the audience to enjoy in the ladder scene and elsewhere in the disco sections the thrill of

aestheticized physical risks as a spectacle and as virtuosity for its own sake. Newson has complained that DV8's work has been enjoyed in a sensational way, the audience just wanting to watch thrilling physical movement for its own sake and not dwelling on its underlying political meanings [121]. Nigel Charnock decided not to perform in If Only for precisely these reasons [122] and has never appeared with DV8 again.

In their use of risk and virtuosity, the male dancers in DV8 are subject to the same problems relating to bravura exhibition that is discussed elsewhere in relation to the work of Laurie Booth. Apart from the fact that the male dancers in DV8 are gay, they conform to conventional expectations of male dance: they appear hard and aggressive in ways that fit in with much modern dance during this century (4.3.4. & 4.5.3); in line with the conventions governing images of men discussed in 3.5.1, they are active and athletic, powerful and threatening; they look actively at the object of their desire; those male dancers who are the object of erotic looks by a male protagonist subsequently receive degrading treatment which, following Steve Neale (3.5.4.), might be seen as punishment for being looked at by another man. Dead Dreams... might therefore appear to be in danger of being recuperated within these (heterosexual) conventions of mainstream dance. What surely saves Dead Dreams... from this is its uncompromising and extremist character -- though this understandably rendered

the experience of making and performing the piece one which Newson, Charnock and their fellow dancers haven't wanted to repeat.

The physical risks, the emotional pitch of the piece and the horrifying nature of Nilsen's crimes (like the Fascist German soldiers' fantasies which Theweleit has studied) present an image of male violence that is so abject and grotesque as to be beneath humanity. To present such an image is obviously subversive of the idea that masculinity is an unproblematic, unquestioned norm. Theweleit and Chodorow both locate the male body as a key site of repressed developmental conflicts, suggesting that it has potential for modifying norms of masculine behaviour. As dance or 'physical theatre', Dead Dreams... focuses attention uncomfortably on the male body and uncompromisingly highlights taboo areas of masculine behaviour through channels of non-verbal bodily communication that, as was argued in Chapter Three are marginalized in Western society.

To present the male body as the object of a male desiring gaze is to exploit the anxieties surrounding the dividing line between approved male bonding and unacceptable homosexual interest in other men. The spectator does not therefore merely read Dead Dreams... in relation to corresponding qualities in the canon of modernist theatre dance, or in relation to other gender-perceived registers of movement within our society. In Dead Dreams... the subversive presentation of the body, through physical and

emotional risk, through sado-masochistic and voyeuristic material and through its uncompromisingly extreme tone prompts the spectator into a heightened awareness of the relationship between the male dancer's body and the social and ethical issues that surround the 'deviant' masculine behaviour which the piece represents. It thus presents a powerful challenge both to the conventions through which masculinity is represented in mainstream dance theatre, and to dominant heterosexual male norms in Western society as a whole.

5.7 LEA ANDERSON

5.7.1 LEA ANDERSON AND NEW DANCE

Lea Anderson choreographs for and directs two companies, The Cholmondeleys -- her original all female company which she founded in 1984 -- and The Featherstonehaughs formed in 1988 and in which all the dancers are men. The Featherstonehaughs were initially formed to perform their piece The Slump in programmes with The Cholmondeleys, and both companies combined for Flag 1988. Since then the Featherstonehaughs have gone on to perform two evening length programmes of Anderson's choreography, and combined again with the Cholmondeleys in 1992 for Birthday and in 1993 for Precious [123]. This subsection looks at the sorts of representations of masculinity which Anderson creates in her work for the two programmes of pieces which, to date the Featherstonehaughs have toured.

Anderson initially studied Fine Art at St. Martins

College of Art in London during the late 1970s before going on to study dance at the Laban Centre. She was thus aware of the debates on representations in the visual arts and film, and on gender representations in particular, that were being discussed in art colleges at that time. Simon Frith has written about the significance of these issues in relation to the development of punk and new wave bands, many of whom were at or just leaving art college when Anderson was at St. Martins. He identifies as a predominant concern at this time a systematic exploration of how to make representations differently. This drew not just from film theory but also from a re-evaluation of the early twentieth century avant-garde: futurism, constructivism and in Weimar Germany the cool reaction against Expressionism which John Willets has called the 'new sobriety'. This, as Willets puts it, emphasized

objectivity in place of the previous subjectivity, self discipline in lieu of passion, skepticism and dry humour instead of solemnity and faith. [124]

Frith goes on to comment that:

This could equally be a description of the punk vanguard's response to rock. The result was not art for art's sake, but a new approach to the question of how music grasps, copes with and intervenes in experience. [125]

This is relevant to Anderson's work in many ways. On one level she has reacted against expressionism more thoroughly than any of the other choreographers discussed in this chapter -- who have mostly retained a residual tendency towards celebratory self-expressiveness which, as we saw in Chapter Four, is inherent in contact improvisation.

Anderson's work, in comparison with the work of these dance artists, is much more objective, and the words self discipline, skepticism and dry humour are highly appropriate to her approach. She has also used the styles of futurism and constructivism and the ways these art movements mediated political ideologies as the starting point for some of her work, the clearest example of this being Flag. Furthermore she is very interested in progressive rock and jazz music, which has influenced her work in many ways.

Crucially Anderson's work is clearly concerned with how to make representations in dance differently. In particular her work demonstrates a process of skeptically questioning and dismantling how dance and other cultural forms make representations of gender and sexuality. A telling example of this concern comes from the early days of The Cholmondeleys when she attempted to stage her choreography with a (male) rock band playing live on stage. She tried placing the musicians in a number of different positions on stage, to one side, not facing the audience, even putting half on each side facing towards the dancers. Whichever way she arranged them, she said, the result always looked as if the male musicians were controlling the female dancers, and their dancing seemed to address male sexual fantasy [126]. Anderson's desire for 'political correctness' is clearly exemplified in the kissing section of Birthday. In this three couples -- male/female, male/male and female/female -- are locked in a unison enactment of prolonged kissing and

caressing. With this simple device and elsewhere in her work in more sophisticated ways, heterosexuality is clearly presented as only one of the options.

5.7.2 THE FEATHERSTONEHAUGHS AND 'NORMAL' MALE BEHAVIOUR

In directing an all male dance company Anderson is reappropriating the spectacle of male dance for the female gaze. What makes her attempt interesting is the ways in which she has dealt with the problems that arise when the institutionalized defences (discussed in Chapter Three), that surround images of men in cultural forms, are tampered with. Of all the choreographers whose work is discussed in this chapter, Anderson is the one most attuned to the new ways that developed in the late 1970s and 1980s of presenting the image of the male body and male sexuality in mainstream Hollywood films like Saturday Night Fever and in advertisements like those for Levi 501 Jeans (discussed in 3.4.5.).

Anderson says that her starting point for The Featherstonehaughs was the observation that all the women she knew were dancers while all the men she knew were in bands. She decided, in her words, to get a load of these band men and take their mannerisms, along with the sorts of expectations which audiences have for a performance by a music group (these being different from those for a dance performance) and try playing around with these [127]. Critics have observed that The Featherstonehaughs look more like a rock group than a dance company [128].

One of The Featherstonehaughs was not actually a trained dancer but from the music world: Carl Smith who was a singer in a band called Goat. Anderson says she was attracted to the way Smith had choreographed for himself very personal and idiosyncratic movements to go with his songs. In both the Featherstonehaughs' shows the stage has been set up with a microphone on a stand at one side which each dancer uses to introduce himself (first names only) and give the title of the next dance. Both programmes consist of a series of about a dozen short dances -- Keith Watson [129] describes them as a series of short and snappy sketches. The dancers stay on stage throughout the evening, sitting between numbers or when they are not performing in a piece in what Sophie Constanti describes as 'visible resting zones' at each side of the performing area drinking bottled spring water. The Featherstonehaughs' appearance is very cool and sharp -- identical cheap dark suits (Constanti [130] describes them as drab hand-me-downs), Doc Marten shoes, short and stylish haircuts. They look as much like a late 1980s or early 1990s pop group as a dance company, and Carl Smith always sings a Frank Sinatra song while the others dance -- in the first show "Strangers in the Night" and in the second show "Come Fly With Me". Both songs are ground out in a very confidently bad manner, awful enough to be a delight.

Anderson says that one of the qualities she values about Carl Smith is that he can, when asked, be expansively clumsy

or literally pedestrian in ways which the trained dancers in the company cannot easily reproduce; but, because he is there, this is a good example for the others. Sophie Constanti has characterized one aspect of the Featherstonehaughs style as 'buoyant, tripping pedestrianism and off-balance stumbling', while Stephanie Jordan suggests that:

The insouciance of these boys, walking heel first to the beat, is unnerving but there is something about their solidarity that keeps them sympathetic.

