***The Oxford Handbook of Contemporary Ballet***

**CHAPTER 1**

**WILLIAM FORSYTHE, Ballet; Stuttgart Frankfurt, and the Forsythescape**

ANN NUGENT

(University of Chichester)

At the end of William Forsythe’s *Playlist (Track 1, 2)* audiences stood and cheered, for this was a “feel good” ballet, commissioned by English National Ballet and premiered at Sadler’s Wells Theatre, London, in 2018. Its title connected to the age of house music and yet, despite its contemporary connection, the work recalled nineteenth century traditions by featuring a *corps de ballet*. When the curtain went up, twelve dancers were moving in linear unity: unusually, however, this *corps de ballet* was made up entirely of men. They danced with the sunny carefree ease of an outdoor game, in a complex interplay of leaping, twisting and spinning and individuals emerged from the group in virtuoso solos that, as they flung themselves into the air, made them seem fearless. The more energy they expended, the more energetic they became, and their bravado could have gone on and on. Forsythe, though, is a master of the unexpected and suddenly the dancing stopped. There was one more trick to play and before bowing the men turned around to indicate that their surnames were emblazoned on their backs. This made them seem not so much elitist ballet dancers as ordinary (albeit glamorous) members of a sports team. People left the theater smiling, lit up by what they had experienced from the dance.

Forsythe’s work does not always make us smile but, in an oeuvre extending across more than four decades, it invariably makes an impact because it appears to raise questions about the nature of dance and how the past can emerge in the present. This chapter explores something of that ideology by looking at Forsythe’s evolution as a choreographer during the years when he was a member of the Stuttgart Ballet and, specifically, his twenty-year directorship of the Ballett Frankfurt. He was, and continues to be, a prolific choreographer and during the period under discussion he made more than eighty ballets. Each has a strong character and it is only possible to refer to a handful of them; however, midway through this chapter attention focuses on two seminal, evening-long works.

Most of, was presented in proscenium theaters. The headquarters of the Ballett Frankfurt was at Frankfurt’s Opera House, where many ballets were premieredAt times he made work for “alternative spaces”, notably the specially adapted Bockenheimer Depot, a large industrial site in Frankfurt with a cavernous performance space. There were other initiatives moving away from conventional theater including specially conceived installations in different cities. While the works made for theaters required highly skilled dancers, some other initiatives were for members of the public to join in with, and this became a way of democratizing creativity.[[1]](#endnote-2)

Making ballet relevant to contemporary times is a driving force but there can be no neat way of summarising the achievement, given the multiple styles and identities, and contrasting cultural and social approaches, that have gone into Forsythe’s work. Therefore, to try and bring together some ideas about what is to be found in the oeuvre, I have coined an umbrella term: the “Forsythescape”. Of course, the name William Forsythe is significant in the international arts world, for he is a choreographer who has changed the look and feel of dance in performance. When “Forsythe” is linked to the idea of a “scape—where time and place are never quite recognizable - then the concept of the Forsythescape can be seen to open out into present-day worlds, where the familiar mingles unaccountably with the unfamiliar. Everything in the Forsythescape is complex and polysemic. The idea of the Forsythescape is that it serves as a cumulative force for “difference”. Viewers may leave a performance of a Forsythe work feeling, somehow, different because of the experience it provides.

Forsythe was born in Long Island, New Yorkin 1949 and was conscious from an early age that both popular and physical culture were important to Americans. He was stimulated by dance and would watch rock and roll movies on television, and try to work out how to do the movements in the family kitchen. At school, he developed a passion for anything connected with theater, and began to devise dances for musicals. He built a puppet theater, and this was significant because it opened his eyes to the kind of detailed attention that was necessary to get theater “right”. It gave him a taste for taking charge of every aspect of a production—which is what he did in the early Frankfurt years, not only choreographing but also composing, designing, and lighting his works.

He was physically gifted and, as he puts it, “hyper-coordinated and agile”, and these attributes would become integral to his choreography and what he expected from his dancers.[[2]](#endnote-3) He developed an aptitude for popular dancing, winning competitions with dances such as the twist and mashed potato. They became his passport to a wider social world, bringing invitations to dance at African-American gatherings, and allowing him to harvest experiences that he would draw on as a choreographer.

He only started learning dance formally while studying for a degree in Humanities and Theatre at the University of Florida. He was fortunate in one of his ballet teachers, Nolan Dingman, was a former Balanchine dancer, and and who awakened in him not only enthusiasm for Balanchine’s choreography but also curiosity about the relationship between time and space.[[3]](#endnote-4) [[4]](#endnote-5)After graduating, Forsythe joined the Joffrey Ballet School and went on to dance with Joffrey Ballet 2 (1969-72), appearing briefly with the main Joffrey Ballet. Then he sought change.

**STUTTGART: AN INDIVIDUAL CHOREOGRAPHIC VOICE**He . He, just after Cranko’s sudden death to find the company in a state of shock. Nevertheless, the work had to continue, and so Forsytheranging as well as in. Cranko’s legacy lived on in a company tencourage, and Forsythewas auditioned by John Cranko, who gave him a contract for his Stuttgart Ballet. Forsythe arrived in Stuttgart in 1973, just after Cranko’s sudden death, to discover the choreographer’s legacy living on in a company that actively sought to develop aspirant choreographers. While dancing in the corps de ballet, and absorbing influences ranging across ballet’s classics to Cranko’s narrative ballets, and newer abstract works, Forsythe made *Urlicht* for a Noverre Society Young Choreographers Workshop program. It was an auspicious debut, and in 1976 *Urlicht* was taken into the Stuttgart Ballet’s repertory - and Artistic Director Marcia Haydée appointed Forsythe resident choreographer.[[5]](#endnote-6)

*Urlicht*, meaning primal light, is a pas de deux danced to the penultimate movement of Mahler’s Resurrection Symphony. In sympathy with the contralto soloist’s song about a death wish, and those feelings, Forsythe’s ballet felt like a declamation of mourningThis could be sensed in the woman’s athletic beauty and the man’s emotional support of her, especially when she balanced on pointe in a deep backbend and he held her in stillness. The effect of this sculptural moment forced the audience’s attention on to the music’s melancholy. It Itwas bold for an emerging choreographer who, at this stage in his career, might have been eager to impress with more steps. *Urlicht* was lauded not only by audiences but alsonotably – by Forsythe’s peers. The Stuttgart dancers knew, in the way that dancers do, that they were in the presence of an original choreographic voice.[[6]](#endnote-7)

Two ensemble pieces, *Daphne* and *Flore subsimplici*, followed which, like , Urlicht emphasized classical form and linear beauty.[[7]](#endnote-8) Their spatial expansiveness and organization was evidently inspired by Balanchine, and ‘white’ ballets, such as *Apollo* (1928), with its paring down of ballet’s classicism. Forsythe has said, - ‘Balanchine remains for me the genius of the 20th Century, but there is only one like that’.[[8]](#endnote-9) He had no interest in attempting to emulate him.

