



# Publishing Choreographic Ideas with Scott deLahunta (2010)

*(automated transcript)*

## **SPEAKERS**

Gill Clarke, Scott deLahunta and Audience

*(Introduction: Renée Bellamy speaking in 2021 over spare guitar chords)*

Welcome to Independent Dance. This talk is part of our digital library, which houses an extensive collection of material to read, watch and listen to, drawn from ID's programme over the past decades. This talk is part of the Crossing Borders series, which ran between 2008 and 2019 and featured dance artists in conversation with people from other fields, including philosophers, scientists, geographers, and architects. The entire library is free to access at [independentdance.co.uk/library](http://independentdance.co.uk/library).

*(2010 audio file begins)*

**Gill Clarke** 00:42

It's a real pleasure to welcome Scott deLahunta. We've talked about it for a while. And here he is.

**Scott deLahunta**

Hello.

**Gill Clarke**

He's one of the really vital elements in our dance ecology, which is a connector. He's got a real skill for noticing things that people are interested in connecting them to information and to each other. And one thing he's picked up on recently is a number of choreographers in quite different spheres who are really interested in revealing more about their thinking process as well as choreographic works that they. So Scott's going to be fairly self sufficient and talk and show. But if you have questions along the way, and then Scott is happy.

**Scott deLahunta**

Yes. Okay. Thanks very much, Joe, thanks for the invitation to come here. It's the first time I've ever given a talk in this studio. But we did a research project here in 2006. During the bank project, where we tried, we developed a small sketching tool, you could draw on top of video for for dancers to use, and it was a, the idea was to make it very, very user friendly. So it was very, very simple. Just a few buttons that allowed you to draw right on top of video. We did that here. And it's the last project I did.

**Scott deLahunta**

I'm I have I'm going to try tonight to lead you through some ideas, which I'm exploring, in a way in from this direction, the first for the first time. So I'd be curious to see how that goes. Beyond the but the title of the talk, I think you may have seen it. It's called Publishing Choreographic ideas. And I have a couple of quotes. In fact, the whole presentation is based around a number of quotes from different choreographers, because I'd like to draw your attention to specific features in the language the terminology that they're using. Okay. So for example, this is something built for cyclists said, and science purposes, ideas for examination by peers and others. And we need to province your ideas in a form that can be comprehensive and study. Now, embedded in this this is, I think, the implication that the form that dance normally takes that you're used to, which is in performance in the artwork is not the form that's being discussed here. We're talking about a different kind of form to communicate. And the question might be, what kinds of ideas are we intending to try to communicate? So this is

something Forsythe has said we need to publish your ideas in a form that can be comprehended. So obviously, that that can be understood, what is the implication that things are not as well understood as they might be? And the other is that they can be studied and the ability to be able to study dance, using some of the using some of the platforms that I'm going to be talking about here. The publication's is also an interesting one. The idea that things are hidden, there are wonderful things, inner things hidden within dancing, the CD ROM he's talking about, I think almost all of you are familiar with the improvisation technology CD ROM. But again, here is implication is there something hidden, that can be made visible? And you'll see this throughout.

### **Scott deLahunta**

The project that the project I'm not going to show you right now, because I'm afraid when we go out online, we might get stuck out there a little bit because the lines a little slower. But just to move right to a publication this this sort of classify as a publication of choreographic ideas. It's synchronous objects for one time during flattening reproduce. Some of you've probably seen it, if you haven't, you should go to the website and explore it. Maybe we come back to add later. This is one example of a publication which is making choreographic ideas available. Now, I want to drill a little bit into what choreographic ideas might be like and what the context might be for exploring the relationship, those ideas to other kinds of ideas. So, here we see something that I'm, if their ideas in dancing, I think we need a context for understanding those ideas. So it's one thing for Bill to say we just want to, we need to, you know, we need to publish our ideas in different forums. But I think there's a need as well to develop a context within which those ideas begin to have meaning when they can be studied and debated, and discussed. And that means that you're disseminating in some way you're trying to get choreographic ideas out there in the world, where they come up against other kinds of ideas and other practices, and that in that friction indent that in differentiating or overlapping, you find out things about choreographic practice. I just puts Sue's that a quote from what I think is a wonderful resource, these conversations around choreography. This is a question she asked these other artists, how do you recognise choreographic practice in your work? And by bringing that question in into the context of these other practices, she expand is interested in expanding her own understanding, but also communicate an understanding to others. So this is one way in which a context for dance ideas begins to grow, and evolve.

### **Scott deLahunta**

And I'm going to draw your attention to a couple of other kinds of ideas. That would be that this new contexts becomes a new kind of ideation space. Now, what do you when you think of ideas? Do you tend to think probably pretty quickly of things that are expressed in language, ideas, things that are written things that are verbal? But what if the ideas could be expressed in other ways? Through the body? I think in the dance field, most of you, I think, our students who are studying we're quite comfortable with the we're quite comfortable saying that the body is expressing ideas and the body is intelligent. And but what does that how does that play out? What is what happens when other people start encountering that thing that we assumed to be the case in our own practice and start testing the boundaries of our ability to articulate what we're doing? And that's what I'm when I'm suggesting a new kind of ideation space is one in which something like a different kind of thinking might be explored something like choreographic or physical thinking. So I'm trying to get you to come along with me a little bit on asking the questions of what kind of ideation space might that become, might there might be emerging for the dissemination of dance ideas out into the world? What's hap really happening there? And I think, for example, Sue's project, explores that very explicitly and directly. So this new kind of ideation space, a new kind of reference space within which these ideas have meaning, because they're debated and discussed and explored in ways that perhaps are not always the moving ways, we might anticipate that we would want to explore them, but also ways in which we discuss and debate those ideas, and maybe explore other kinds of material manifestations of those ideas. Again, I would say like in the ROTOR project, which has just been happening here this week, it's exploring another manifestation of ideas that come from dancing in another form. So this is a collection of so back to my theme of publishing choreographic ideas. I would say that this is a series of six publications that do that I showed you Bill's website. These are six books. The first one up here is a book by Deborah Hay called a story of a dance that would be that was published in in the late 80s. Actually, this is the cover of the improvisation technologist CD ROM from Forsythe. This is Capturing Intention a publication by the choreographers, Emio Greco and Pieter C. Scholten from Amsterdam. This is Steve Paxton's material for the spine, another DVD Meg Stuart just published the book here on her practice, and the centre of Meg's book has a it's a big collection of her scores her ways of actually working in the studio. It's a great resource and then Jonathan's a choreographic example for example, which most of you many of you are aware of, or have seen. So now what I'm going to do to is to is to dig down a little bit into the, the language that these choreographers are using, I'm going to grab some context, some content out of these publications. The first one I'm going to grab a bit of content out of keep working on this idea of what constitutes an idea a choreographic idea. So Bill's saying he's describing in an interview what he was trying to do with this CD ROM, are most of you familiar with the CD ROM? Are you familiar with this interface here with the way that lines are drawn on top to draw your attention to the types of things he's interested in doing? And so this is the kind of thing he says. It was easy to represent things in this way of thinking. So again, he's he's very comfortable using the word thought thinking and circles and lines and planes and points.