Group solidarity is certainly signified in what Constanti calls the tight groupings and Escher-like floor patterns. Allen Robertson in 20/20 Magazine describes The Featherstonehaughs as 'cantering across the stage in closely harmonized moves' [131]. Jann Parry observed that:

Anderson's choreography is based on closely observed male poses and gestures, commenting obliquely on social behaviour and expectations. There is no overt satire on gay or macho attitudes (although The Featherstonehaughs are in clear line of descent from the po-faced dandies in Ashton's Facade). [132]

One example of taking an observed piece of male behaviour is the whistling in Vissel Vice: this was inspired by the way The Featherstonehaughs always whistled when going up the echoing concrete staircase to rehearse at Chisenhale Dance Space. The introduction of gestures and elements from social behaviour into experimental dance is a common practice in British new dance and American postmodern dance. In The Featherstonehaughs' work it has the effect of introducing a wider and seemingly more up-to-date range of ways of representing masculinity than had previously been

found in theatre dance. The same can be said of the frequent references to the styles and conventions of what used to be called popular culture. One of the lighter dance pieces that sums up the above descriptions of The Featherstonehaughs' style is My Flip Flop Got Eaten by a Camel. In order to nostalgically recreate this 'sand dance', Anderson and three of The Featherstonehaughs closely studied on film the style of the old Music Hall male speciality dance act Wilson Kepple and Betty [133]. Anderson also quotes from acting or lighting conventions used in film and television. Rauschleider is an essay in the style of film noir, while Ibli Knibli Boulevard draws on the conventions of violent gangster films. In many pieces, Anderson has specifically used extremely fine gestures of the hands and face, (Constanti mentions 'sharply articulated arm and hand movements and gestures' [134] which she points out also occur in The Cholmondeley's work). These are themselves sometimes inspired by the way film and television actors perform when seen in close up. In practical terms this works on stage because her companies have generally performed in small auditoriums of up to two or three hundred seats. The acting conventions are familiar but nevertheless disrupt expectations of what constitutes theatre dance, and draw attention to generally invisible aspects of social behaviour and its representation in film and television.

The use of these references as well as the conventions of the pop music world means that the Featherstonehaughs don't look the way the audience probably expect male dancers

to look: instead they just look like a bunch of nice young men out together. Jann Parry remarks that they do not at first come across as dancers while Stephanie Jordan [135] describes their appearance as streetwise. Anderson is quite well aware that The Featherstonehaughs appear an acceptable and 'normal' group of young men, and manipulates this situation in such a way as to undermine and question this appearance of normality. As Anderson herself has described her intentions:

Just get everyone all buddy buddy, get everyone all nice and relaxed, you know -- the Featherstonehaughs, all nice and accessible -- and then just start to make them uncomfortable. [136]

Keith Watson has suggested that their dances are intimate forays into male bonding. The dividing line between acceptable homosocial bonding and unacceptable homosexual relationships is, as was argued in 3.3.6. highly problematic for men. Parry says The Featherstonehaughs' pieces

show the men as lonely individuals within a group, conforming for security but eccentric, vulnerable and sometimes violent underneath: Englishmen, in fact. [137]

This is surely to exaggerate the uncomfortable mood that is generated in some of the choreography. Anderson finds ways of showing the Featherstonehaughs doing things which don't quite fit in with or which strain the credibility of their buddy, buddy appearance. In pieces like A Camel Ate My Flip Flop The Featherstonehaughs are revealed as witty, stylish movers but elsewhere they are shown fighting; their carefully synchronized clumsiness is endearing but Anderson

can sometimes use it to show them as selfish and manipulative. Moreover they are not only a lovable bunch of guys, but actually presented as the object of a desiring gaze.

As in the work of Early and Lansley, the wide range of references, from which Anderson draws, breaks away from and expands the extremely limited range of ways in which it was argued, in Chapter Four, that masculinity has been represented in twentieth century ballet and modern dance. To do this is implicitly to challenge and subvert this tradition.

5.7.3 SEXUALITY AND THE FEMALE GAZE

In The Featherstonehaughs second show The Big Feature, there is a fight, called in the programme Pick a Windy, You're Leavin. It comes two thirds of the way through the show. While introducing the next number, Robert, who is the newest member of the company, confidentially tells the audience how easy he has found it fitting in to the company, and how well they get on really. Frank comes up to him and asks aggressively what he's on about, and Robert punches him, knocking him over. A general brawl breaks out, quickly ending when everyone has been knocked to the floor. Two dancers, Dan and Stephen, then take off their shirts and go into the next dance Barstool Blues which is a slow, introspective piece based on boxing and sparring movements. The two dancers perform these movements and gestures symmetrically, always facing an imaginary opponent and never

actually fighting each other: the music, by Neil Young & Crazy Horse, has a low, bluesy feel. Anderson says she was trying to evoke the idea of a man shadow boxing alone in his room late at night, or running through an imaginary fight in his head. This is a display of masculine energy that is not soft and wimpy. Through the absence of a target or opponent and, because of the introspective focus of the dancers' attention, the quality of the men's movements appears neither macho nor oppressive. They could be seen as female fantasy tough guys. Women often are a prominent part of the audience for boxing and wrestling matches, evidently finding this sort of male display attractive. In Barstool Blues the aggression of boxing is presented in a safe but not emasculated manner.

In The Featherstonehaughs' first show, Anderson choreographed three pieces which together she called the Bad Man Series. She says that her motivation was the feeling that, despite a widespread acceptance by men of feminist criticisms of male behaviour, men haven't really changed much for the better. In each piece of the series she used a song by a female singer in which she complains about a man, but the singer is obviously only there on the soundtrack so that the dancers might appear to be the man or men she is singing about. The songs were Foxy Come Home by Wanda Jackson, T F A (Total Fucking Asshole) by Silverfish, and Surabaya Johnny by Brecht and Weill sung by Dagmar Krauss. In Anderson's Surabaya Johnny, the men lie on their backs on

the ground through much of the piece miming the caressing of an imaginary partner on top of them: their gestures are choreographed to fit the music and are performed in unison. The song comes from the 'opera' Happy End (1929) and in this is sung by a night club singer to a gangster who is being chased by the police; it can, however, be read as a biting denunciation of the way men mistreat women:

You said so much, Johny
Not a word was true Johny
You deceived me, Johny
From the very first moment
I hate you so, Johny
As you stand there grinning
Take that pipe out of your kisser - you dog.

Anderson says that, in rehearsals, she talked with the dancers about the way they caressed their sexual partners; this became quite embarrassing, people not wanting to reveal too much about themselves but then giving themselves away by things they said. Then, trying out the movements, if one of the dancers started being too realistic (as Anderson had requested them to do), the other dancers got embarrassed [138]. Eventually however the dancers did come to acknowledge the sorts of qualities that Anderson wanted them to project. They lay, almost passively on the floor, focusing on the space immediately above them and moving with very intimate, sensual arm and hand gestures as if caressing a sexual partner. Frank Bock commented that this was a piece he found it hard to find the right frame of mind for performing: he found it disturbing and kept asking himself why was he doing these things in the piece.

Jann Parry describes the four men as 'four impassive

figures who move without being moved themselves'. If they look impassive this is perhaps because they are all in perfect unison. As in Barstool Blues the mood is introspective -- the loving or fighting partner is absent in both pieces. The critics presumed the dancers in Surabaya Johnny were caressing their invisible female lovers [139]. Anderson, when interviewed, insisted that the invisible lover might equally have been male. An audience member who was gay or who was aware that some of The Featherstonehaughs are gay might imagine that the dancers were caressing an invisible male lover who might be Surabaya Johnny. Otherwise they would probably think the dancers themselves represented Surabaya Johnny. In this case the dancers are calmly but faithlessly caressing the hard-done-by, complaining female singer. Either way Surabaya Johnny elicits a sympathetic identification with the point of view of the singer as she complains about how badly Surabaya Johnny (or men in general) treat their lovers. The piece therefore sets up its disturbing atmosphere through showing men as desirable in ways that are not generally presented, creating a context which signals that they are being looked at as objects of sexual desire by, depending on the interpretation, a woman or by a man. Suzanne Moore argued that it is through the codification of the male body within homosexual discourse that a female erotic gaze is enabled (see 3.4.5.) and clearly Surabaya Johnny allows the male body to become the object of both a male gay and female heterosexual gaze.

Bock's comments indicate how vulnerable he and probably all the dancers feel in performing this piece, and this may contribute to the disturbing quality the piece has. It is also disturbing because its intimacy and seeming passivity breaches the institutionalized defences that defend the way the male body appears in representations (as to a lesser extent does Barstool Blues). It is enabled to breach these through the use of an intimate expressive range (here I disagree with Parry's suggestion that the men are impassive) that is within the marginal area of bodily experience. This, as was argued in Chapter Three has the potential to disrupt and expose the repressed memories of male developmental conflicts.

5.7.4 UNLOVEABLE MEN

Jeux Sans Frontière similarly challenges these defences in different ways. While the piece is not specifically about issues concerning sexual orientation, it explores the way men interact with other men, and presents physical contact between men in ways which are, from the dominant homosocial, heterosexual point of view, problematic. The piece cannot easily be summarized and thus is described in some detail. It is in three sections. The first begins with the three dancers wearing cloth caps and sitting on a park bench up stage. To start with, long pauses are interspersed with little bursts of activity: all three stretch out their arms in a shape like a fan; pause; all three stick up an arm with

fingers wriggling. The two on the outside pile their legs onto the lap of the person sitting in the middle, then everyone shifts round like a game of musical chairs and Carl sits on Frank's lap. The piece continues like this with strangely unexplained activities performed by men who are isolated and, despite physical contact, are seemingly unaware of each other. On its own, the individual gestures, activities and game playing are recognizably taken from male social behaviour. Put together with the fact that despite close physical contact the men ignore each other, what might ordinarily appear 'ordinary' male behaviour is made to look decidedly odd. It is clearly an example of Anderson using 'normal' male behaviour to make the audience feel uncomfortable.

This sets the pattern for the piece as a whole. In the second part they are joined by the three more, similarly dressed dancers and there is a petulant, repeating unison section which rings the changes of a sequence: the three in front throw their caps on the ground and the three behind retrieve them and put them back on the heads of the three in front. Whereas the effect in the first section is slightly surrealistic, the second section verges on the comic. The last part, however, has a melancholy feeling to it. Two dancers sit on the bench at the back, seemingly unaware of the other two couples in front of them dancing. Side by side, each of the two couples perform identical supported duets that involve very heavy lifting, holding and catching movements. In contrast to the graceful way in which male

ballet dancers lift their female partners, The Featherstonehaughs not only do not disguise the effort involved in lifting partners but make the result look like manual labour (in Western countries an exclusively masculine occupation). They thus appear to be lifting partners with some of the clumsiness with which men lift awkward inanimate objects: too much initial attack resulting in the application of slightly too much energy and a slightly jerky flow to the movement.