If that first trio of ballets revealed the thoughts of a young man fluent in the context of classical and 20th etury ballets, albeit with something individual about them, after that came radical transformation. Works reflectedThe urban life with a wry, sardonic attitude; there was violence and even, at times, alienation. In, fA large hill dominated the stage *From the Most Distant Time* (1978), with characters slowly moving down.[[9]](#endnote-10) They were it as if they knew nothing about the urgency of time, and moved to the sound of a Chinese poem spoken in German. This was the start of Forsythe’s love affair with incorporation of the spoken word into dance. *Dream of Galilei/Traum* *des Galilei* (1978) was a socio-cultural satire linking the astrologer Galileo Galilei and the Pope, and in *Time Cycle* (1979), four women in black retreated into their isolated selves, and in*Love Songs* (1979). The setting was a nightclub, and as se the atmosphere of a night club was spelt out in vigorously thrusting limbs; knowing looks and tossed haithe provedthose who watchedr – plus angry women stabbing their pointe shoes, and men rudely manipulating them like possessions.

In total, Forsythe made eleven ballets for Stuttgart, including the controversial full-length *Orpheus* (1979), which was a collaboration with two distinguished men of theatre, composer Hans Werner Henze and playwright Edward Bond. The ballet advanced with a Dionysian will to power through scenes of violent anti-social behavior and furies wreaking revenge. In the underworld, the gestural and emotional intensity of the inhabitants revealed psychological angst and showed Forsythe’s interest in exploring aspects of dance that were far removed from conventional approaches to beauty.

Forsythe’s choreography was beginning to catch the attention of dance company directors, and in 1980 he left Stuttgart to embark on a freelance career. He worked with companies such as Nederlands Dans Theater and the Paris Opera Ballet and madea brief return to the Joffrey Ballet to create *Square Deal* (1983). In 1981 Egon Madsen, his former colleague from Stuttgart, who at that time was Director of the Ballett Frankfurt, had invited Forsythe to mount *Time Cycle* and *Love Songs* from the Stuttgart repertory on the Frankfurt company. Thfollowed a commission for a new full-evening ballet, which

Forsythe called *Gänge* (1983). The title meant ‘going’ and it on *Swan Lake*, a mixture of dance, spoken text and pop music challenge beliefs people project onto ballet’s classics.[[10]](#endnote-11) Some were affronted by the hybrid mixture of the classical the popular, and walked out of performances, but others recognized that it offered oa new kind of ballet. On the strength of what was a contentious work, Forsythe was invited to take over the directorship of the Ballett Frankfurt and and moved to Frankfurt he at the start of the 1984 season.[[11]](#endnote-12)

**FORSYTHE’S STRATEGIC APPROACH AND THE AMBIGUITY OF TEXTS**

The two decades that followed were momentous. Forsythe created some fifty works for his company (plus around twenty ballets for other companies) all the time extending ways of thinking about choreography and what it is able to explore. What is it that dance is empowered to “do”? He won a reputation on the international scene for his overthrow of the status quo and, as his reputation increased, so ballet companies from different parts of the globe clamored for a new work from him, or at least permission to present an existing ballet accepted a limited number of commissions – and agreed to performances of a few of his existing and more overtly balletic works by companies such as the Paris Opera Ballet and Britain’s Royal Balletbut - in the main his focus was on the Ballett Frankfurt, and the evolution of creative systems.

With each new work he was questioningerWhat Forsythe was practicing was, he said, ‘postclassical analysis’ (quoted in Birringer, 1998: 99), and this can be attributed to his incorporation into his dance of the languages of science, mathematics and technology, and to the introduction of ideas that do not necessarily adhere to classical principles. Improvisation is wascrucial to his aesthetic because of the power of simultaneity of thought, action and motor memory. He began to draw on ideas from disciplines such as science, mathematics, and technology, and to apply them to his interrogation of classical principles.[[12]](#endnote-13) Terms like “proprioception” and “refraction” have become part of hiscame to beimprovisatory strategy that would enable split-second links with permutations of movement. Proprioception refers to the ability of the dancer to feel what is happening in the musculature without necessarily seeing it. The ballet dancer is concerned with projecting an image that corresponds with a particular geometric positioning, with a look in the eye that “completes” the movement and enables it to “radiate” outwards. Forsythe’s dancers work proprioceptively, with a sense held in the mind-body of what must be done. They generate movement through notions of shape, direction and dynamic in a relationship with modal operations that involve sequences of different ideas. Dana Caspersen, a leading dancer with Forsythe’s Ballett Frankfurt from 1987 onwards, explains about the improvisatory approaches, writing:

This inner response, which we call residual movement, is a refraction like light bouncing between surfaces. In order for it to be effective it cannot be decorative, applied after the fact, but must be the result of skeletal-muscular coordinations reacting to the original movement impulse.[[13]](#endnote-14)

Improvisation brought added . It also(fully) , therefore,, the very thought of which was abhorrent to Forsythe. Improvisation meant that eachindividual dancer had to be , whilesustaining relationships with what other dancers were doing on stage. this mind-body concentration producedin the dancers’ performances of something approaching transparency, wasto be discerned Work by Forsythe is not a finite statement, it must continue to evolve – hence the value of improvisation and in-the-moment decisions. Every performance has a discrete identity. Each work is multi-layered and can seldom, if ever, be experienced fully by audiences at a single viewing.