But what does that represent thinking constitute? What how is that? I kind of thought, this is not unusual for ballet dancers, the system is basically a manipulation of their existing knowledge. It's saying that you can use these ideas. So he's already he's already very comfortable with the idea that these ideas have dredged up from ballet knowledge of geometric inscription just as rigorously all over the Roman all over your body. So if you're familiar with the DVT, the CD and I won't, we won't look at it. Now. It's something if you haven't looked at it, you should go and look, yes. It's the CD ROM, then I've I've misspoke.

**Scott deLahunta**

There's no DVD. It's the same. It's the same, exactly.

**Scott deLahunta**

So these ideas of geometric inscription, and this is a, this is a representation of one of those ideas of geometric inscription. The way that he's now those lines are drawn in after the fact so that what Bill is having to do and dances from the work together to see that he's having to generate that mentally, internally, those lines don't actually exist there. It's only in his mind. So that mental work, you could begin thinking of it as a sort of as, as a kind of thought, it's where the, the focus of attention is in his work. In this particular context, the focus of his attention is on those shifting and changing parallel sharing lines. And he says that the technique is one way. So this improvisation technologies technique is one way of taking a mental note of what just happened to you while you're improvising. It's one of the things he said that those are like, those are like, corpse. So as they're moving, and what is the implication there is probably the experience of the thing is not the piece, you know, imagining this box and then moving to it, he's moving. But he has in his mind, all of these techniques for form that come that materialised and help guide some of this movement. So you would oscillate between oscillate between moving and probably not being so conscious of the image to the point where the images appearing images going away, depends upon how much work you want to put into generating that image more vividly for more of the time. And that's something I'd refer to later. So this idea of the mental notes, so this the idea that mental work is happening in the, in this practice of working with these with these lines, thinking work. So that's just an image from the CD. Now, the next thing I want to draw your attention to is there we go. Alright. I'm going to throw you I'm going to share a few terms with you, these are going to accumulate over time. Now that the mental work history, this is a visual image. And in the world of because one of the things I've been studying with with Wayne McGregor is the use of imagery and demonstration. And imagery is not purely visual, but imagery is also oral. So the kind of voice you might hear in the head imagery composite image that is related to the sensation in your body, the appropriate proprioception, so your sense of sitting there, the sense of your back, your backside, against the seat, this kind of image, everything has an image associated with it. So this is a very embodied notion of image. So I just want, but we have some language for all of that. So I'm just going to draw your attention to some of the language that they're using, by bringing you through some of these other choreographers. So bringing you through Bill's practice, which is, at least if you look at the CD ROM, it's very visual, everything you see, it's all about these lines and spaces, points, lines, planes, drienne, geometric inscriptions. And so it's all about it's a very visual, and in the, in the language of image that we've been working with that would be referred to as spatial praxis, it's the same capacity you have for imagining, for example, imagine your favourite coffee cup that you drink coffee out of in the morning. And just imagine it in your mind's eye and either close your eyes or, and you can imagine that you can see the handle on one side of that coffee cup, there may be an image on the front of it, that doesn't matter so much and you can rotate that coffee cup in space. So just generate the coffee cup, see the handle and then just rotate in space. That's spatial praxis has to do with the ability, there all kinds of theories about how that's come with evolution, that animals can't rotate because they don't have the physical capacity for rotation that that we have, but that's out of my area of expertise for sure.

**Scott deLahunta** 14:56

At any rate, spatial practice now to bring you to another choreographer who's published her ideas. Deborah Hay. Very interesting, very complicated ideas. And now Deborah, and I, again pulled out some stuff, actually not from the story of a dance. But from this score that she published for her recent solo No Time to Fly 2010. So just just read these with me. And just, as I perform, I tried to remove my tendency to embody the image I used to describe the movement material. So remove the tendency to embody the image. I used to describe the material, but that's a very complicated thought, Now, how is she actually doing that as she's moving? Alright, so that's just something to think about. But it is part of her practice to in some way be doing that. We'll come back and explore that a little bit later. No, I attend to my perception of space and time in order to distract myself from pre-determining the outcome of this choreographic direction. It's an effort to refrain from creating a literal mall. What she's referring to here is that she has a little notation of a mall, like literally a mall in which you're buying and selling things. So she has that image in mind. But what she says here, she, you don't have to don't dig into the first sentence so much. I want to draw your attention to the effort to refrain from creating listen literal Mall. So the drawing is literally a kind of layout of places where people are buying and selling things. Instead, copious instances of a mall appear and disappear as I dance. So whatever image that is for, it's showing up sometimes and going away sometimes. So she so

just think I mean, but she's working at it. There's some sort of work going on there. It's some sort of combining body mental work that's helping define or guide her in her performance practice. So image is really important. Yes.

### **Audience**

Is she improvising?