What is also strange about these final duets is the way the dancers involved never look at their partner or appear to be cooperating with him. All through the piece, the men act in an isolated and uncooperative way -- like children, petulantly and selfishly. A great deal of the movement is performed in unison or is symmetrical, and this has the effect of giving the piece a ritualistic feeling. What seems to be being acted out are strange male rituals that cover up the need to touch one another.

It was argued in 3.4.1 that certain kinds of male behaviour are approved in certain contexts but censured in others. This is because there is no clear dividing line between on the one hand an approved and necessary ability for men to work closely with, and be interested in, other men, and, on the other hand, gay desire for other men. Jeux Sans Frontière purposely blurs and makes ambiguous the distinction between what is acceptable and what is unacceptable in male behaviour. This is done by

establishing a seemingly ordinary context -- men on a park bench, soundtrack of bird song -- introducing an element of amusingly absurd game playing -- musical chairs and then hat throwing -- and then in the final section turning this round to raise questions about male proximity and physical contact. Here, as in Surabaya Johnny, Anderson has purposely put the dancers into situations where they will feel awkward, drawing attention to the difficulty these men have expressing intimacy and relating deeply to other people. The dancers involved in the duets in Jeux Sans Frontière are po-faced because, like the soldiers that Theweleit has written about (see 3.5.5.), they feel insecure about the maintenance of their physical boundaries: hence the awkwardness of their partnering, so different in quality from a classical pas de deux. A denial of the sensuous materiality of the masculine body, it has been argued, underlies the maintenance of dominant male homosocial, heterosexual bonding. What is subversive about Jeux Sans Frontière is the way its criticisms of homosociality are never explicit but hinted at subtly, drawn to the spectator's attention as if in inverted commas. Underlying this is a deconstructive use of stylistic, theatrical and dance conventions, which denaturalize and destabilize social attitudes towards the male body and constitutes a radical and critical practice.

5.8 CONCLUSION

Each of the five new dance choreographers, whose work has been discussed in this chapter, have created representations of masculinity which differ radically from the ways in which masculinity is generally represented in mainstream theatre dance. It has been shown that Anderson, Early, Lansley and Newson have all recognized that questions of sexual politics are central to the way men dance, and that this has led them to take up a critical stance vis a vis the conventions and traditions of mainstream theatre dance. Booth took up a similar stance in the works he performed in the early 1980s although, following Paxton, his concern was not primarily with gender representation but with the pursuit of an avant-garde critique of the nature of dance movement.

Nevertheless, by critically dismantling mainstream dance conventions and problematizing technical virtuosity in male dance, all these artists brought about a situation in which a new relationship was defined between the dancer's body and the meaning of dance movement. The resulting work has had the potential to challenge the spectator to reassess aspects of masculine identity and experience that are generally denied or rendered invisible in mainstream cultural forms.

Booth and the dancers of DV8 have used elements associated with bravura dancing in such a way as to make it appear problematic. In Booth's case, drawing attention to the risks and strains involved in executing fast, strong and

dynamic jumps and turns had the effect of making visible and problematic otherwise hidden and 'natural' aspects of the dominant means through which masculinity is represented in mainstream dance. In DV8's pieces My Sex, Our Dance and Dead Dreams... the physical and emotional risks involved in performing exciting but dangerous dance material were used to create an image of the fraught nature of male/male relations.

Anderson and Early have choreographed movement material which implicitly rejects and deconstructs male virtuosity in dance. In Jeux Sans Frontière, Anderson presented the problems of male/male relations in a different way to DV8 by choreographing situations that reveal the inhibited ways in which men react when made to work in close proximity with other men. The lifts during the final duets in this piece had a jerky quality reminiscent of male manual labour, creating an ironic contrast between elements of unequivocally masculine social behaviour and the ideality expressed in a mainstream ballet pas de deux. Early's anti-virtuosic reappropriations from the ballet tradition created similar ironic contrasts that undermined the power and privilege implicit in the ballet vocabulary as demonstrated in the way male ballet dancers appear and move on stage. By problematizing the conventions of male virtuosity in dance, or by creating and performing movement material which rejects these, their works have each, in different ways, drawn attention to aspects of men's subjective experience of

embodiment that are generally invisible.

The exploration of a new relationship between the dancer's body and the meaning of dance movement has allowed different ways of presenting the gendered body, opening up new possibilities for representing gender. Lansley in Frank, by drawing attention to disjunctions between verbal language and non-verbal movement, undermined the appearance of confident power implicit in Frank's male presence. Anderson, in Surabaya Johnny, focussed the spectator's attention on men involved in highly intimate actions, suggesting aspects of male sexual behaviour that are generally hidden. Early, in Are You Right..., presented the image of a man exploring aspects of the subjective experience of embodiment that are generally considered marginal in our logocentric culture, and specifically fearful for men. Lansley, Anderson and to a certain extent Newson, have presented a more critical and negative view of masculinity. By contrast, Early created a sympathetic image of men who were made to appear vulnerable through being stripped of some of the conventional bodily attributes of male power.

By drawing attention to areas of men's subjective experiences of embodiment, all these works have revealed otherwise hidden aspects of the construction of masculine identity. Chodorow has suggested that some of the conflictual and contradictory aspects of masculine identity have roots in repressed memories of developmental stages that are linked with the early, developing awareness of the

integrity of the body (see 3.2.4). New dance, through contradicting the metaphysical view of the dancer's body observed in relation to André Levinson's dance theory (in 2.3.2.), has the potential to emphasize the materiality of the male body in ways that draw attention to these conflictual and contradictory areas. Theweleit has argued that western male identity is dependent on the maintenance of tight physical and psychological boundaries (see 3.5.5.). The various ways in which the works discussed in this chapter present men's subjective experiences of embodiment constitute a challenge to these boundaries. The hidden dependence upon the maintenance of these boundaries is revealed when movement qualities associated with bravura male dancing are problematized (in Booth and DV8's works) or when anxieties are aroused through showing male bodies moving into close proximity or contact with one another (for example in Jeux Sans Frontière and My Sex, Our Dance). The freer, released and anti-virtuosic movement style presented by Fergus Early represents a challenge to the tighter ways in which men dance in Graham based modern dance pieces or Russian-influenced ballet productions. The necessity of maintaining tightness is also undermined where intimate expressions of male behaviour are revealed (for example caressing in Surabaya Johnny), or men appear out of control (crying in Frank) or less than whole (exploring disability in Are You Right...) or so abject and grotesque as to appear almost beneath humanity (Dead Dreams...).

Overall the effects of denaturalizing and demystifying masculinity in recent works seem to have been to show up some of the more unsatisfactory aspects of what it is to be a man in Western society today. Nevertheless there are sometimes glimpses of possible alternatives where the rules are ignored and conventions and traditions destabilized and denaturalized. Where these works challenge homophobic, heterosexual conditioning, restrictive logocentric ways of thinking and communicating, or tightly bound aspects of male identity, they give glimpses of possible alternatives. They suggest that there are ways in which some men are surely, albeit with great difficulty and in slow motion, responding to recent debates about the nature of gendered identity, and dancing and working towards more acceptable ways of being masculine.

footnotes - introduction

1. Bly, Robert., (1990) Iron John: A Book About Men Redding, Mass.: Addison-Wesley and Stoltenberg, John., (1990) Refusing To Be a Man London: Fontana.
2. Burt, Ramsay and Huxley, Michael., (1986) "Not Quite Cricket: How British New Dance Doesn't Quite Play the Establishment's Game" in Lefevre, Michelle (ed) (1986) La Danse au Defi Montreal: Parachute.
3. Banes, Sally., (1980) Terpsichore in Sneakers: Post-Modern Dance Boston, Mass: Houghton Mifflin.
4. See for example Manning, Susan., "Modernist Dogma and Post-modern Rhetoric" TDR T-120 Winter 1988 pp 32-39. and letters by Banes and Manning in TDR T-121 Spring 1989 and T-122 Winter 1989.

1. See Williams 1964 pp 8-12 and 1977 pp 128-135.
2. Early, Fergus. (1987) "New Dance in the Early Seventies" New Dance magazine No 40, April 1987 p 10.
3. I have argued elsewhere in Pointing the Finger: Discussion Paper for Chisenhale NODM Celebration of New Dance (1986) that there was a hiatus in new dance activity in England around 1982 owing to the closure of X6, the temporary closure of The Drill Hall which was an important venue for new dance artists, and the lack of grants for experimental dance from the Arts Council. Artists who had been getting other dancers to work with them for some years for nothing felt that this was no longer a satisfactory way of working. Also, after 1981, many of those who had been involved in X6 were no longer so closely involved in running and writing for New Dance magazine. Therefore 1977 - 1981 is for the purposes of this chapter a watershed period in which it is relatively easy to identify much of what was going on and being thought among new dance artists.
4. Claid, Emilyn. (1977) "New Dance" (editorial) New Dance magazine No 3, Summer 1977 p 3.
5. Early (1987) op cit.
6. ibid.
7. Early, Fergus, Lansley, Jacky & Prestidge, Mary., (1980) "X6 Leaves the Wharf" New Dance magazine No 16 Autumn 1980 p 14.
8. In my possession.
9. Emilyn Claid actually trained at the Graham School in New York and performed with members of the Graham Company around 1970. This was just when Graham herself had realized she couldn't dance on stage any more and wanted to disband her company. When she decided subsequently to go on having a company, Claid says they asked her if she would like to join it, but by that time she was back in London, working at The Place as demonstrator in Graham technique for Jane Dudley. Interview with me for DIY magazine Autumn 1991.
10. "New Dance - What is it? A Seminar at the ADMA Festival" (based on a longer typescript recorded by Virginia Taylor) New Dance magazine No 3 Summer 1977 p 16 - 18. ADMA stood for the Association of Dance and Mime Artists. This was a lobbying group for dancers' interests which was very active during the seventies and early eighties particularly on behalf of new dance artists.
11. ibid.