,with its emphasis on exploration and discovery, could only haveemergedknowledge and The pillars of Forsythe’s approach to choreography emerge in a pedigree line that is taceable not only through Balanchine’s neo-classicism but also to the classicism of Marius Petipa.[[14]](#endnote-15) References As to the 1895 swans in the Petipa-Ivanov *Swan Lake*links with this most celebrated of ballet’s classics could also be sensed areworks glimpsed, for example, in Frankfurt ballets such as *Artifact* (1984) and *Alien/a(c)tion* (1992), Yet where Petipa and Ivanov told a story, the Forsythescape dealt in fragment and symbolism. Movement was meticulously detailed, but seldom classically ordered.

linkwithapproach can be made with Merce Cunningham’s belief in the democracy of the stage space, inspired by Einstein’s declaration that ‘there are no fixed points in space’ was obviously an influence in Forsythe’s organization of multiple activities in space and the belief that the stage was a democracy and audiences should be free to look anywhere.[[15]](#endnote-16) Dance could be freed from classical ballet’s linear organization. In Frankfurt, Forsythe found ways of creating increasingly complex productions that played with visual impact and challenged where audiences might choose to look.

Many Forsythe works pointed . Here,Something perhaps, the impact of working in central Europe, with its tradition of twentieth century expressionism, could be sensed. Certainly, as far back as Stuttgart, connectionswere tofound Bausch’s tanztheate*r* and her exploration of human behaviour, or the darker sides of the psyche, emanate in different works.[[16]](#endnote-17) Yet despite suggestions of the work of such vintage celebratedchoreographers, their styles were hinted at rather than directly quotedoriginal.[[17]](#endnote-18)

Another individual whosewas key to Forsythe’s development wasthe polymath, choreographer and creator of a system of dance notation, .[[18]](#endnote-19)Forsythe was recovering from a knee injury in the early 1970s when he came across Laban’s *Choreutics* and saw the wisdom of its enquiry into spatial harmony.[[19]](#endnote-20) It could serve as a springboard for continuing investigation into human movement organization. Indeed, Laban’s kinespheric reach into multiple kinespheres would pave the way to Forsythe’s deconstruction of the ballet body. The prompting theories of Forsythe’s improvisation strategies were approached initially through comparison with balletic convention. Laban called movements emanating from the body’s center in an outwardly direction ‘scattering’ or (in reverse) ‘gathering’ (Maletic, 19nb:83).[[20]](#endnote-21) As Forsythe began to perceive how to deconstruct ballet’s grand scale lines and to discover different kinds of linear relationships, so his dancers were expected to move outwards from the body by performing movements such as ‘extrude’, ‘extend’, ‘slide’, or the reverse, ‘folding in’ or ‘collapsing’.

CForsythe contends that ‘choreography is a vehicle for dancers’, and to keep the vehicle running he has often developed ideas from philosophy and literary theory. Significantly, the introduction to Foucault’s book, *The Archaeology of Knowledge* (1972) was included on his Ballett Frankfurt’s website, because reading about the history of discourse had alerted Forsythe to another kind of perceptual intelligence. Foucault’s concerns with the repression of institutions; unified wholes and linear succession, contributed to Forsythe’s’s quest to examine the minutiae of systems, or to his engagement with processes of deconstruction.

When in Forsythe’s works some semblance of narrative is suggested, it is never clear whose “voice” is directing happenings on-stage, for activities have been wrested from recognizable contexts. In The *Structure of Narrative* and *S/Z*, Roland Barthes argues that narrative is “a prodigious variety of genres, themselves distributed amongst different substances”.[[21]](#endnote-22) An example of Forsythe’s multi-layered narratives is encountered in the opening scene of *Impressing the Czar* (1988) as miscellaneous characters rush about tittuping hither and thither with quick little walking steps that signal “important task”—but the tasks belong to several different stories or biographies. For some of these characters formalized dress is the order of the day and bow are graceful but demeanor rakish, and the straight-laced neat little period rituals acknowledged in the dance are constantly interrupted by shrugging shoulders and quirkily tossed off steps skewing the body out of its uprightness. Streamlined dancers busy with *batterie* and *relevé* cross in and out of action that is clearly playing with tradition—and, in particular, codes that were prevalent among European aristocracy some two centuries earlier.

The second act of *Czar* is called *In the middle, somewhat elevated* (1987), and is often presented as a single act. It was created for Sylvie Guillem and the Paris Opera Ballet and, with its relentless beat, whiplash spins and razor-sharp extensions, it continues to be popular and danced by several companies today. It is, perhaps, the best known of all Forsythe’s works belonging in a category he refers to as the “ballet ballets”.

The “ballet ballets” are not romantic but they exude classical ebullience and are so named because they are close enough to balletic convention for companies other than Forsythe’s own to dance them. With extreme extensions, limbs that splice the air, and risky off-centred balances, the “ballet ballets” require dancers who are technically efficient and able to move with daring plasticity. By challenging conventional openness and uprightness, and “shooting out” into extreme angles, the body is pushed off balance and the resultant muscular eccentricity can lead to the discovery of unexpected systems of release and control – or movement residuals. As well as *In the middle, somewhat elevated*, the “ballet ballets” include: *Steptext* (1984); *the second detail* (1991); *Herman Schmerman* (1992); *Firstext* (1995) and *The Vertiginous Thrill of Exactitude* (1996). They are more “legible” than some of Forsythe’s other work, and inevitably they excite audiences.

As will be clear, Forsythe’s creative approach connects with all kinds of experiences - from the everyday to the intellectual, and he shares ideas with his dancers, as well as with colleagues from other disciplines whose contributions brought about differences to acoustic and spatial dynamics, and to the idea of architecture in dance.[[22]](#endnote-23) In Frankfurt, Forsythe’s studio became a creative laboratory, a place where constant experiment produced constant discovery. There the dancers learnt systems that provided them with understanding of how to work as choreographic collaborators and improvisers in performance.

The mechanics of Forsythe’s choreography are always demanding. They test the dancers because of the speed and complexity of “different” forms that must be executed by individual bodies and in on-stage relationships with other bodies, and they can test viewers because the dance refuses to accumulate in either the mind or senses into some kind of linear – and therefore legible—logic. A ballet can seem—to borrow a phrase from Jean-François Lyotard writing about postmodernism—as if it is “a game without perfect information” and its strangeness can feel confrontational or, even, alienating.[[23]](#endnote-24) Convention makes it easy to assume that there is a lack of logic to Forsythe’s work, because it will not cohere into resolution. That is to miss the point, because Forsythe is aiming at something different. As he changes rules, so he demands change in the habits of watching. Inevitably, those who try and measure a dance work against what was done in the past, and notice what is absent or missing, find fault with Forsythe’s ballets. In the twentieth century some critics and some members of the public complained about his choreography. What they saw in Forsythe’s was limited because it did not conform to past models.