### **Scott deLahunta**

Deborah, is she's got it, as I understand, and some of you worked with her more, that she's very much guided by very explicit instructions. But she was she would perform a new, you know, she she kind of improvisers those within a very set, structure, score structure. So this entire thing is a score for that things. But I think she renews herself, she would see herself as renewing herself every evening under those conditions. And in that sense would not, I would say, would you say that's

### **Gill Clarke**

She would say I'm too busy doing the choreography to improvise.

### **Scott deLahunta**

Or too busy

### **Gill Clarke**

As you say, movements, content will never be the same twice. Yeah, but the choreography might

### **Scott deLahunta**

I'll just stay with them for one more minute, because I wanted to. All right, there we go. Okay, for some reason, I thought it'd be nice to have a picture of Devon, this is an adaptation of the match. Because here, for example, is something on her website is the entire be interesting to go to website, the entire score of the match is on the website. So very explicit instructions, the dancers are working with four different dancers, not Deborah was in the match. But she says they're very explicitly that the whole choreography is in some way guided by this question. So she's working with this notion of a question, What if every cell in the body at once has the potential to perceive the uniqueness and originality of time? So staying with the notion that we were working in the world of the imagination, there's a mental work going on, as well as moving work. So it's, it's very embodied? And this question is, is of great significance to the practice of that work? So how is it that they're attending to this question? So my understanding from talking to her and from people from another piece is that they really do think, you know, this is something they're really thinking, occasionally, they're really repeating this kind of question to themselves sometimes during the practice. So that means that presumably, this is a verbal image shows up for them. So just contrast this. So there's the other image System Verbal auditory, contrast this with Bill's system of working with these lines, that's all I'm asking. Just just look at these, how these differentiate, but how they work within the overall system of images in relation to Jonathan Burroughs handbook man. Now this is an interesting statement I pulled out from Jonathan's Johnson is filled with wonderful statements. Some of them I was saying to somebody earlier, you know, Deborah is you see the Deborah statements are actually contradictions are wrapped into the statements because you're being asked to sort of do something and then not do something same time. And I had the sense when I read Jonathan's book that he does that same kind of thing, but by actually having one statement, it says one thing and then another one that contradicts it a little bit. So it's it's interesting balance of benches intention, interesting switching back and forth. between those kinds of things, habits are the things to do which have been repeated so often their action is rendered unconscious. And the meanings and feelings I want to draw your attention to meetings and feelings attached to the habits become less visible to you. Okay? One way to approach the habits might be to try to consciously break them or push them away. Another approach might be to try to render them visible again, enough that the meanings and feelings are rediscovered, and what's been taken for granted is cherished. And then I really liked this that he's got about seven definitions of choreography in the book. And this is why choreography is a negotiate with the way negotiation with the patterns your body is thinking. But again, it begs it does ask the question, what is it that your body's thinking? What what constitutes thoughts, you read it, you go, Oh, that sounds. That's that sounds intriguing. But if you've kind of burrow into and pull it apart a little bit, it's presents kind of challenges for understanding what that might really be. Now, habits, and meanings and feelings. So one of the image, one of the things that happens with the image in this overall image system that we've been working with, is it the core of the map is intuition, meaning emotion is actually the deeper schema of who it is that you are as a person. That's all your background. It's your family. It's your language, it's your culture, it's your dance training, that's all there as a resource. And it's one of your richest resources, certainly one of the richest resources of meaning feeling and emotion. Interesting challenge is to then work in novel ways. So the but it's also habits. So Jonathan, sort of, you might think I want to break my habit. But is it actually breaking the habit? Or is there is it some other way in which you work in a different way with things that you know, and this, his little statements here is trying to encourage you to maybe encourage one to think about working with habits in

different ways. But what I want to draw your attention to is now in keeping with this growing picture of images, which will come next, I just wanted to show a score from Jonathan's work. This is, I believe, this is the sitting duet with Matteo. And this is Matteo is the composer on this side. And that's kind of consistent same section. And what I saw Jonathan speaking last week, and I didn't actually I saw the performances, but of course, they are reading the scores. I mean, they're actually doing the scores as they're sitting there performing. And he has a very interesting comment in the book. And he also made the comment there, of how that gives him space. And he feels it gives the audience space for perceiving the work itself, because it removes him a little bit from it

Interesting to think about, what is he paying attention to where's the focus of attention when you're following such a score. So you follow a score of a numbers following a score with musical symbols, and performing at the same time, so that reading attention so that what what what's transpiring between you and the image that's external to you, and you're bringing into the body. So that's something normally with dance, we don't tend to do because we're moving so much, we're not reading things and moving the same time. So that's an interesting thing for choreographic thinking, and processing. So to now to keep building mind slot, and you'll see what I mean by building a picture, because a little bit later, you'll see all of these things are overlaid, is this notion of deep schema where meaning and emotion lies. So this is normally and I'll explain a little bit more later. Again, though, there's a kind of images are very ambiguous in relation to this particular image system. So it's very hard to get an image, whereas you can see the image of your cup, it's hard to get an image of feeling. They're ambiguous images, they're not tied down. But nevertheless, something like they are, it's available to you in your imagination. And one way you can get at those images is Jonathan's suggesting go through your habits. Another way, though, is to actually be using other images that help trigger into emotion into that space.