12. *ibid.*
13. *ibid.*
14. *ibid.*
15. *ibid.*
16. *ibid.*
17. *ibid.*
18. Early (1987) *op cit.*
19. Swedish Dances performed at the 1981 Dartington International Dance Festival and also at the Theatre School in Amsterdam later that summer. There is (or was) a video of the latter performance in the library at Dartington College of Arts.
20. She said this at the seminar during the 1977 ADMA festival, "New Dance - What is it?" which had already been referred to. See New Dance No 3, p 16.
21. *ibid.*
22. Fulkerson, Mary. (1982) "The Move to Stillness" Theatre Papers The Fourth Series No 10. Dartington, Dartington College of Arts.
23. Todd, Mable. Ellsworth., (1937) The Thinking Body, (New York: Dance Horizons, 1975).
24. *ibid.*
25. *ibid* p 9.
26. *ibid* p 1.
27. See Novack, Cynthia., (1990) Sharing the Dance Madison, University of Wisconsin Press, and discussion of Contact Improvisation Chapter 4.4..
28. Paxton, Steve., (1977) "In the Midst of Standing Still Something Else is Occurring and the Name For that is the Small Dance" (interview with Peter Hulton) Theatre Papers The First Series No 4. Dartington, Dartington College of Arts.
29. *ibid* p 3.
30. Banes, Sally, (1980) Judson Dance Theatre: Democracy's Body 1962-1964 Phd., (New York University, University Microfilms, Ann Arbor).

31. *ibid* p 6.
32. Paxton, Steve., (1982) "Contact Improvisation" (interview with Folkert Bents) Theatre Papers The Fourth Series No 5. Dartington, Dartington College of Arts. p 13.
33. *ibid* p 13.
34. *ibid* p 12.
35. See the introduction of Chapter 3 (3.1), as well as discussion of the work of Julia Kristeva and French feminist theories in that chapter (3.5.4), the discussion of contact improvisation in Chapter 4 (4.4.5 and 4.4.6), and in the conclusion.
36. Early op cit p 10.
37. from Open University Art & Environment course, television programme Dance Without Steps OU 1978.
38. *ibid*.
39. *ibid*.
40. Butcher, Rosemary., (1977) "Fragments of a Diary" New Dance magazine No 1, New Year 1977 pp 19-20.
41. This comes from talking with Caroline Pegg, Helen Rowsell and other members of her company in the mid 1980s.
42. Butcher 1977 op cit.
43. *ibid*.
44. Crickmay's point of view must surely be close to Tufnell's: he was responsible for her making a contribution to the Open University Art and Environment course. Then in 1990 they co-authored Body, Space, Image London, Virago Press -- a source book of ideas for artists involved in experimental dance and performance.
45. Crickmay, Chris. (1982) "The Apparently Invisible Dances of Miranda Tufnell and Dennis Greenwood" New Dance No 21, March 1982 pp 7-8.
46. *ibid*.
47. See for example Burger, Peter., (1984) Theory of the Avant-garde Minneapolis, University of Minnesota Press.
48. Fulkerson 1982 op cit p 25.
49. *ibid* p 25.

50. Heresies - Feminist Abstract Art - A Political Viewpoint. I have been unable to trace this collection to which Lansley refers.
51. Lansley, Jacky. (1978) "Women Dancing" New Dance magazine No 6 Spring 1978 pp 10-11.
52. *ibid.*
53. Fulkerson 1982 op cit p 23.
54. The piece was called Part one: the flying bed, part two: night falls and was performed at the 1985 Dartington International Dance Festival, and possibly at Chisenhale Dance Space.
55. Lansley 1978 op cit.
56. Claid, Emily. (1977) "New Dance" editorial New Dance magazine No 3 Summer 1977 p 2.
57. Claid, Emily. (1979) "Richard Alston. Behind the Piano and Other Dances" (review) New Dance magazine No 10, Spring 1979 p 17.
58. Christy Adair told me the identity of the "Bald Headed Feminist", and Emily Claid later confirmed this.
59. "From a Bald Headed Feminist" (Emily Claid) (1981) "Siobhan Davies and Dancers: A Second View" New Dance magazine No 18, Spring 1981 p 10.
60. *ibid.*
61. Jameson, Fredric., (1985) "Postmodernism and Consumer Society" in Post Modern Culture Foster, Hal., (ed) London, Pluto p 114.
62. Kelly, Mary., (1983) "Beyond the Purloined Image" Block no 9 1983 pp 68-72.
63. Lansley, Jacky., (1977) "Writing" (editorial) New Dance magazine No 1 Spring 1977 p 3.
64. Potter, Sally (1976) (interviewed by Marc Chaimowicz) "Women and Performance in the UK" Studio International Vol 192. no 982 July August 1976 pp 33-35.
65. *ibid.*
66. Lansley 1978 op cit.
67. See Rose English, Mulvey and others on fetishism in Chapter 3 (3.5).

68. Issues concerning marginality, gender and language are considered further in Chapter 3 sections 5.4 and 5.6.. Elaine Showalter uses the concept of the 'wild zone', borrowed from Anthropologist Edwin Ardner to describe women's writing, particularly about those areas of experience which are specific to women and which thus cannot be articulated or shared within the available (male dominated) discourse. For a useful discussion of problems relating to gender, marginality and language see Wolff, Janet., (1990) Feminine Sentences London, Polity Press chapter 5 "Women's Knowledge and Women's Art".

69. Novack (1990) op cit. This assumption is challenged in Chapter 4 section 4.

1. Some would argue that there is no experience without representation. See Lovell, Terry., (1982) Pictures of Reality London: BFI.
2. Turner, Bryan, S., (1984) The Body and Society London: Blackwell p 36.
3. Norris, Christopher., (1985) The Contest of Faculties London: Methuen. p 138.
4. Kant, Immanuel. (1952) The Critique of Judgement Oxford: Oxford UP.
5. This is what Griselda Pollock claims in Old Mistresses (Pollock, Griselda & Parker, Rosika (1981) RKP p 57). For other examples of this point of view see Hadjinicolau, Nicos. Art history & class struggle, Pluto 1978. and Bourdieu, Pierre. (1980) "The Aristocracy of Culture" Media, Culture and Society Vol 2 No 3 1980 pp 225-254.
6. Williams, Raymond., (1977) Marxism and Literature Oxford: Oxford UP p 155.
7. *ibid* p 156.
8. Harrison, Charles. & Orton, Fred., (1984) Modernism, Criticism, Realism London, London: Harper & Row p xvi.
9. The concept of relative autonomy was initially proposed by Althusser, as part of an argument against particular marxist arguments that viewed art as entirely determined by economic and political conditions. Thus Althusser stressed the autonomy, albeit of a relative kind, of art. Here it is the relativity that is being stressed in the face of the view that the aesthetic is absolutely autonomous.
10. Levinson, André., (1927) "The Idea of Dance from Aristotle to Mallarmé" in Copeland, Roger & Cohen, Marshall., (1983) What is Dance? Oxford: Oxford UP pp 47-54.
11. Aristotle. (1934) Poetics (translated by Twining, Thomas 1789) London: JM Dent.
12. *ibid* p 48.
13. *ibid* p 48.
14. *ibid* p 52.
15. Levinson, André., (1980) "The Spirit of the Classic Dance" in Cobbett Steinberg, (ed) (1980) The Dance Anthology New York: New American Library p 295.

16. quoted Kirstein, Lincoln. (1969) A short history of classical theatrical dancing New York: Dance horizons p 245.
17. 1980 p 299.
18. 1980 p 300.
19. 1980 p 300.
20. Cohen, Selma Jean., (1982) Next Week Swan Lake Middletown, Connecticut: Wesleyan University Press. p 85.
21. ibid p 101.
22. ibid p 102.
23. ibid p 96.
24. ibid p 101.
25. In Cohen, Selma Jeanne. Doris Humphrey, An Artist First Middletown, Connecticut: Wesleyan University Press 1972. p 61.
26. Fry, Roger., (1928) "The New Art" in Vision and Design London: Chatto & Windus. p 12.
27. Greenberg, Clement., (1965) "Modernist Painting" in Frascina, Francis & Harrison, Charles (1983) Modern Art & Modernism: a critical anthology London: Harper & Row p 5.
28. Copeland, Roger., (1986) "Theatrical Dance: How Do We Know it When We See it if We Can't Define it?" in Performing Arts Journal 26/27 p 178.
29. Cohen, Marshall., (1983) "Primitivism, Modernism and Dance Theory" in Copeland & Cohen (eds) (1983) op cit p 162.
30. Copeland, Roger., (1983) "Merce Cunningham and the Politics of Perception" in Copeland & Cohen (eds) (1983) op cit p 318.
31. ibid p 318.
32. Fried, Michael., "Art and Objecthood" (1967) in Batcock, Gregory (ed) (1968) Minimal Art New York: Dutton.
33. Levin. David Michael., (1983) "Balanchine's Formalism" in Copeland & Cohen (eds) (1983) op cit.
34. ibid p 124.
35. 1986 p 180. One could point out here that although some of Balanchine's works like Agon (along with some of his

later restagings of his earlier ballets) did dispense with decor, narrative and costume, Balanchine did go on using period costume and decor in new ballets more or less to the end of his life. One could also point out that Rainer's minimalism was of exactly the sort that Fried would have condemned as theatrical. In her essay about Trio A "A Quasi-survey of Some Minimalist Tendencies in the Quantitatively Minimalist Dance Activity Amidst the Plethora" Rainer explicitly compares pedestrianism in her work and in that of Steve Paxton with minimalist sculpture. She herself is a close friend of the sculptor Robert Morris and in the 1960s produced collaborative works with him.