A dance production that can be theorized as a text, however, can take account of different disciplines and languages, no matter how “tangled” the relationships might seem, as is the case with the Forsythescape. Barthes’s essay *The Death of the Author* unravels ideas about where meaning comes from: it is not *in* the work but *in* what the “reader” (or “viewer”) perceives. In another essay, *From Work to Text*, Barthes views the idea of a “Work” with suspicion, claiming it leads to passive reception and expectation of closure. A “Text”, by contrast, is made up of multiple voices and is capable of “speaking” to viewers differently. This is because a conceptual *text* (as opposed to a readily consumable *work*) demands active viewing and a willingness on the part of the viewer to engage in finding meaning in what is there—rather than railing against what is not. Like Barthes, and his belief in the reader as “a producer of the text”, Forsythe invites (readers, or) audiences to become co-creators of meaning and to make sense of what they see in their own way.[[24]](#endnote-25)

For Forsythe, each performance is an event, as well as part of continuing enquiry. In the rehearsal that customarily precedes virtually every performance, issues are discussed, perhaps arising out of the previous evening's performance, or because Forsythe has decided to introduce cast changes.[[25]](#endnote-26) Such openness to change, means that every performance had its own distinct identity. Each is important. There can be no falling back on a ritualized past.

Despite Forsythe’s dislike of the idea of fixity, occasionally a work has been recorded for posterity. *Solo* (1995) is a seven-minute piece filmed for television in black and white, for which Forsythe was both choreographer and dancer.[[26]](#endnote-27) It is significant for showing a style of movement that, as it explores some of the complexities of his improvisatory system, emanates from his individuality. The driving factor is impetus, and the camera captures a mass of fleeting images, each minutely detailed, showing the body falling, recovering and falling again. Balance is constantly lopsided so that body and head become ‘dis-alignedproducing moves that might suggest images such as: ‘manic man’ […] ‘bucking bronco and dastardly devil’, ‘lunatic’.[[27]](#endnote-28) In Solo the choreographer justifies his claim that he is ‘hyper-coordinated and agile’.

The aptly named duet *From a classical position* (1997), also made for television, and performed by Forsythe and Dana Caspersen, illustrates how movement that is classically based can proceed in new directions.[[28]](#endnote-29) Vertical bodies bend courteously forward and ‘shoot’ into arabesques. Arms move in counterpoint to the torso, releasing extra energy in long stretches from joints to finger tips. Bodies fold into themselves. Elbows flex inwards into a “V” shape, as ,if challenging ballet’s idealized turnout by introducing what might seem to some people like alien shapes and forms. Yet as the dancers sink to the floor and bodies –knot into a single sculpture, a new kind of beauty emerges that focuses on trust and intimacy.

Increasingly in Frankfurt,Forsythe developthat incorporated

It stands to reason that an American working in Germany and surrounding himself with dancers and other artists from different continents, mainly Europe and North America, hears a great variety of verbal sounds and rhythms every day. These will penetrate consciousness so that they become instinctive knowledge in the way that language does. Inevitably they have a part to play in the forms and rhythms of a new ballet. Forsythe’s dancers are often required to speak in performance and, as different mother tongues come into play, voices from many nations are heard. This calls for a different type of understanding from viewers, for even if we do not know the language we can sense the gist of something that contributes to the texture of the work in question.

A feature of his Ballett Frankfurt work was the creation of evening-long “ballets” whose acts drew ideas from diverse texts, bringingIn total there were seventeen such works - *Artifact* (1984); *LDC* (1985); *Isabelle’s Dance* (1986); *The Loss of Small Detail* (1987; 2nd version in 1991); *Impressing the Czar* (1988); *Limb’s Theorem* (1990); *Slingerland* (Parts 1–III) (1990); *Slingerland* (Parts 1–IV) (1990); *Alien/a(c)tion* (1992); *As a Garden in This Setting* (1993); *Eidos:Telos* (1995); *Sleepers Guts* (1996); *Endless House* (1999); *Die Befragung des Robert Scott* (2000); *Kammer/Kammer* (2000); *Woolf Phrase* (2001); *Decreation* (2003). Each was distinctive in its own way, yet most are no longer performed and are therefore “lost”. Although there are filmed records in the company archive, Forsythe no longer has the regular team of dancers around him who could switch into working with his improvisatory strategies. Yet these works are a reminder of the driving energies of the Forsythescape and its evolution during the two Frankfurt decades. In what follows, *Artifact* and *Eidos:Telos* are singled out for discussion.

***ARTIFACT* AND *EIDOS: TELOS***

*Artifact* was Forsythe’s first creation as Artistic Director of the Ballett Frankfurt, for which he devised not only the choreography but also the scenery and lighting, as well as the sound collage for the penultimate Part.[[29]](#endnote-30) It was during the ballet’s creation that Forsythe read Foucault’s *The Archaeology of Knowledge*, and he explained to the American critic Anna Kisselgoff that one of his concerns was to explore the idea that “the nature of history is to conceal as well as to preserve”.[[30]](#endnote-31)*Artifact*’s four Parts present a world of labyrinthine complexity, running across a gamut of styles that sometimes complement, but more often clash with each other. Brilliant sequences of movement are interrupted by three characters continually stepping across the stage, in different modes of being and offering different messages.

The different sections draw the viewer into a strange world of confusing memories, at times paying homage to ballet’s past, with sequences that evoke the swans’ movements in the Petipa/Ivanov *Swan Lake* of 1895, and at other times focusing on incongruous relationships between people whose histories apparently bear no relation to each other. The printed program identifies three idiosyncratic characters: “Person in Historical Costume”; “Person with Megaphone” and “Other Person”. Anonymous as these labels may sound, in performance the Persons’ genders are evident, in both dress and demeanor.

Early on in *Artifact* the first named Person, or the woman dressed in a 16th century Elizabethan-styled gown, claps her hands, waves her arms and greets her audience with the words, “welcome to what you think you see”. She is a flamboyant character, who flounces about the stage making a drama of gesture and speech. The man with Megaphone, who wears a grey shirt and trousers and creeps about the stage timidly, clutches the instrument to his mouth as if he and it are inseparable. Encounters between the woman and the man seem accidental, though both deal with suppressed anxieties that cause them to utter exhortations such as: “step inside”, or “outside”. With talk too of “remembering” and “forgetting”, demarcations between stylized character and the everyday are blurred. What was it about their different pasts that triggered the urgency of memory? The third figure, the Person named as “Other”, who wears allover flesh-colored tights, does not speak. She is, however a strong presence. She is also an anomaly, a character whose silent strengths - as she strides about the stage directing the dance by signaling action with her arms, or stands motionless looking on at other times—cannot be accounted for. Where does her power come from? Why do the dancers respond to her “commands”?