### **Scott deLahunta**

Finally, the last one we're going to talk about is Steve Paxton, his material for the sky, again, is I'm trying to pick different examples of the different variables. So this is a fantastic DV This is a DVD. I don't know how many have seen it, but it's it's fantastic. And so the thing I want to draw your attention to is actually towards the end of what he's saying. He's talking about a technical approach to the, to the processes of improvisation. It's a system for exploring interior and exterior muscles at the back that's quite physical things that you really feel. It aims to bring consciousness to the dark side of the body. That's the other side or the inside. Besides not much self seen. So we're looking at invisible things again, but this is this I liked this law. asked pardon the phrase to submit sensations from them to the mind for consideration now so that the body, the sensation of the body, that kind of image, I said you might be available to you sitting in there on the seats, or when you're moving and pressure my feet to the floor right now, that sense of my arms in the space, all of that sensation, how is it that that arrives in the mind? And What relation does that sensation have to other types of thinking that you might be having going on? And where's your end? Another kind of question, you might ask us where the focus of your attention is at any one point in time. And how are things shifting and moving around. So for Steve, and this is an image from his DVD. Now, I think a disclaimer that you'll see in these DVDs that the way your attention in these published these publications by these choreographers like Bill, is that they often use lines to draw your attention to something they want you to be thinking about. Actually, most of Steve's DVD does not use lines, because he just shows you movement. And he describes and talks, I would rather have kind of shown that because I don't want to, because that's one of the things that really differentiates his body of knowledge from say, Bill's body of knowledge, which is much more easy to describe that way.

### **Scott deLahunta**

But nevertheless, this was an image I chose that drawing attention to the spine, as he said in the in the introduction. So this is body state. So within this overall image kind of system, it starts to look like this. So you got stuff coming in from the state your body state so that sensation just like you're feeling right now, you may be listening to the sound of my voice more than you you're paying attention to the pressure here, right sitz bones to the floor now that I mentioned, your right sitz bones chances are pretty good, maybe paid attention to it a little bit, see, see you're moving you're already you're moving your your attention around the various the mental point points in mental space, you might call it let's let's keep in mind, that's always the embodiment of space. Then here, you've got spatial practice. So that might be the cup. But it might also be the the lines that bill was working with, you've got verbal auditory, which might be the kind of thing that Deborah is working with bringing her mind her focus to that, although I think that way of simplifies what is happening with Deb's practice. In fact, in a way, I'm oversimplifying what all of them are doing attend in terms of the multimodal synthesis of these things. But just see, I'm just trying to spread it out a bit to give us some space to talk about these kinds of things that normally we're not, don't have the tools to describe to each other. That's the whole point of this thing is that these are things that we're feeling, we don't have the language for it. But in fact, that show to the choreographers all do have language for it, it's just the language is sort of somehow around their own practice. And what what I'm sort of interested in doing is saying you can pull that apart and look across them, not to generalise but just to use all of those language tools available to you. And the deep the deep scheme of where the meaning is. So if I say to you imagine the sound of your mother calling you, your mother's voice, it's quite likely that history, some sort of your mother and the image of your mother would store some sort of emotional experience, this stuff

is all processing all at the same time. So they're easily images that would trigger more emotional states, images that trigger less emotional states, you can abstract, you could say, you could decide that there was an image that had really important emotional value to you. But you might decide I don't want I can't focus on the whole image. So extract one thing from that to the image to work with, rather than everything in the image. And you rely on the fact that that thing is triggering into your emotional state. So that's so I started with the the publishing choreographic ideas then showed you a number of existing publications in which I think those ideas are contained very much in this publications and they're expressed very much from the practitioner. So these are not let's say they're not observers or people analysing or interpreting work so much is very much expressions from the work from the practice communicating certain ideas that they feel aren't maybe communicated through why would they read the books if they felt their artwork communicate everything they felt people needed to know. They feel that there's a need to augment that somewhere to find other platforms for communicating about practice and making it available?

**Scott deLahunta 30:03**

It's a deeper intuition, you know, intuition, emotion, feelings, the sense of meaning. You know, one of the interesting things, you know, the tip of the tongue phenomenon when you just you kind of know the name, but you don't quite know the name. So someplace, you know, and your beeps, you know it, but you don't quite know it. So it hasn't really reached the verbal auditory yet. It's just hovering there. And this kind of, in this state of sense-ness, you know, you kind of feel it, a lot of stuff does Hoover in that space of just feelings. It's kind of a sense of something before it's made maybe more explicit in some of these other image systems. So schema, but schema is the word we came up with to simplify some of the more complicated language from the, from the psychologists we've been working with. So in the next 15 minutes, we're going to talk about this work on choreographic tools we've been doing with in the context of Wayne McGregor and random dance. And so I'm going to switch a little bit. But I think I'm hoping to draw you back to this, this idea of the different ways in which choreographers are expressing ideas about image and working with image in the work work at working with meant to work and that's kind of thinking, okay these are a couple of projects we, we started with. And the we have a mutual interest in in choreographic process and understanding better how dances were made. He was interested from his own perspective, understanding his own practice. So that was a reflexive position. And I was interested just more generally and interested specifically in the kinds of questions that Wayne had and the way he was posing those questions. So the first, the first kind of question he asked was actually through the proposal and imagined other entity that would help him solve choreographic problems. And that was this idea of an artificially intelligent choreographic agent. The initial idea was it would it not be possible to programme something that would solve the same kinds of problems that my dancers solve in the studio, that would also generate other kinds of solutions that I could bring into the practice? We haven't made that thing. But the, the the interest in understanding what it would be to make it is what drove drives all the projects we do now. So for example, one of the questions Well, if we wish to do something that's artificially intelligent, then we need to understand this intelligence before we can do that. And to be honest, that's where we've pretty much stayed in looking at whatever intelligences are available in the practice. But that was what we just said, it's a catalyst that can end in fact, we still sort of keep it hovering out there in front of us, we do have a little, we do have a piece of software that does some stuff. But I would say that's been the catalyst for this thinking. And the next project we did was correct thing, cognition, because what we thought is that well, who is studying the mind, in other words, we want to understand intelligence is, and we and we were interested in looking outside of the field itself, then we should maybe try to organise some encounters with cognitive scientists. That was the theory. And we did that we organised in Paris with a handful of cognitive psychologists who were similarly interested in creativity or movement. In all of the sort of the mental and physical work that goes into into those practices, very interested in dance. And what that project made possible for us because we've never done anything before like it is that the exchange with again, it's a little bit like Sue's conversations. Putting ourselves in a situation and exchanging ideas from people outside of the practice, just helped us understand much more about what it is that we were looking for. And it also gave us the opportunity to, for example, one of the things we did is that with some of the scientists we have we set up experiments, they set up experiments with the company and with Wayne