36. Langer, Susanne., (1953) Feeling and Form London: RKP p 27.

37. John Martin proposed that modern dancers actually experienced real emotions which members of the audience actually sympathetically felt communicated to their own bodies. He called this process 'metakinesis'. See his The Modern Dance (1933) Dance Horizons 1972.

38. Langer p 178.

39. ibid p 178.

40. ibid p 181.

41. ibid p 181.

42. Cohen, (1983) op cit p 161.

43. Langer p 164.

44. Langer p 17.

45. Langer p 207.

46. Langer p 207.

47. Noel Carroll has argued that Rainer, in pursuing the intention of eradicating expression in the narrowest sense in Trio A. introduces expressive qualities at other levels. See "Post-modern Dance and Expression" in Fancher, Gordon & Myers, Gerald., (eds) (1981).

48. Langer p 329.

49. Goodman, Nelson., (1976) Languages of Art Indianapolis: Hackett p 241.

50. ibid p 191.

51. in Copeland & Cohen (eds) 1983 p 70.

52. Goodman 1976 p 53.
53. in Copeland & Cohen (eds) 1983 p 77.
54. Goodman 1976 p 92.
55. Afterword to Languages of art. in Copeland & Cohen (eds) 1983 pp 80 - 85.
56. ibid p 81.
57. ibid p 82.
58. ibid p 82.
59. Hanna, Judith Lynne., (1979) To Dance is Human Austin: University of Texas.
60. ibid p 3.
61. Hanna, Judith Lynne., (1983) The Performer/Audience Connection Austin: University of Texas.
62. Hanna, Judith Lynne., (1988) Dance, Sex and Gender Austin: University of Texas.

63. The most widely respected linguistic work in the area of non-verbal communication is Kinesics, the science of body behaviour communication. Developed by Ray Birdwhistell, this is concerned with studying human and animal body motion behaviour as a coded cultural communication system. Birdwhistell has proposed that communication between individuals is a multi-channel system, and that body motion languages and verbal languages are just two of these 'infracommunicational' languages.

Julia Kristeva, in a brief evaluation of Kinesics observes that it has developed from anthropology, ethnology, psycholinguistics and other related disciplines which have a strong behaviourist tendency:

It sideslips easily towards collateral disciplines where rigour of documentation goes together with a cumbersome technism and a philosophical naivete in interpretation.

Kristeva, Julia., (1978) "Gesture: Practice or Communication." in Polhemus, Ted. (ed) (1978) Social Aspects of the Human Body. (Harmondsworth: Penguin) p 275

64. 1983 p 37.
65. ibid p 183.
66. Hanna 1979 pp 40-41, and 1988 p 14.

67. Hanna 1979 p 41.
68. Hanna 1979 p 41-42.
69. Hanna 1988 p 14-15.
70. Hanna 1979 p 44.
71. Hanna 1988 p 15.
72. Hanna 1979 p 88.
73. Foster, Susan Leigh. (1986) Reading Dancing Berkley: University of California Press.
74. *ibid* p 98.
75. Foster's theory has been suggested by Hayden' White's philosophy of history (Tropics of Discourse John Hopkins University, Baltimore 1986) and in particular by his 'tropical' analysis of Michel Foucault's study The Order of Things (Le mot et les choses) Tavistock 1970. White's reading of Foucault is itself not straightforward or in line with British or French post-structuralist readings of Foucault. Instead White interprets (rather freely) Foucault's concept of epistemes as if they were examples of rhetorical tropes as these were proposed by Giambattista Vico (1668 -1774). Foster thus has to struggle with an extremely complex and unwieldy theoretical structure, which somewhat obscures the potential of her application of structuralist ideas to the analysis of dance. This is also not helped by the fact that nearly all the references to Foucault, Barthes, Jacobson, Derrida et al. come in footnotes and not in the body of her text itself.
76. Foster *op cit* p 237 n 3.
77. Barthes, Roland., (1983) "Inaugural Lecture, College de France" in Barthes: Selected Writings London: Fontana p 460.
78. This is the notion of power developed in Discipline and punishment, Penguin 1979 and History of sexuality Vol 1, Penguin 1981 especially pp 92 - 102. See also the interview Power/Body in Power/Knowledge. Harvester, Brighton 1980. With Michael Huxley I have applied Foucault's notion of the investment of power in the body to an analysis of the teaching of dance classes in Burt, Ramsay & Huxley, Michael. Not quite cricket: how British new dance doesn't quite play the establishment's game. in La Danse au Defi Lefevre, Michelle (ed) Parachute, Montreal 1986 and International Working Papers in Dance vol 2, Laban Centre (forthcoming).
79. Foster *op cit* p 237 n 3.

80. Foster, Susan Leigh., (1985) "The Signifying Body" in Theatre Journal March 1985 vol 37 No 1.
81. ibid p 46.
82. ibid p 46.
83. ibid p 46.
84. ibid p 61.
85. Wolff, Janet., (1991) Feminine Sentences London: Polity p 89.
86. Sheets-Johnstone, Maxine., (1966) The Phenomenology of Dance Madison: University of Wisconsin.
87. ibid p 29.
88. ibid p 71.
98. Wolff, Janet., (1975) Hermeneutic Philosophy and the Sociology of Art London: RKP.
90. ibid p 18.
91. ibid p 113.
92. ibid p 109.
93. ibid p 109.
94. See Gadamer, Hans-Georg., (1975) Truth and Method London: Sheed & Ward, and (1976) Philosophical Hermeneutics London: University of California Press.
95. ibid p 105.
96. ibid p 42.
97. ibid p 52.
98. ibid p 107.

footnotes - chapter 3

- 1 Coward, Rosalind., (1984) Female Desire London: Paladin p 227.
- 2 Gallagher, Catherine & Lacqueur, Thomas., (eds) (1987) The Making of the Modern Body Berkley: Univ California Press. p 1.
- 3 Wolff, Janet., (1990) Feminine Sentences London: Polity. p 7.
- 4 *ibid* p 89.
- 5 Norris, Christopher., (1992) Uncritical Theory London: Lawrence & Wishart.
- 6 Wolff (1990) p 8.
7. Edwards, Tim., (1990) "Beyond Sex and Gender: Masculinity, Homosexuality and Social Theory" in Hearn & Morgan (eds) 1990 Men, Masculinity & Social Theory London: Unwin Hyman.
8. *ibid* p 122.
9. See Heller, A. (1982) "The Emotional Division of Labour Between the Sexes" in Thesis Eleven no 5/6 1982 pp 54 - 71. and Heller, A. 1979 A theory of feelings Assen and Allen J.G., & Haccoun D.M., (1976) "Sex Differences in Emotionality: A Multidimensional Approach" Human Relations no 29 1976.
10. Pumphrey 1989: 95.
11. Writers such as Andy Metcalf, Victor Seidler and Paul Ryan: see footnote 12.
12. Special Male Issue New Dance magazine No 14 Spring 1980.
13. Along with other similar writers in Metcalf, Andy & Humphries, Martin., (eds) 1985 The Sexuality of Men London: Pluto.
14. Seidler, Victor., (1990) "Men, Feminism and Power" in Hearn, J and Morgan, D (eds) (1990) p 219.
15. *ibid*.
16. Mercer, Kobena., (1988) "Racism and the Politics of Masculinity" in Chapman, R., Rutherford, J. (eds) (1988) Male order London: Lawrence and Wishart p 122.
17. Editorial Achilles Heel No 3 (undated: probably 1979 as No 2 is dated 1979).

18. Edwards (1990) op cit pp 119-120.
19. Hearn, Jeff. (1987) The Gender of Oppression: Men, Masculinity and the Critique of Marxism Brighton: Wheatsheaf. pp 137-8.
20. ibid.
21. Pumphrey 1989 p 96.
22. Gilman, Sander L. 1988 Disease and Representation Ithaca: Cornell UP p 1.
23. Chodorow, Nancy., "Gender, Relation, and Difference in Psychoanalytic Perspective" in Eisenstein H & Jardine A (eds) (1980) The Future of Difference Boston: G.K. Hall. pp 15-16.
24. ibid p 12.
25. ibid p 13.
26. ibid p 15.
27. Daly 1988: 49 n4.
28. ibid.
29. Walters, Margaret., (1979) The Male Nude Harmondsworth, Penguin.
30. Gallagher, Catherine "The Body Versus the Social Body in the Works of Thomas Malthus and Henry Mayhew" in Gallagher & Lacquer (eds) (1987) pp 83 - 106.
31. Gallagher & Lacquer (eds) 1987.
32. Douglas, Mary. Purity and Danger Ark 1966.
33. Douglas (1970) p 100.
34. ibid p 100.
35. Christine Battersby. (1989) Gender and Genius London: The Womens Press.
36. See Mangan, J.A., (1981) Athleticism in the Victorian & Edwardian Public School Cambridge: Cambridge UP.
37. But Victorian women were stuck within this notion of purity, so that if they didn't conform absolutely to it they were in danger of becoming fallen women. This dichotomy of virgin/whore allowed female ballet dancers to be considered to be sexually available.