Thirty dancers were named in *Artifact*’s ensemble in Frankfurt in 2001 in a printed program that offers very little information about the work, but pointedly lists dictionary references to ordinary words like “remember” and “forget”. The longest entry is for “step”, and the characters and dancers engage in a great deal of stepping, and changes of energy, varying from the contemplative to the ritualized, and on to the frenetic. At times *Artifact* might be seen as a creative treatise on the changing walks of history.

There is enthusiasm for the elegance of the baroque period, expressed both in formal dancing and in the distinctive behavior of the woman in Historical Costume. Links with classicism’s linear organization are to be seen in Parts 1 and 2, notably when a corps de ballet of “swans” flows across the stage. The company’s women process from one wing to its opposite wing, stepping continually on pointe, and in profile, their arms stretched out behind them like wings as if symbolizing swans in flight. As soon as the dancers exit, they must rush round the back of the stage to re-enter from the original wing, and keep the parade of swans going.

*Artifact* ’s second Part is danced to Bach’s Chaconne in D minor for solo violin, and a combination of grace, elegance and command of space serve as reminders of Balanchine’s neo-classicism.[[31]](#endnote-32) Men and women line the back and sides of the stage, moving their arms in a robotic style, and clapping their hands to create an exchange of rhythms between the sides. They execute a sequence of balletic movements, their feet stretching into battement *tendus* complemented by grandly sweeping arms. In the center two couples execute extravagantly theatrical lifts and balance with supreme ease. Suddenly the (specially weighted) curtain bangs down, depriving audiences (who are often annoyed) of the action they have paid to see while Bach’s music continues playing. The question is, when the dancing could not be seen was it still happening? The answer is clear when the curtain rises again, for the dancers have moved to different places. They look serene and unruffled, even though they had obviously rushed to get into position. The curtain slams down five times, and without the dance concentration turns to the music, as had happened with Ü*rlicht*.

At other times *Artifact*’s mood is casual and throwaway, as if imitating contemporary life, particularly in the scene where the sound score (by Forsythe himself) seems to have been collected from a workshop where invisible people are working with tools, and banging their hammers loudly.

Artifact’s is about the collapse of, and a return to, historical periods. It is about “remembering “and “forgetting” and the interweaving of disconnected human relationships. It is about architecture and a reshaping of spatial organization. It is about dance that engages in full throttle-energy, passion and intensity. There is an absoluteness to what the dancers must give in performance, a surrendering of self to a bigger vision, that delivers an “experience” to audiences. When the “Person in Historical Costume” speaks the words, “welcome to what you think you see”, we may accept that we are seeing multiple histories, but we can never quite pinpoint what we see.

In 1995 Forsythe distilled movement material from *Artifact*’s second Part into a dynamic one-act work premiered by Aterballetto in Reggio Emilia, Italy. It was called *Steptext* and danced by a woman and three men. The dancers move in couples showing a hunger for spatial command and emphasizing flowing through-the-body-movement, while embellishing leg extensions with extravagant arm movements. In *Steptext* there also comes a moment when the style is minimalized, and a woman stands at the front of the stage. Her arms are bent at the elbows and held at face height, and she executes a sequence of movements swinging the arms in front of and away from the face. She seems to be sending coded messages, but the meaning is contained within the formal organization—a finding endorsed by the dancer’s “neutralized” expression. Indeed, the content is in the form.

Whereas *Steptext* emerged out of *Artifact*, *Eidos:Telos* grew out of a one-act work made for Forsythe’s company and entitled *Self Meant to Govern*. *Govern* was created in 1994 for six dancers and an on-stage violinist and brought to fruition ideas about the body’s relationship to space that had been generating for several years in Forsythe’s work. The implication in the title was that the dancers were the architects of their own moving bodies, able to execute elaborate improvisational tasks in performance, in response to speed-of-lightning decision-making and the letting go of customary ways of moving. *Govern* itself was a development of another work, T*he Questioning of Robert Scott*, choreographed in 1986 as Forsythe and his colleagues began to progress with a newly developed system of moving in which, according to Forsythe they

developed the notion of kinetic isometries, where the dancers tried to register an exterior and interior refraction of movement in their bodies, and proceed according to the ‘reading’ that they achieved of their own states. Suddenly, mental agility had to be equal to physical agility, and that was really important. [[32]](#endnote-33)

In this were the seeds of a style of dance that would lead to the dancers achieving the kind of “transparency” that is key to the Forsythescape. Eyes darken when dancers are having to be so mentally agile, but Forsythe’s dancers also use their eyes differently. With conventional ballet, the eyes need to bring a sense of completion to movement phrases. For example, in the final moment of a balletic *port de bras* dancers look outwards sensing the crossing tensions in their bodies. Given their proprioceptive awareness, Forsythe’s dancers must often “disfocus” their eyes, releasing ballet’s oppositional tensions in favor of a different kind of counterpointed movement.

Indeed, the breaking down, or the reconsideration of, entrenched habits is another part of Forsythe’s philosophy, as he advised in the following program note for *Eidos:Telos* that turns out to be something of a philosophical conundrum:

The more you can let go of your control, and give it over to a kind of transparency in the body, a feeling of disappearance, the more you will be able to grasp differentiated form, and differentiated dynamics.  Dissolution, letting yourself evaporate. Movement is a factor of the fact that you are actually evaporating…

*Eidos:Telos*, 1995

The three acts of *Eidos:Telos* draw the viewer into a network of the philosophical, kinesthetic and sensual. Dance that appears to be abstract is threaded through with symbolism. Fragmented dramas build, then drop away. Death as a concept hovers over the text.

The opening and closing acts are linked in movement material, shared between six dancers in Act 1 and then between twenty-four dancers in Act III, resulting in an altogether more complicated group organization. By contrast, for much of the central act the focus is on a lone woman (Dana Caspersen) who walks about the stage while speaking a starkly dramatic about. There are pointers in her words to a mythical past. There are suggestions that her character is symbolically connectedthe goddess of the Underworld who, according to a program note, “seems to have controlled the spirits of the dead”.[[33]](#endnote-34)

If the Greek words “eidos” and “telos” can be summarized loosely as “form” and “purpose”, throughout *Eidos:Telos* comes a sense that Nietzsche’s twin facets of art, the Apollonian and Dionysian, are being played with. Choreographic ideas appear, initially, rational, ordered, and Apollonian—according to “laws” that must be responded to. Upright, articulate bodies move into space with controlled energy directed by the reach of the arms and an openness across the chest. Dancers fall to the ground and, in an instant, rise again, without any sense of muscular restriction. The order is broken up by a Dionysian urgency and episodes of darkness and chaos, when lights dim and activity grows turbulent.