**Scott deLahunta**

in order to try and probe some of the things that they thought might be going on. And when that's when we discovered that actually being part of an experiment was tremendously generative, because we were constantly confronting what it is that they knew how it is that they knew it, and, and in debating and sort of rubbing up against where it is that those kinds of understandings made sense for us. The project has always been collaborative. It's never been one in which we wanted to validate choreographic practice on the face on some kind of scientific basis, not at all just the opposite, one in which we're just seeking other kinds of other perspectives that we could kind of useful to us and then also share ideas with them. So so this is going to rapidly move up to the point where that payment system comes back into play. In order to discuss the choreographic process, again, you know, like I said earlier about, about having that differentiation between the image systems, we needed a model that that would help us explore better the choreographic process with scientists and with

others, that we were discussing this with. So this is an early model we came up with, and it's not actually accurate. It's not entirely accurate, we would rewrite the model, but it simply helped us explore the problem space, because trying to understand the choreographic process with the scientists and with others, if you just try it, if you take the whole thing on board, like everything from making material to performing, it was too complicated. So we separated it out and separating it out. We also found that it was possible to think about where it is, we might be able to usefully add to add useful information to the process from the kinds of things that we're understanding. So in other words, if you what you see here is you see that this conceptualization, space moves throughout the whole piece. So that would be the kind of inspiration that the choreographer is beginning to say when he is beginning with. And the conceptualization remains consistent, but it evolves over time. So it's changing, everything's changing over time, and everything's happening sort of more or less in parallel. But, but more or less the early part of making the process you have this generation phase when the dancers are making movement material, okay, so I'm just going to focus on that for the and that generation phases. One is something we dug into further because we thought we could usefully augment that, in other words, from the insights from science, we thought we might be able to help extend or enhance that create that generative work that happens right here in this face here. Now, that phase in Wayne's process involves working a lot with tasks. I think actually, you could, you could, you could loosely go back and forth in between the kinds of instruction the Bill gives, and also Sue gives, you know, the instructions or tasks or games or improvisation scores is a whole whole bunch of things that you might offer your dancers or you might be offered as a dancer to be part of the creative process when you're being expected to generate moving material. Wayne, I think as, as he has, has really focused a lot on tasking in the last few years in his tasks and the tasks are quite complex. And they involve the use of imagery. So this is this is the point. So this task here is one that he this is a relatively simple one. And if you read it, you see it's, it's it's all spatial, praxic or visual. And in fact, the little image on the right kind of gives you a representation of what that might be, what that image might be, like for Agnes, imagine an object, reduce it to a line drawing, visualise an element, or an aspect of that line and describe what's visible. It's got an example. And then you think of another object, or go to another aspect of that object and describe that, and just keep building to invent a phrase. So that's the task that they get. Now, he's been doing this for, I mean, as long as I've known, he's been using tasks, and, and working. The dancers were working with the tasks. And once they got familiar with it, this was not really a problem. They could they could be given the task, and they could do it. But one of the things Wayne was interested in is how are they actually working? How is it that they're, what mental work is going embodied? mental work is going on? And if I understood that better, would I adjust the tasks? Could I make them more challenging? Could I could I could I support the dancers in discovering maybe new things. And if they had a better idea about what's happening, would it make them more articulate about it. And in fact, that seems to have been the case. Now, here's another task, it's a little more complicated. This one, as I said, it was very much you know that Remember, I talked about ambiguous images, things that aren't very, very fuzzy, that this spatial Praxic the visual images tend to be more precise, you can imagine working with that, although the faster you move, because it's all about, you know, the centre of the focus of your attention moves around. And if you're working to keep generating, say, this mental image that you're moving around, and you're moving very fast, it's the image with the grade you have to keep working to produce the image in front of you or in your body or someplace. And that mental work is a part of the practice. Here's a more complicated task, though. So this one gave think of a familiar song or piece of music you're familiar with. So immediately the verbal, oral this other kind of imagery comes into play. It then is as a focus on the memory of the feeling of the sensation right into the right somehow through that into the deep schema into memory.

### **Scott deLahunta**

Not necessarily knew it could be somebody else could be your mother's favourite song that might be loaded with translate that memory feeling a sensation whatever invokes view into 3D. Now, this is, this is something that we're still trying to, I'm still trying to work on articulating what a translation is. Because the translation is probably the most interesting thing, in some ways going on here. That means that you've got something that you've got an image that's that you translate into something that may not be like that image at all. But it's in some way connected. And, and because you, and your ability to make those connections, so actually, to make that translation is really where the part of the core creativity lies. Because and, you know, there's good examples of poet, poetry is fantastic for this, because poetry assembles, there's a sequence of words that don't, in sum don't make any sense kind of linearly, you just get a feeling from the, from the words, and the poets ability, or the writers ability to combine those words in ways that client don't make sense. But yet, they do make sense. That's the kind of connectivity that's the connectivity that I'm thinking about here. And that capacity to make those translations to seek out those makeable connections within a larger sense space is really the interesting bit. The other bits, we can kind of get a handle on the image bits, and then and then producing a phrase, those are all but this translation is a really interesting thing. And that's why you can look at a task like this, and people say, I can bet, you know, dancers, when they first come to, they said, doesn't make sense to me, I can't, because there's still hope they're still holding on to some literal, you know, they're like or not, they don't have enough of the cat space of connective connections available to them yet in some way. And I think we've what we've been doing is we've been able to in them in working in the studio, beginning with some of this language

around image beginning to tease out that space and dig into it a little bit. I don't have there's no concrete exercises or things. It's just something we're beginning to understand better.

**Audience**

Wayne McGregor's why do we use to talk about why use the word translate? And you talked about the possibility? In other words being more appropriate?