38. On male dress in the c 19th see Flugel, J.C. (1930) The Psychology of Clothes London: Hogarth Press. He coined the unforgettable phrase 'The great male renunciation', referring to the adoption of plain black clothes and white shirt by the mid nineteenth century bourgeoisie. See also Duroche, Leonard., (1990) "Male Perception as Social Construct" in Hearn & Morgan (eds) (1990). and Corbin, Alain., (1986) The Fragrant and the Foul. Odour and the French Social Imagination Cambridge, Mass.: Harvard U P.
39. Sedgwick, Eve Kosofsky. (1985) Between Men, English Literature and Male Homosocial Desire New York: Columbia UP p 206.
40. Carrigan, Connel & Lee., (1987) "Towards a New Sociology of Masculinity" in Brod, Harry (ed) (1987) The Making of Masculinities London: Allen & Unwin p 93.
41. Dyer, Richard "Male Sexuality in the Media." in Metcalf, A. & Humphries, T. (eds) (1985).
42. Battersby (1989) p 74.
43. Bristow, Joseph. (1988) "How Men Are" New Formations No 6 Winter 1988 p 128.
44. Sedgwick refers to work by Levi Strauss and a critique of this by Gayle Rubin on traffic in women.
45. Sedgwick p 89.
46. ibid.
47. Berger 1972 p 64.
48. ibid p 47.
49. Daly 1987 p 25.
50. Mulvey, Laura., (1985) "Visual Pleasure and Narrative Cinema" Screen vol16 no 3 1975 p 8.
51. Neale, Steve., (1983) "Masculinity as Spectacle" Screen 24 no 6 1983. Mulvey, Laura., (1981) "Duel in the Sun" Framework 15/16/17 summer 1981. Mulvey, Laura., (1989) "Changes: Thoughts on Myth, Narrative and Historical Experience" in The Visual and Other Pleasures, Ellis, John., (1982) Visible Fictions London, RKP. Cook, Pam., (1982) "Masculinity in Crisis?" Screen vol23 no3/4 1982.
52. eg Wolff 1990.
53. Adair, C., Briginshaw, V. and Lynn, K., (1987) 'Feminism and New Dance: A History and a Future?', Adair,

- C., (1992) Women and Dance: Sylphs and Sirens, Briginshaw, Valerie, A., (1993) "Dancing Dicks", Daly, A., (1986) "The Balanchine Woman", Daly, A., (1987) "At Issue: Gender in Dance", Daly, A., (1992) "Dance History and the Male Gaze'.
54. Lansley, Jacky. (1977) "Writing and Dance" New Dance no 1 1977.
55. English, Rose. (1980) "Alas, Alack" New Dance no15 1980 p 18-19.
56. Berger, John., et al. (1972) Ways of Seeing Harmondsworth: Penguin p 64.
57. Dyer, Richard., (1982) "Don't Look Now" Screen 23 Sept/Oct 1982 p 67.
59. Dyer, Richard., (1987) Heavenly Bodies London: Routledge p 118.
60. Dyer 1983 p 63.
61. Rubidge, Sarah., (1989) "Decoding Dance" p 5.
62. Laban & Lawrence 1947, and Warren Lamb 1965, Lamb & Watson 1979 and Lamb 1993a, 1993b, 1993c.
63. Lomax 1968, see also Bartenieff 1980.
64. Lamb 1993c p 7.
65. Bartenieff 1980 pp 25-48.
66. Bartenieff 1980: 109 & Laban 1960: 104.
67. Dolin, Anton (1969) Pas de Deux New York: Dover p 12.
68. *ibid.*
69. Stokes, Adrian., (1942) Tonight the Ballet p 81.
70. Dolin 1969 p 12.
71. *ibid.*
72. Quoted by Mulvey in Mulvey 1981.
73. Ellis (1982) *op cit* p 43.
74. Mulvey (1975) *op cit* p 8.
75. Mulvey (1981).
76. Aschengren, Erik., (1974) "The Beautiful Danger: Facets of the Romantic ballet" Dance Perspectives 58 Summer 1974.

77. Gautier in Steinberg (1980) p 199.
78. Neale 1983 p 8.
79. Jackson, Graham., (1978) "Toeing the Line" pp 38-9.
80. Neale 1983 pp 15-16.
81. Neale 1983 p 12. Neale refers to Willemen, Paul., (1981) "Looking at the Male" Framework Summer 1981.
82. *ibid.*
83. Mulvey (1975) p 8.
84. "Body/power" in Foucault: 1980.
85. Mort 1988: 201.
86. Moore 1988: 45.
87. *ibid* p 53.
88. Pumphrey 1989: 92.
89. Ehrenreich, Barbara., (1983) The Hearts of Men
90. Pumphrey 1989 p 97.
91. *ibid.*
92. There are problems over the use of the word feminism in France, and none of these women would necessarily use it to describe themselves. Nevertheless they have been called feminists in most english language writing about them: eg Marks and Courtivron (eds) 1981 New French Feminisms Brighton: Harvester.
93. Mulvey (1975) p 8.
94. English (1980) p 19.
95. *ibid.*
96. Rose English, who trained in Fine Art and has subsequently worked in the area of performance and live art, was involved in the mid seventies in developing feminist dance works with Jacky Lansley and Sally Potter. The central argument of her article concerns the way images of the ballerina are determined by male desire, and has been taken up by Valerie Briginshaw (1992). It is worth saying however that there is perhaps an element of humour and exaggeration in parts of "Alas Alack": the image of the ballerina as a giant phallus crowned with a pink tiara is

surely wildly over the top.

97. Mulvey 1989.

98. Neale, Steve., "Sexual Difference in Cinema" Oxford Literary Review special issue "Sexual Difference" Vol 8 1986 p 130.

99. *ibid.*

100. *ibid.*

101. See Marks and Courtivron (1981) *op cit* and American writers associated with October magazine published from MIT such as Rosalind Krauss, Jane Gallop, Hollis Frampton, Annette Michelson.

102. See Moi, Toril., (1985) Sexual/Textual Politics London: Methuen pp 102-126.

103. *op cit* pp 120-21.

104. Battersby *op cit* p 136 and 165-6.

105. *ibid* p 145.

106. Claid mentioned this in unpublished parts of an interview with myself for an article in *Artscene* Feb 1992. The article was about her choreography but she was also at the time writing about Cixous and other French feminist theorists as part of her masters degree.

107. Wolff 1990 p 74.

108. See Freud 1963 and Kristeva's essay "Motherhood According to Giovanni Bellini" in Kristeva 1980.

109. Theweleit, Klaus., (1987) Male Fantasies Minneapolis: Univ Minnesota Press.

110. Melanie Klein, Margaret Mahler etc. see Theweleit 1987 pp 265-66 on Mahler and p 211 & p 214 on Klein.

111. Theweleit 1987 p 434.

112. *ibid* p 266.

113. *ibid* p 55.

114. *ibid* pp 222-25.

115. Quoted by Kaplan, Alice Yaeger., (1989) "Theweleit and Spiegelman" in Kruger and Mariani (eds) (1989) Remaking History Seattle: Bay Press p 161.

116. Carter, Erica and Turner, Chris., (1986) "Political Somatics" in Burgin, Victor (ed) (1986) Formations of Fantasy London: Methuen.

117. See Franks, P., (1986) "Male Fantasies" in Radical Philosophy no 26 1986 p 35.

118. Turner and Carter op cit p 121.

119. Fulkerson, Mary., (1982) "The Move to Stillness" Theatre Papers fourth series 1981-1982 No 10 p 9.

120. *ibid.*

121. *ibid* p 25.

122. *ibid.*

123. Novack, Cynthia., (1990) Sharing the dance p 63.

124. Berger 1972 p 46.

footnotes - chapter 4

1. Guest, Ivor., (1962) The Empire Ballet London: Society for Dance Research p 13.
2. Hoch, Paul., (1979) White Man, Black Beast London: Pluto p 140.
- 3 Brinson, Peter., (1966) Background to European ballet Leyden: A.W. Sithoff p 72.
4. Poesio, Giannandrea. (1990) "The Story of the Fighting Dancers" Dance Research Vol VIII No 1. Spring 1990 (pp 25 - 36).
5. Guest, Ivor., (1966) Romantic Ballet in Paris London: Dance Books p 21.
6. ibid.
7. Corbin, Alain. (1986) The Fragrant and the Foul Boston: Harvard Univ Press p 181.
8. Guest (1966) op cit p 21.
9. Gallagher, Catherine., (1987) "The Body Versus the Social Body in the Work of Thomas Malthus and Henry Mayhew" Gallagher, C & Lacqueur, T (eds) (1987) The Making of the Modern Body Berkley: Univ California Press p 90.
- 10 Bratton, J.S. (1990) "Dancing a Hornpipe in Fetters" Folk Music Journal Vol 6 no 1 1990 p 68.
- 11 Bratton p 74.
12. Gautier, Theophile. (1947) The Romantic Ballet London: C.W. Beaumont p 24.
13. Gautier p 20.
14. Gautier p 43.
15. Garafola, Lynn., (1985/6) "The Travestie Dancer in the Nineteenth Century" Dance Research Journal 17/2 & 18/1 1985-86 pp 227-28.
16. Wiener, C. Martin., (1981) English Culture & the Decline of the Industrial Spirit. 1850-1980 Harmondsworth: Penguin.
17. Bristow, Joseph., (1991) Empire Boys: Adventures in a Man's World London: Harper Collins.
18. Kimmel, Michael S. "The Contemporary 'Crisis' of Masculinity in Historical Perspective" in Brod, Harry.,

- (1987.) The Making of Masculinities London: Allen and Unwin.
19. See Bristow p 171 and the whole of chapter 5.
 20. See also Douglas, A., (1977) The Feminization of American Culture New York: Knopf.
 21. Baden Powell., (1922) Rovering to Success: A Guide For Young Manhood London: Herbert Jenkins p 24.
 22. Baden Powell (1922) p 25.
 23. Bristow p 217.
 24. Buckle, Richard., (1975) Nijinsky Harmondsworth: Penguin p 160. The ambiguity of Nijinsky's masculinity and sexuality in Scheherazade must also be seen in relation to a similarly ambiguity about the role played by Ida Rubenstein as Zodeida, the Sultan's favourite: see Wollen, Peter., (1987) "Fashion/Orientalism/The Body" New Formations 1 pp 5-33 1987.
 25. Buckle p 160.
 26. Dolin, Anton., (1985) Last Words London: Century p 50.
 27. Cooper, Emmanuel., (1986) The Sexual Perspective: homosexuality and art in the last hundred years in the west London: RKP.
 28. See Dyer, Richard., (1990) Now You See It London: Routledge pp 17-20 for further information on late C19th and early C20th ideas about the third sex.
 29. Garafola p 56.
 30. Quoted by Kimmel.
 31. Prickett, Stacy., (1990) "Dance and the Workers' Struggle" Dance Research Vol VIII No 1 Spring 1990.
 32. Shawn, Ted., (1946) Dance We Must London: Dennis Dobson p 104.
 33. *ibid* p 105.
 34. Siegel, Marcia., (1981) The Shapes of Change New York: Avon p 147.
 35. See Terry, Walter., (1976) Ted Shawn: Father of American Dance New York: Dial. and also Sherman, Jane & Mummaw, Barton., (1986) Barton Mummaw, Dancer: from Denishawn to Jacobs Pillow and Beyond New York: Dance Horizons.