Conceptualized death is hinted at, for example, in Act 1’s sound and movement of the Stravinsky-Balanchine *Apollo*. But what is sensed is made to seem relegated to a lost past and the 1928 work never emerges into full life. Of course, *Apollo* is a seminal ballet, and continues to be performed by companies today, but here it is recalled occasionally in the way legs are extended as homage to a bygone era. Death is sensed in the central act, in words spoken by the Persephone/Woman, saying “I’m woven through dark […] Dark, under, down”. She walks about a darkened stage dominated by a spider’s web of wires, and her poem’s references to “my spider” add to the sense of doom, in the way of a trap to catch prey.

Later she refers to “the ranks of the dead”, whose approach is sensed in muffled drums beating out a death knell. The “dead” enter in a line of waltzing men and women who are dressed similarly in skirts with bustles and sweep on, dancing elegantly to the music’s pulse. Their waltz is devoid of reference to a romantic dance for a heterosexual couple, and is broken up by different members of the ensemble stepping out of line to talk about different situations. One of these episodes includes the loud, authoritarian counting of a man who seems to be directing the rhythm of the dance in a rehearsal.

In Act 1 of *Eidos:Telos* the dancers work with structured improvisation, responding to codes that are variously signaled to them during the performance and involve them in following predetermined chains of movement that are subject to constant change of direction. Signals are directed by electronic devises operating hands on small clocks that look like upright plates. These are arranged in a circle on stage, with letters of the alphabet in place of numbers serving as codes. Upstage, a digital timer counts passing seconds, and, in the wings, banners include long lists of instructions such as, “Launching off body part” or “Shearing - Parallel” or “Alphabet isometry”. While the audience will see seconds passing on the digital timer, they will barely be conscious of the underlying systems that are at work directing the dance.

Forsythe made *Eidos:Telos* “in choreographic association with the Ensemble” and from the start of the performance, the dense detail of movement is apparent. Drawing ideas of improvisation strategies from the two predecessor ballets, *Scott* and *Govern*, what is signaled to the dancers was collected together by Forsythe and his company under the title “Alphabet”. It offers 130 permutations of movement, out of which the choreographic collaborators constructed metaphorical building blocks to serve as a movement methodology for *Eidos:Telos*. This became known as the “Alphabet”. It was made up of a collection of words and phrases, or mnemonic devices linked to discrete movement phrases—hence the earlier reference to algorithms – which became the equivalent of a memory bank. The Alphabet is not just a systematized way of moving the body, but also a means of thinking about movement in a continually creative way. The letter A, for example, came to stand for “Abe”, or Abraham Lincoln, and images associated with it related to the history of an American President who wore a hat, stood on a balcony and was shot. Hence hands shaped hats; bodies collapsed over invisible balconies and fists were punched into hands to sound like shots. B represented “Book” and, in illustration of this, a book could be placed on an imaginary table or held to the body and fingers felt the binding or flipped the pages. The Alphabet was expected to be embedded deep in the dancers’ muscle memory during the rehearsal process because, as suggested earlier, to interpret it in performance required considerable dexterity of body and mind. What made the Alphabet complex in improvisation terms was that all movements were subject to rapid and diverse shifts in direction, level, and dynamic.

In the last act of *Eidos:Telos* the differentiated activity of the twenty-four dancers creates a density of dancing that becomes like a surging sea, with “waves” (of dancers) all the time being tossed up in apparently random order. It is here that the effects of collaboration are felt most keenly, and Forsythe has often acknowledged that it took many different minds to create such an extraordinary scene of chaos, directed by underlying order.[[34]](#endnote-35) What impresses on the watching eye is the coordinated ebbing and flowing of different groups of dancers and continuing shifts of spatial organization. In the ballet’s closing moments, a crescendo of sound fills the stage, as the lighting grows darker. The Persephone/Woman from Act 2 returns to stand silently alongside “the ranks of the dead”, as if in representation of the cycle of life and death. And we the viewers are left with a reminder of the ghostliness that has run through the three acts of *Eidos:Telos*, for this is a text that pulls at memories deep within the psyche.

**DEMISE OF FORSYTHE’S BALLETT FRANKFURT**

There were to be only four post-millennium years of Forsythe’s Ballett Frankfurt, during which time the creation of three evening-long ballets, and ten shorter works, continued to emphasize the fertility of the Forsythescape. Of the long works, *Die Befragung des Robert Scott* was a development of the one-act work from 1988 that had inspired *Eidos:Telos*. What was memorable was what the company called “table dance”, for which the space normally reserved for dance was taken over by a fleet of tables. The dance activity grew out of restriction. A month after the premiere of the long ballet this actmetamorphosed into a single act ballet entitled, *One Flat Thing, reproduced*. (Indeed, in 2004 this would become the last work to be presented by the Ballett Frankfurt.)

The two acts of *Kammer/Kammer* have been constructed from layers of biography and fragmented expositions on art, culture and society that are built into a complex relationship with different media activities. Two central speaking characters direct the action but, as with *Artifact*, Catherine Deneuve and Boy in blue hat have no evident connection with each other, and are separated from the thirty other members of the cast. The geometries of live action and film (simultaneous and pre-recorded), with seven monitors suspended in various parts of the auditorium showing something of the action, call into question the reality of what is actually happening on stage;; what is actually being captured through live filming, and what has been filmed in advance. It is confusing to see activities not happening in shared visual and aural time as, for example, when speaking mouths that open on stage, and pour out recognizable words and mouths on screen, are disconcertingly at odds with the real thing. But what is the real thing? Again, the question arises, what exactly are we seeing?

*Woolf Phrase* derives from Virginia Woolf’s stream of consciousness novel, *Mrs Dalloway*, and develops as a drama of atmosphere, with the novel examined through a series of vignettes. A maze of sound and lighting effects produces impressions that vary from soft whispers to battle-like roars. The brightness of a beautiful morning is suggested in an environment shimmering with lightness and buoyancy. Then comes darkness and an abyss. At one point a mass of bodies undulates and twists in the performing space—each acknowledging different trajectories and time structures. At the next, a single body folds and knots, as if in a dream world luxuriating in its own space. A woman caws like a sea gull. The jangling of bells becomes like the shredding nerves. A man screams “alive”, “alive,” “alive”—he is a traumatized solder—and the sound resonates through his whole being. When he stops, the silence is shattering.