**Scott deLahunta**

Oh, good question. Good question. No, we, we we haven't. It's one he used. And one way that we we've stayed with, in part because as we brought in this new language, we tried to we tried to agree. Okay, let's agree to that word for now. Translate means this part of the process, for example. I don't know whether it's just started off as other. Okay, I jumped right to the process that we've been sort of working with, you will recognise some of the language that we're working with. And we started as a group agreed to work in this domain of terminology. Because we, as a group had felt that we understood what the terms mean. We haven't tested changing those terms yet. It might be affected. But I've been so it's a good question. But I think we're in that domain of terminology, we've kind of agreed to, it's a bit like Bill, a CD ROM, you know, this is, you know, that's extrusion. But actually, it's not like that. Sorry, it's different. But But I think that I think we're in the domain of having agreed to the terminology for now. But that's part of what makes it a shared system. So we're actually able to sort of talk we've got some agreed. So. Yeah.

**Audience**

Do the do the dancers to like translate saying the same thing using different words, do they? Do they feel like they can say the same thing? Translate is about saying the same thing in a different language. Yes, government comes history isn't saying the same meaning? So? Do they feel like they can say the same thing rather than just give the meaning?

**Scott deLahunta**

Oh, good. Good question. I think that's part of the problem with the term. Because it's not a language, it's not quite a language to

**Audience**

begin with. So when that when they've done something in the movie, where they feel like they are translating, what they're doing is making choice. So the translation involves making a number of choices in the moment as I'm moving. And and and you know, because there's a choice to make this connection to that connection, and those and that connection making and that choice, is what constitutes the translation from say, let's say that the image is a visual one. And they're being asked to analyse some part of the room, extract some kind of form from that part of the room and then work with it internally. So they're beginning to work with it, but they're producing movements instead The sensation became intolerant

**Scott deLahunta** 45:04

Yeah.

**Audience**

So like, making?

**Scott deLahunta**

Okay, that's, that's a good. So the question is, if they decide that they associate sadness feeling with a song, and then they start making movie material, do they feel that they're consistent that they remain, that their choices are in some way. So it's not something completely different they've done, but there's some way connected

**Audience**

But then the video says sadness.

**Scott deLahunta**

No, there is sadness sets up a range of possible connections for them within within a space of possible. See, they're free to explore, they can free associate. So they can also do a literal sit, so they could really in some way physically try to embody some sort of sadness, or be appear to be, appear to be sad or actually feeling sad. So they may work that way a little bit, but they may, they may may make make another kind of choice entirely, which is consistent within their choice making space, it's very hard. That's it's really the complicated bit. It's creative, because it's, it's from one place you, you feel that you can go many different places not every place, the space has to be constraints, not endless territory for choice, maybe it's actually

constrained, but it's constrained in a way, which is a bit more, you know, it's partly knowing their bodies partly knowing, you know, also having experienced working this way.

### **Gill Clarke**

It's important that they help them do one thing. Yeah, there's always layers of complexity that keeping one's attention, different things at once. Or layering one another. So the impossibility, of being vigilant in the way and it came to be and that's one of the things for Deborah Hay is that the tasks are impossible

### **Scott deLahunta**

Yes. Yeah, they're the tasks are impossible, you know, probably, you know, one of the things we began doing is taking the the image, the stimulus, and spending more time looking at the stimulus, and looking at the possible, so rather than just go into moving immediately, looking at the stimulus, and thinking about different properties of the stimulus, so actually generating some additional language in relation to the stimulus. So the language so in fact, your pool of possible metaphors, or would not be just sad, you know, would actually be a range of different things that you could return to, you know, the Spirit the imaginations so, which means is Joe was saying that they're kind of doing many things at the same time. I mean, this this image, the reason I showed this for a moment, as it just shows does show them working in the space. Just here as a front, just testing out, this is actually what they look like when they're tasking. They're just testing ideas out there, maybe repeating a bit, maybe something they're trying to learn. There's no books, all of his space are constantly returning their their notebooks. Sometimes if they feel somehow stuck, like, okay, they don't can't decision doesn't they don't feel like they made the decision, they returned to the notebooks where there's usually some writing or some other triggers that they might rely on.

### **Audience**

Would you define this as a source of material? But the choreographer has given him a task, but the material is being generated by the dancers.

### **Scott deLahunta**

Yes, the task is coming from the choreographer, the dancers are working with them. Okay, I think actually. There's some there, the bid system, this kind of overall image system. As you just see me repeating some things here. I said before, the imagery isn't just visual, it can be these other systems. Image regeneration is meant to work. It's updated as the focus of attention shifts. So if the focus if if um, if the focus of attention were on something that felt, maybe it was sad, and the dancer felt that that wasn't giving them what they wanted, because actually, they're in a space of, they're looking for things, they're kind of searching for things. They might shift their focus of attention to another point in the mental space and then return to that later. They feel it. They're very facile very quick in making those kinds of choices. Funny, I tried to, oh, there we go. Just briefly, the model is coming from Phil Barnard, who was a psychologist at the cognitive condition, brain studies unit in Cambridge, not the university, but a different unit, to Barnard, just to just to give you a glimpse of what the model that he built looks like, which appears can be very complex, but essentially, and different language, different terms. More fun. A lexical is the verbal auditory, the prop, the thing I call the deep schema is in here in the middle, where you have implicational Meaning, which is another word for intuition. propositional meaning is where things are just beginning like the tip of the tongue phenomenon where you don't quite know it yet. But it's you feel, you know, that's where things are, it's not quite the deeper intuition. But it's something something closer to the surface, before it's perceived sort of as something explicit, or can be expressed and communicated explicitly. Body status over here, everything's interacting all the same time and the focus of attention. So what the dancers are doing in tasking is moving their attention around this space, guided by the tasks, right, the tasks already defined some of the parameters within which they might be working. But they're free to move around the space. And they may make other kinds of links, they might jump to the link, that suddenly seems to make sense to them, maybe working kind of here, because it's coming from another place that they've learned to trust. So this is the space of kind of embodied mental operations, we tried to make a similar model. These are the three loops that I showed earlier, this is the same kind of image I showed earlier. Everything's kind of interacting, interlocking. This is the sort of thing that we did in the workshop to look at, we had lectures from fails. So just imagine the work that we're getting kind of lectures trying to understand how things interact, but at the same time assimilated into the studio practice. The scientists we work with are also kind of doing science, you're there, one of the papers, for those of you who sue send a paper has some science in it. So they've done, they've gathered data, they're doing such psychometric analysis on it, they've even done some brain scans. But this work we did in the studio. So this had to work in the studio, this had to work for their experience. In other words, in their experience, the dancers experience they had to say to us, that's working. That makes sense to me, that helps me that adds something I hadn't thought of before. And that's what we were doing in the workshop you saw earlier. And this, again, is the sort of the sort of process this is only a process. Somebody asked me the other day What are choreographic thinking

tools? Why isn't there like a tool? In fact, it's just it's a proposal for a kind of process of working through this, this this creative tasking?