36. See Dyer (1990) p 22.
37. Siegel (1981) p 307.
38. Hawkins, Erick., (1970) "Why Men Should Dance, and What Does the Dance Mean, and Who Should Watch him?" in Nadel MH & Nadel CG (eds) (1970) The Dance Experience New York: Praeger pp 342-45.
39. Rosenberg, Robert., (1952) "The American Action Painters" Art News Dec 1952. reprinted in Chipp, H.B., (1968) Theories of Modern Art Berkley: Univ California Press p 569.
40. Clark, Timothy J., (1990) "Jackson Pollock's Abstraction" in Gilbaut, Serge., (ed) (1990a) Reconstructing Modernism Boston, Mass: MIT Press p 229.
41. Orton, Fred., (1987/8) "Present, the Scene of ... Selves, the Occasion of ... Ruses" Block 13 1987/8.
42. Orton p 9.
43. Vaughan, David. et al., (1987) "Cunningham and his Dancers" Ballet Review 15(3) 19-40 1987.
44. Vaughan (1987) p 28: see also Brown's contribution to Klosty, James., Merce Cunningham New York: E.P.Dutton 1975 p 25.
45. Gilbaut, Serge., (1990b) "Postwar Painting Games, the Rough and the Slick" in Gilbaut (ed) (1990a) p 36.
46. Brown mentions an interview which Remy Charlip did with Cunningham for an article in Dance magazine (Jan 1954), in which there was some discussion about the stories and meanings in Cunningham's earlier work and solos. 'It seems' Brown comments 'that Remy was told not to use that material'. Vaughan (1987) p 28.
47. Sontag, Susan., (1967) "Against Interpretation" in Against Interpretation and Other Essays New York: Delta.
48. *ibid* p 7.
49. Sontag (1967) p 14.
50. "Notes on Camp" in Sontag (1967).
51. Dyer (1990) p 144.
52. *ibid* p 145.
53. Novack (1990) p 133.

54. *ibid* pp 81-82.
55. *ibid* p 82.
56. Paxton, Steve., (1972) "The Grand Union" TDR Vol 16 No3 Sept 1972 p 133.
57. Novack (1990) pp 171-2.
58. *ibid* p 64.
59. Johnston, Jill., (1987) "Jigs, Japes and Joyce" Art in America January 1987.
60. Early. Fergus., (1987) p 11. See also Early, Teresa., (1977) "What Balletmakers was" New Dance No 2 Spring 1977 pp 16-17 where de Valois say almost the same to her.
61. Huxley, Michael., (1983) "Invisibility, Hegemony and the Identity of New Dance" ND27 Autumn 1983.
62. Dolin, Anton., (1969) Pas de Deux London: Dover (there is a new introduction to this edition) p 12.
63. Koegler, Horst., (1987) The Concise Oxford Dictionary of Ballet Oxford: Oxford UP p 308.
64. Initially made in 1966 for the American Ballet Theatre.
65. For more information see Almeida, Bira., (1986) Capoeira: A Brazilian Art Form Berkley Calif.; North Atlantic books.
66. It would be interesting to know how this incident was played out in the all-white Royal Ballet version and in the all black Dance Theatre of Harlem version of Troy Game.

footnotes - chapter 5

1. New Dance Magazine No 14 Spring 1980.
2. Mens Issue New Dance No 14 p 3.
3. I am using the full title Revaluation Co-counselling as Co-Counsellors did at the time to distinguish what they did from other related groups. See Jackins, Harvey (1973) The Human Condition Seattle: Rational Island Publishers.
4. ND12 p 8.
5. ND 14 p 12.
6. Men's Week at Laurieston. Achilles Heel No 2 p 30-31. Laurieston Hall was, and at the time of writing still is, a large old sanitarium building in South West Scotland which is occupied by a group of people who are committed to living communally and to a variety of countercultural beliefs. They have produced for many years a 'Communes Newsletter' and hold a regular programme of 'alternative' weekends and conferences.
7. I myself was at that conference where I went to that workshop.
8. Burns, Gale., (1980) "Moving Against Sexism" New Dance No 14 p4.
9. ND 14 p 26.
10. *ibid.*
11. See for example Mercer, Kobena., (1980) "Racism and the Politics of Masculinity" Emergency 1980 reprinted in Chapman & Rutherford (eds) 1988 pp 110-125.; Segal, Lynn., (1990) Slow Motion London: Virago pp 279 - 294.; Bristow, Joseph., (1988) "How Men Are" New Formations No 6 Winter 1988 pp 128 - 130. also Canaan, Joyce and Griffin, Christine., "The New Mens Studies: Part of the Problem or Part of the Solution?" in Hearn & Morgan (eds) (1990).
12. See Bennet, Robert.C., (1991) "The Promotion of Dance in Secondary Schools" unpublished thesis De Montfort University, Leicester.
13. New Dance 14 Editorial p 2.
14. New Dance 14 p 18.
15. New Dance 14 p 26.
16. New Dance 14 p 5.

17. Early, Fergus., Lansley, Jacky., and Prestidge, Mary., (1980) "X6 Leaves the Wharf" New Dance No 16 p 15. (They each interview one another).
18. Editorial in Achilles Heel No 3 p 3. Note that while the writers appeal to all men 'as men' they see no inconsistency in going on to implicitly exclude gay men: see 3.2.2..
19. Apart from a very few reviews in Spare Rib, almost no other publication was covering this sort of work, but not everything will necessarily have been reviewed in New Dance.
20. There is also a piece by Doug Gill & Phil Jeck. There is also a review of a piece by Sarah Green and Michael Proudfoot written by Jacky Lansley (which, apart from her collaborative pieces with Fergus Early is the only piece which deals with gender issues) made by a man and woman to be reviewed in New Dance.
21. Personal communication.
22. New Dance No 3 p 12. Also a photo in Murray, Jan., (1979) Dance Now Harmondsworth: Penguin p 157.
23. ND3 p 12.
24. See Banes op cit Terpsichore in Sneakers, Democracy's Body etc..
25. Novack 1990 p 47.
26. Burt, Ramsay., (1991) "Interview with Emilyn Claid" DiY 3 Autumn 1991.
27. For example Emilyn Claid and Françoise Sergy.
28. Classes in Cunningham technique offered for example at Dartington festivals.
29. Gabi Agis writes about studying in New York in New Dance 29 p 8 and Tim Rubidge, from a programme of New English Dance Company, had also studied with Trisha Brown.
30. Nikolais and others also developed unisex choreography but Cunningham was the main influence for this on the British scene, in works like Alston's Doublework and any of Rosemary Butcher's early pieces which included both male and female dancers.
31. Early (1987) p 10.
32. Lansley (1978) "Women Dancing" New Dance no 4 p 11 Spring 1978.

33. Berger 1972 p 46.
34. Early, Fergus., (1981) Interview with Clover Roope by New Dance 17 1981 pp 20 - 23.
35. Early, Theresa., What Balletmakers Was. New Dance 2 p 16-17 and Early, Fergus., (1987) p 11.
36. New Dance 40 p 12.
37. David Dougill in a letter to New Dance 6 Spring 1978 p 20.
38. Prestidge, Claid, Early all confirmed this, personal communications.
39. Huxley, Michael., in Adshead, J (ed) (1988) Dance Analysis London: Dance Books.
40. ibid p 166 see also MacRitchie's review of I Giselle MacRitchie 1980.
41. So in their own ways have Jacky Lansley, Emily Claid and Richard Alston.
42. See reviews in New Dance 39 p 29-30 and Dance Theatre Journal vol5 no1 spring 1987 pp 28-9.
43. Huxley ibid.
44. Meisner, Nadine. review (1983) Dance & Dancers April 1983 p 28.
45. ibid.
46. Berger 1972 p 46.
47. Review by Lesley-Anne Sayers in Dance Theatre Journal vol 2 no3 Autumn 1984 p 38 of performance at Riverside March 1984.
48. For clarity, first names only of Noel and Fergus Early are used in this section.
49. Huxley ibid.
50. Meisner 1983 p 28.
51. Friend, Howard (1983) review Dancing Times April 1983 p 541.
52. Davies, Lesley-Anne (1983) review Dance Theatre Journal 2(3) Autumn 1984 p 38.
53. ibid.