*Decreation* was the last long work made for the Ballett Frankfurt, and showed Forsythe moving still further away from the ideals of the politely organized body to build on scenes of apparent madness and bizarre juxtapositions of philosophy and realism. It includes a mass of non-sequiturs to produce an *Alice in Wonderland*-type unreality, mixing lucid and deranged commentary. It digs deeply into the extremities of language and physicality, and some of the people depicted – types rather than characters—are grotesque and hideously distorted, both physically and vocally. If anti-realism and distortion are indicative of historical expressionism, then this is a highly expressionist piece, with lonely figures crying out in anguish. As with *Orpheus’s* scene in the underworld some twenty-four years earlier, people seemed to have “fallen apart” having lost the ability to communicate according to the systems by which human beings normally function. There is talk of a game at a point in *Decreation* and an incoherent man manages to ask a question about how the rules operate. From another man, the reply comes: “there are no rules”. This seems to run parallel to Forsythe's attitude to his life’s work: if there are rules, they are there to be challenged.

The program for the final company’s final performances, in Paris at the Théâtre du Chaillot, was made up of four of Forsythe’s 21st century works: *The Room as it Was* (2002), *Ricercar* (2003 a major part in the evening. In the first work, *The Room As It Was* (2002), the women’s pointe shoes creaked, as pointe shoes sometimes do. The sound was not irritating, as it would be in a classical ballet performance, because it was intrinsic to what was happening; indeed the effect of the shoes became focal to audience’s hearing and seeing, because of the extraordinary things four women were seen to be capable of doing *en pointe* when they were no longer obliged to maintain verticality and turn-out. They collapsed in different directions while maintaining their balance on a carefully secured single pointe, and the line from to knee to toe looked oddly eccentric when the rest of the body was bent over and one leg and two arms were hyper-extending in peculiar directions. Bodies piked in the manner of a diver in a swimming pool. A woman’s bent elbows sent out a signal to four men who supported her while she remained on pointe and they twisted and turned her. Overall this was a piece about the expressive energy of four men and four women flinging themselves askew because of the deviant capabilities of muscle, bone, and sinew. Part of the expression came from utterances such as “ha, ha, ha” and the sounds of dancers heavily out of breath from exertion. Another part drew attention to the environmental space and whiteness around the dancers, and in some strange way managed to suggest that space and whiteness could transfer themselves into the body, and in doing so become the dance itself.

In the evening’s grand finale, *One Flat Thing, Reproduced* provided an explosive ending, for then the dancers became like flying rockets. At the start, fourteen dancers pulled twenty loudly clattering, rectangular tables out of the upstage darkness to line them up downstage in lines, separated by spatial corridors.[[35]](#endnote-36) Then the dancers bounded on to the tables, slipping, tumbling and flying with the fearlessness of trampoline activists. They wore socks on slippery surfaces, and one false move would have brought them up against the tables’ sharp sides. But there were no accidents; instead perpetual motion was sustained by high energy motion, broken into with an abrupt pause while everyone balanced with one leg on a table waiting for the action to begin again. Thom Willems’s computerised music, with its boom, chug and glass-breaking crashes, was part of a conspiracy of knowing the rules. It was vivid and unforgettable, this last ever work by the Ballett Frankfurt and game play of the highest order. Then the funding bodies withdrew their support.

**A new start**

The Ballett Frankfurt approached its demise in 2004 with collective sadness, after the governors of the City of Frankfurt withdrew the company’s grant aid. If Forsythe’s work overall was ultimately thought to be too radical by funders who needed to make financial cuts, protesting emails came, nonetheless, from all corners of the globe, not just from people involved in dance but artists from all disciplines. Their responses (which the company bound together in a large volume and circulated to the press) testified to what was generally felt about Forsythe’s uniqueness as a choreographer and man of theatre. In

retrospect, perhaps change enforced by closure of the Ballett Frankfurt may not have been quite such a bad thing for the arts in the early 21st century.[[36]](#endnote-37) Forsythe went on to set up The Forsythe Company, and strike out in new directions with a smaller group of dancers and many new initiatives – this though is the subject for another chapter.

The concept of the Forsythescape symbolizes extraordinary landscapes that change ways of looking at dance. What unfolds is not always nameable, and will certainly be unexpected, but invariably it brings new vitality to the art of ballet and dance in performance. What Forsythe was showing with ENB’s 2018 *Playlist* (*Tracks 1 & 2)* was that ballet belongs in the present. In the fall of that same year, Forsythe brought an evening long program to Sadler’s Wells, danced by a small specially assembled group of his own. The evening’s title was *A Quiet Evening of Dance*, and with the innate skills of a miniaturist Forsythe showed how the baroque era could still connect with the contemporary body. The focus was on unostentatious virtuosity. Motion, contained and counterpointed, flowed through the bodies of five men and two women, and all the time arms reached out from shoulder joints to show elongation in contrast to soft, deft footwork. The printed program included an affirmation from Forsythe about what has guided him throughout his career. “My goal,” he said, “is to make people see ballet better. That’s always been my goal.”[[37]](#endnote-38) To see “better” is to see more in the art that is dance, and that is the legacy of Forsythe and his Ballett Frankfurt.

1. Among work created for members of the public to join in with, and seen in different cities, was: *Tight Roaring Circle* (1997: later known as *White Bouncy Castle*), which provided giant air-filled mattresses for people—anyone—to bounce on. *City of Abstracts* (2000) involved a network of cameras, lights and technological devices that captured the movements of people in the streets on film, and then mutated bodies into different forms. *Scattered Crowd* (2002) was an installation organized in vast spaces filled with hanging balloons. The balloons danced as people walked through the space. [↑](#endnote-ref-2)
2. Personal discussion with Forsythe in Frankfurt, 1997. [↑](#endnote-ref-3)
3. Another influential teacher at this time was Christa Long. [↑](#endnote-ref-4)
4. George Balanchine (1904-1983) was co-founder of New York City Ballet, which he directed for thirty-five years. He is considered twentieth century ballet’s most celebrated choreographer, and his works continue to be performed by many companies. [↑](#endnote-ref-5)
5. A position Forsythe shared with Rosemary Helliwell and Patrice Montagon. [↑](#endnote-ref-6)
6. . According to the Stuttgart Ballet’s archivist at the time, Rainer Woihsyk, everyone in the company recognised the significance of this choreographic debut. [↑](#endnote-ref-7)
7. For discussion of how classical form has shaped Western perspectives, and how Forsythe (and Anne Teresa De Keersmaeker) have sought to disrupt it, see Briginshaw, Valerie. (2001) Dance, Space and Subjectivity. Basingstoke & New York: Palgrave, Chapter 10. [↑](#endnote-ref-8)
8. .  Quoted by Anne Marie Welsh, 5 June 1979. Stuttgart’s great hope – William Forsythe in The Washington Star, C3. [↑](#endnote-ref-9)
9. The German title was: *In Endloser Zeit*. [↑](#endnote-ref-10)
10. In 1983 Forsythe had created *Gänge* 1 – Ein Stück Über Ballett-for Nederlands Dans