**Gill Clarke**

Yeah, I'm curious about the dancers, in this wonderful test situation where they're being asked for responses, that they also responded to a reaction to what it seems to be working

**Scott deLahunta**

to be working

**Gill Clarke**

these works for me now. So we'll see them fiddling, playing back and forth. Adding

**Scott deLahunta**

there were there were two there were two actually probably the most pronounced. Ever, probably the most clear evidence that something work quite quickly is that they used to feel blocked. So they would, they would be working in this and they will talk a lot about actually not getting out not being able to get out of their habits and moving. So they were quite stuck with that idea. And also getting blocked and frustrated, and unable to get through the block. And there are two things we were able to suggest to them is that in fact, because it's where the focus of attention is at any point in time, that's what's moving around, that's what you're following. That's what you're using. It's a simple observation then to make that if you're blocked, if you're frustrated, emotionally frustrated, your focus of attention is there. You're you're actually it's it's completely unproductive so it's not good or bad. It's simply the focus of attention has moved to the, to the frustration of being blocked. But at the same time, we've begun to give them this other terrain within which they can move. And we'd begun to work with them on elaborating their, that the the, the range of ways in which they could work with image or think about expanding an image. So that combined with things if they became no they would never experienced blocks anymore, or they felt that it was very easy to move out of that State. And the other is that they were belt felt that they could ask each other how, what kind of solution how they came up with a solution. Because one of the one of the oftentimes this is referred to as the dancers are solving certain kinds of problems that the task is that kind of problem in the generating kind of solution. So they could talk to each other and help each other understand how to do that better. So they show that

**Gill Clarke**

What is interesting is that combination is it feels like soaking that in, in working with a task or is trying to solve a problem. But at the same time, there's something about the feeling satisfaction, which is about finding yourself in closing, or finding a different solution. There's funnels both ways.

**Scott deLahunta**

That's a nice way, what Gill just said is that they find themselves in a place they haven't been before, and probably see the difficulty with me now, and I won't continue too much explaining to you their experiences that they can do that better. And one of the things they might say was that they found themselves in a place they felt that they hadn't been before. And probably, you know, having, having this image in mind that the space is more mapable than they might have, you know, otherwise it was just something they did. And in fact, most of them in the early testing days would say, What how do you think you're doing this translation? They would say intuitively, so they didn't have access to other you know, I'm working with this image now. And then I'm making that translation from that image. And then I, I could I was working on generating internally something that I was trying to use the source something out so that their whole vocabulary for expressing and exploring what they were doing was increase.

**Audience**

Just something you said about that. When you said, the blockage of being blocked, and it made me think that that is an essential part of the creative process, and that that is also part of the phase, or like the stages that creative process and wonder Is that what you said about where your potential is actually accepting that? That's one other possibility? Is that is that I'm just thinking that that just made me think that they made it more acceptable.

**Scott deLahunta**

Well, it made it, it took it removes it remove judgement from it. You know, so the idea that the block was bad. But the block was a manifestation of their mental work at that particular time, their mental focus was on frustration. So it was a simple

**Gill Clarke**

It relates though to Jonathan's point about habits. Yeah, yeah.

**Scott deLahunta**

So that's my, my proposal, is that in some way, public what these what the publishing of choreographic ideas are the space within which choreographic ideas are being published by by these artists, and others opening up. And some of these are publishing those ideas through other visual graphic representations like the CD ROM website, exploring how to communicate, things that they think aren't seen, well, it could be understood through these means. Also, these things disseminate those ideas much more widely, because Steve, for example, is over 70, Steve Paxton, and he's one person. And he'd like to get these ideas out further afield. So again, it said that kind of notion that more people can have access to them that DVDs here. Now. What I was trying to do, is to suggest that in in exploring what choreographic thinking is, and this is where I'm not sure. In other words, if we have if we have this publication context for choreographic ideas emerging, so all these books are happening, websites, scores, online scores, Siobhan's archive all of these things that are not the performances themselves in our artworks, per se, but they're coming out of the practice, and they're coming from the artists are coming from the practice and need to express these ideas in these forms. So this is all happening. And that the notion of of so what we're doing with Wayne is digging down into what maybe thought choreographic thinking might be and what I don't know because I don't feel like done is it in some way. Those are parallel that those two things in some way go together. And that's something I'm implying by this presentation. And I'd be happy to hear your ideas. The publication of dance ideas, so publishing these kinds of ideas, disseminating them, not through the artwork itself, and then this sort of digging into what thought choreographic thinking might be, because that thinking is expressed in an embodied way. So embodied mental work, because one of the things that I've explored in in other contexts is that these are not meaningful ideas unless they're actually engaged with physically. So that's a different kind of idea. So that's not an idea. It's not a science book you read up, and it actually is an idea you have to engage with. So you have to dig in, you have to go to the idea. You have to go to these ideas, and say, that's the idea. And I'm going to I'm going to explore that idea physically. And that the realm of choreographic thinking, expanding on what that explanation might be is in some way connected to that. So those are my proposal. Thank you. We can, yeah. Any questions?