54. Friend (1983) p 541.
55. Huxley 1988.
56. Friend 1988 p 541.
57. For example Kane, Angela (1987) "Six Companies In Search of a Choreographer" Dancing Times May 1987 (reviews Breath of Kings, and Nugent, Ann (1987) "Spring to Life, 2" Dance & Dancers June 1987 who reviews Breath of Kings and Child's Play).
58. Lesley Hutchison complained frequently that, because they were based outside London, New Midlands Dance's work was invisible to the London dance critics: Personal communication, and see also Andy Solway's article on New Midlands Dance: Solway 1987. Michael Huxley (De Montfort University) kindly lent me a company video of Frank.
59. Reviewed by Lynn MacRitchie in New Dance No 3 p 20-21.
60. Solway 1987 p 19.
61. Meehan was the token gay contributor to the Mens Issue writing about Blooplips Theatre "My One Night Stands Across Europe" New Dance 14 pp 8-10.
62. Lansley also says she was exploring issues of class in this and in I Giselle: see Solway, Andy., (1987) "Jacky Lansley" New Dance 39 p 19.
63. This was the occasion in 1986 when the U.S fleet sailed into a part of the Mediterranean claimed as territorial waters by Libya and shot down Libyan Air Force jet fighters which it claimed were on the offensive against them.
64. The newspapers used in the opening scene are from the time of the Libyan Crisis and have prominent photos of Colonel Gaddafi and President Reagan on the front. These could be seen clearly from the audience and can even be seen in the photograph of this piece in New Dance 37 p 27.
65. New Dance 39 p 20.
66. ibid.
67. New Dance 43 p 12 quoted by Andy Solway.
68. New Dance 43 p 13.
69. Transcribed from a company video.
70. Song by The Cure, but the words of the song in fact imply that boys need to.

71. Booth, Laurie (1983) "Illegitimate Movement" Another Standard Winter 1983 pp 16 - 17.
72. *ibid.*
73. Elgin, Cathy., (1983) Dance & Dancers June 83 p 45.
74. Smith, Amanda (1986) Dance Magazine Feb 86 p 20.
75. Constanti, Sophie., (1985) Dance Theatre Journal 13(1) Spring 1985 p 16.

76. She was one of my students at the time, writing for a magazine I was involved in editing.
77. Hunter, Kay., (1986) New Dance 36 Spring 86 p 22.
78. Burt, Ramsay. "Julyen Hamilton and Kirstie Simson, an Interview" by New Dance 35 jan 85 p 11.
79. Smith 1986 p 20.
80. Hunter 1986.
81. Macaulay, Alistair., (1984) review Dancing Times January 1984 p 304.
82. Fernand, Deidre., (1982) review Dance & Dancers January 1982 p 17-18.
83. Elgin, Cathy., (1983b) review Dance & Dancers June 1983 p 45.
84. Elgin, Cathy., (1983a) review Dance & Dancers February 1983 p 25.
85. Interview with Stephanie Jordan on DU video tape of Crazy Daisy and the northern lights.
86. Booth had read John Berger's book The Seventh Man Harmondsworth: Penguin (1975). Also he subsequently went to refugee camps -- see Nugent, Ann., (1984) news item Dance & Dancers September 1984 p 5,7,9.
87. Briginshaw (1988) in Adshead (ed) 1988.
88. Interview with Stephanie Jordan on Dance Umbrella/Dance Lines video of Crazy Daisy and The Northern Lights.
89. Elgin 1983a.
90. Interview with Stephanie Jordan.

91. See "Digs" New Dance 38 Autumn 1986 p 5.
92. Valerie Briginshaw mentions this and other incidents in the performance discussed below in her review Briginshaw (1982) New Dance 23 Autumn 82 p 12. In the following discussion I presume that Booth was indeed injured. It is possible, of course that he invented his injury. He may, for example, have been thinking of the section in Pina Bausch's piece 1980 (1980) when dancers revealed parts of their bodies and discussed the injuries they had received there. The piece had been performed in London and a film of it broadcast on British television.
93. Interview with Andy Solway New Dance No 34 Autumn 1985 p 10-11.
94. Interview with Ramsay Burt and Julie Tolley at Yorkshire Dance Centre, Leeds: 3.4.87..
95. Constanti, Sophie., (1989) "Giving Birth to Dead Dreams" Dance Theatre Journal vol 6 no 4 1989 pp 5 & 30.
96. Interview Burt & Tolley.
97. *ibid.*
98. Constanti 1989.
99. Nigel Charnock interviewed by Ramsay Burt at Yorkshire Dance Centre, 21.10.1991. Pierce, William., (1988) "Meat and Murder" Square Peg 22 1988.
100. Thom, Lesley Ann (1989) review Dance Magazine April 1989 pp 69-70.
101. Daines, Alys., (1987) review New Dance magazine No 40, Easter 1987 p 27.
102. Macaulay, Alistair (1987) review Guardian 12 November 1987.
103. Its use of momentum, by throwing the body or part of the body, gives the movement a quality of falling and catching which resembles the movement style of Doris Humphrey and of Limón: Newson's first dance teacher in Melbourne taught released Humphrey/Limón style movement. Charnock had read my paper on dance and homosexuality "The Dance That Does Not Speak its Name" MTD 4 1991, in which I said that DV8 use contact improvisation. Charnock said that they didn't use contact but agreed that their use of lifts and bodily contact is very similar to contact and that he and other members of DV8 had had experience of working with contact in the past. Charnock, for example dancing with Extemporary Dance Theatre during the Paxton and Booth project.

104. Interview with Burt and Tolley.
105. Jordan, Stephanie (1987) review New Statesman 27 Feb 1987 p 23.
106. Mackrell, Judith., (1988) review The Independent 5 November 1988 p 35., Meisner, Nadine., (1989) review Dance & Dancers March 1989 pp 19-20., Crisp, Clement., (1988) review The Financial Times 4 November 1988 p 23.
107. For example David Dougill in the Sunday Times mentioned that the piece was on and referred his readers to his column three weeks earlier where he says he reviewed a preview performance, but this turns out to have been two sentences in the middle of a discussion of another piece: Sunday Times 16 October & 6 November 1988.
108. Several gay periodicals were searched in the Hall Carpenter archives at the British Library of Political Economy and Science (at the LSE). Michael Leech, dance reviewer in Gay Times only mentioned the piece briefly in February 1989, after it had won awards from the Evening Standard and Time Out and DV8 were performing in New York. It received no mention in Capital Gay, even after the the furore accompanying the broadcast of the film, though the Pink Paper and Gay Times both covered this -- see below.
109. Marigny, Chris de., (1990) news DTJ Vol 8 No 1 Summer 1990. Lawrence, Matthew., (1990) "DV8 Physical Theatre: Breaking Down the Barriers" Ballett International September 1990. p 31-32. The Pink Paper 114 Week ending 17 March.
110. Watney, Simon., (1987) Policing Desire: Pornography, AIDS and the Media London: Pluto.
111. Sanders, Jonathan., (1990) review Gay Times April 1990. p 60.
112. Constanti 1989 p 6.
113. Parry, Jann., (1988) "Flying High" The Sunday Observer 6 November 1988 p 43.
114. Brazil is quoted in a news item on the front page of The Pink Paper 114, week ending 17 March 1990.
115. Masters, Brian., (1985) Killing for Company London: Jonathan Cape p 89.
116. Winter, Christopher., (1989) "Love and Language" Dance Theatre Journal 7(2) Autumn 1989 p 12.
117. Newson's early piece Broken Images made for

Extemporaneous explored gay stereotypes. It is not clear to what extent Newson himself is aware of the parallels with s/m in his work.

118. Winter 1989 p 12.

119. Interview Burt and Tolley.

120. Weeks (1985) p 239.

121. Digital Interview with Stephanie Jordan (on video) 1990.

122. Nigel Charnock, when interviewed, said that he had started the rehearsal period for If Only with reservations about performing in it, and had decided to drop out of it when he realized the piece was going to contain a lot of hard, punishing, almost self-abusive movement. The piece, for example, opens with Liz Rankin, on a swing high up above the stage, jumps off it to fall seemingly into a dark void. There is one moment in the piece where each dancer kicks a leg forwards so high that it has the appearance of kicking him or her on the forehead, whereupon s/he falls over backwards, as if in surprise. Funny to look at, painful and disorienting to execute. Interview 21.10.91.

123. In her keynote speech at the "Redressing the Sylph: Women and Dance Symposium" February 1994 at the Yorkshire Dance Centre in Leeds, Anderson revealed that the Featherstonehaughs currently receive four times as many requests for performances, tours, residencies etc. as the Cholmondeleys.

124. Willets, John., (1978) The New Sobriety London: Thames & Hudson -- quoted Frith, Simon., (1988) Sound Effects London: Constable p 163.

125. Frith (1988) p 163.

126. Discussion at seminar during the Dartington International Dance Festival 1987.

127. Lea Anderson, interview with Ramsay Burt, December 1991.

128. Jann Parry suggests this in her review: Parry, Jann., (1990) The Sunday Observer 18 February 1990.

129. Watson, Keith., (1990) Hampstead & Highgate Express 23 February 1990.

130. Constanti, Sophie., (1990) Guardian 14 April 1990.

131. Robertson, Allen., (1990) 20/20 Magazine April 1990.

132. Parry 1990.

133. Anderson's Grandfather performed in speciality dance acts in the Music Hall.
134. Constanti 1990. Constanti is very in tune with their work and well informed having studied at the Laban Centre at the same time as Anderson and some of the dancers in her companies.
135. Jordan, Stephanie., (1990) The Independent 19 February 1990.
136. Interview December 1991.
137. Parry 1990.
138. There is a similar mood in the snogging dance in Birthday 1992.
139. Even Allen Robertson who is an out gay man thought this -- see Robertson 1990.

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