    Theater. [↑](#endnote-ref-11)
11. Madsen went on to direct the Royal Swedish Ballet in Stockholm. [↑](#endnote-ref-12)
12. [↑](#endnote-ref-13)
13. Dana Casperssen. “It starts from Any Point,” in *Choreography and Dance: William Forsythe,* edited by Senta Driver. Harwood Academic Publishers imprint, vol 5, Part 3. (2000: 27). [↑](#endnote-ref-14)
14. Marius Petipa - born in Marseille, France in 1818 and died in Gurzuf, Ukraine in 1910 - was Director and Chief Choreographer of the Imperial Russian Ballet. He worked for nearly sixty years at the Mariinsky Theatre in St Petersburg, and his sixty ballets represent the apogee of ballet’s classical period. In 1895 he and his assistant Lev Ivanov (1834-1901) created the version of *Swan Lake* that is widely known today. [↑](#endnote-ref-15)
15. One of the 20th century’s most renowned choreographers, Merce Cunningham—born in Washington in 1919 and died in New York City in 2009 - changed the tradition of dance’s linear organisation and the way the eye was directed to watch performance, with his adherence to Einstein’s famous dictum “there are no fixed points in space”. See, for example, *The Dancer and the Dance: Merce Cunningham in conversation with Jacqueline Lesschaeve*. New York & London: Marion Boyars. (1985: 18) [↑](#endnote-ref-16)
16. The choreographer Pina Bausch – born in Solingen, Germany in 1940 and died in Wuppertal in 2009 - was Director of Tanztheater Wuppertal from 1973 until her death. Creator of many works, her name became synonymous with a seminal style of dance theatre that explored human behavior in its many guises. [↑](#endnote-ref-17)
17. In his early years as a choreographer Forsythe was often accused by critics writing in daily newspapers, and by some of the dance press, of lifting phrases from Balanchine’s works such as *Apollo*. [↑](#endnote-ref-18)
18. Rudolf Laban, born in Bratislava, Austria-Hungary in 1879 and died in Weybridge, Surrey, England, in 1958. [↑](#endnote-ref-19)
19. Laban, Rudolf. *Choreutics*, annotated and edited by Lisa Ullmann. London: Macdonald & Evans. (1966) [↑](#endnote-ref-20)
20. See discussion in Maletic, Vera. *Body-Space-Expression*. Berlin: Mouton de Gruyter. (1987) Forsythe’s approach to improvisation was assembled in a CD-ROM called Improvisation Technologies. It was commercially available for a short period, but nowadays is hard to find, though some of the work can be discovered on line. [↑](#endnote-ref-21)
21. Roland Barthes *S/Z*, published in French by Editions du Seuil, Paris. (1973). First English version 1974. Oxford: Blackwell. (Translated by Richard Miller through Farrar, Straus and Giroux, Inc.) See endnote 24 for information about Introduction to the Structural Analysis of Narratives. [↑](#endnote-ref-22)
22. Ballett Frankfurt’s composer in residence, Thom Willems, was responsible for many works in the Frankfurt repertory. Forsythe has often pointed out that his musical and acoustic scores made a difference to the way dancers heard the music. [↑](#endnote-ref-23)
23. Lyotard, Jean-François. *The Postmodern Condition: a Report on Knowledge*. (Geoff Gennington & Brian Massumi, trs.) Manchester: Manchester University Press, 1986: 57 [↑](#endnote-ref-24)
24. Barthes’s Introduction to the Structural Analysis of Narratives, 1977: 29. This and the other essays, *The Death of the Author* (1967)and *From work to text* (1971), can be found in *Roland Barthes: Image Music Text*. London: HarperCollins (Essays selected and translated by Stephen Heath. (1977). [↑](#endnote-ref-25)
25. detailed [↑](#endnote-ref-26)
26. An idea conceived by Sylvie Guillem and made by RD Studio Productions, France 2/BBC for television presentation as art of the video Evidentia. [↑](#endnote-ref-27)
27. Nugent, Ann. Confounding expectations in *Dance Theatre Journal*. Summer, Vol 13, no 1 (1996). [↑](#endnote-ref-28)
28. Made by Forsythe and Caspersen for Euphoria Films and Channel Four, London. [↑](#endnote-ref-29)
29. *Artifact*, For [↑](#endnote-ref-30)
30. See “The Sound and the Flurry of William Forsythe” in the *New York Times*, July 19, 1987: 4 and 31. [↑](#endnote-ref-31)
31. [↑](#endnote-ref-32)
32. Forsythe, quoted in Roslyn Sulcas Channels for the Desire to Dance in *Dance Magazine*. (1995: 57**).** Located in Ballett Frankfurt archives. [↑](#endnote-ref-33)
33. Quotation from Robert Calasso’s 1994 book *The Marriage of Cadmus and Harmony*. London: Vintage, which was included in the Ballett Frankfurt’s printed program for *Eidos:Telos*. [↑](#endnote-ref-34)
34. This is a point Forsythe has often made to dance writers, and to me in personal

    communication in Frankfurt in 1997. [↑](#endnote-ref-35)
35. Six extras helped pull the tables down the stage, and then exited. [↑](#endnote-ref-36)
36. Many Ballett Frankfurt dancers went on to develop careers as choreographers, notably   
     the Canadian Crystal Pite. [↑](#endnote-ref-37)
37. Forsythe quoted in an article by Sarah Crompton in the program for William Forsythe:   
     *A Quiet Evening of Dance*. London: Sadler’s Wells. (2018) [↑](#endnote-ref-38)