**Audience** 1:00:53

**Scott deLahunta**

On, in my opinion, very much. So. Oh, sorry, do is it is publishing ideas has something to do with how intransient ephemeral dance is the fact that it disappears in performance. And the artists say that, they say that that's what Bill was saying, when he talks about things that can be studied. So the idea that you can approach an archive, or that you can approach a database of some kind that you can approach one of these publications and repeatedly study it, look at its ideas, you know, return to it later, is something you can do with a live performance. The live performance is, is what part of what is so valuable about, you know, the performance form, as well. But I think these artists in some of them would say this, that they say, Well, you know, we have the live part, we have the ephemeral part, we want some of that other stuff, which is kind of capturing those things and publishing them, making them fixing them a little more in the world so that they do something else. But they're still very connected to practice.

**Audience**

I was thinking about it, even though they're still talking in the back. In which you say, I was still in commerce, I wonder whether engaging physically gene that the movement is translated therefore collecting data from a wide spectrum of dancers and different ideas about engagement? of language?

**Scott deLahunta**

You mean gathering more of these from more choreographers,

**Audience**

I guess. So let me let me put it over. We're wrapping up. Which is, in the case of speed, which is the scale we just came up with?

**Scott deLahunta**

Well, maybe maybe one of the things, obviously, with Wayne's work, there's a big focus on process. And I think in all of these projects, there's very much an interest in in process. And making that in some way available. So that so that ended that might be have to do with with, with audiences, even audiences under having some more insight into how dances get

made, where the ideas are behind dances, the inspiration, you know, one of the tendencies might be that an audience member who isn't used to looking at dance arrives and they read a programming note that says the dance the inspiration for the dance was with some conceptual idea. And they may look for that conceptual idea in the dance. Right? It's, it's been, it's been suggested in the programme, but the dance has translated is transformed, you know, through three or four months of making process, through these translations through this kind of this work. So that that idea is no longer you know, you wouldn't necessarily see that at the end of work. But if the audience's knew understood better, the choreographic process, they might read, it might find the reading of that word, more accessible. Does that make any sense? We were talking about the ideas behind dancers the day to day is like,

**Audience**

you know, the essence of the video or the scene assertion longer?

**Scott deLahunta**

Oh, well, I think the the officer was Sarah's here. And these, these, these projects are and the authors of these works are already are already signature choreographers in the way that they, they've got a body of work, and they've worked for a long time, what the, I think the one we'd like to see, see more of these things in the world. So more of that more diverse, you know, more, more choreographers, more different choreographic styles, producing these kinds of publications. So this should be more

**Audience**

Honestly about response, testing people on using them how it, how it changes their process, for defining the process for the work that they were putting in. Because they're meant to be used.

**Scott deLahunta**

Good point, Good, good point. Well, they're interesting this one here is meant is the architects have been very interested in this publication. So apparently, it's in architecture libraries, many architecture libraries, and I know a couple of architects who use that, and of course, as well as the synchronous objects website. But I think that we're at Chris's point, it's really, it's really an issue for also for Sarah and is how people are using, you know, making use of these, these these projects

**Audience**

As long as you can go back to that the source can find something from and there are times you're just doing the bouncing game, well, we can learn more about the source by also testing.

**Scott deLahunta** 1

But just know, we both been in both in a number of work, I'm aware of a number of projects or things happening around these projects in different locations, we try to bring that information a little bit together so that we can share an exchange because translating these into say in the context of dance education, how is it that people teach with them so that's, that's on our agenda to be trying to look at and just support

**Audience**

It's a really valid point facing these things with constantly asking this question because it's the only thing make movies in a way we're starting moments from the artist or an artist thinking through what they're making while that's that's the beginning place and I think it's fair to say that in the making, try very hard to sort of make sure that you have the finding that place but each of the needs Scott's given an illness that exists to very particular to the artist and they run because of the way in which the artist is making your thinking process. And so each of them has different indicators will mean the synchronous objects and the way that that project in cludes embraces responses from other artists in other forms data in a way

**Scott deLahunta**

Yeah

**Audience**

It feels like so maybe a part of that next on the stage. That's true

**Scott deLahunta**

yeah, I don't know if I should do you know i was i Well, let me see if I can. Let me see if I bring up that because all we have to do is just let me but it takes a little while on this machine. So

**Audience**

well, I'm I was just curious. I have you Are you familiar with Howard Gardner's

**Scott deLahunta**

multiple intelligences?

**Audience**

Learning about intuition, psychology, and it just really helped me understand. It's just one theory. But we all have different there's multiple intelligences, that disability. And it's this really mean to think about that a lot in terms of like how, how someone had artists perceives things or what they're focused on or how they articulate that. And then the translation word is a difficult one, because it's like, the worst six of them means something. But suddenly translation means like something about morphing or like how the meaning is transformed or, it's not exposed. There's a word that it uses the word is.

**Scott deLahunta**

Well, I did read about some of the recently and artists who invented the word metta for me, yes, for the for translation. So he was using a different word for it metaphorming and Andy Tilly or something like that? I agree. I think, you know, as I think my best my best explanation was to this gentleman that that it's terminology Three, two, so we sort of knew what it was. But but it's probably really useful to re-explore that.

**Audience**

Question just about the main thing about the programme is creating this consensus for use in education, and also about the concept of reading programme looking for that in the world. And if someone wants to express concepts, and they do it, and the end result is the performance and the sales instruction. And that set of instructions is then used by someone else to create more. Is it frustrating for the artists who, whose were initially created that that new work has nothing to do with it? Because it's kind of its comes from the almost comes from nothing, the person who develops instructions, doesn't know what the initial starting point is, is that the thing they want to express just doesn't matter? When you're working with something, like is he precious about the thing that he wants to express it correctly because we'll get into these but the question is the point of writing down these sets of instructions and if it doesn't matter, can be more than why you truly choose things to do. There's always reference

**Scott deLahunta**

when I'm trying to think about I don't know, like that would be a good you know, this this is depth score for so low don't know I think it's a combination of things I think that say this I mean, this project here, the more what Joe what Jeff pointed out is correct that a lot some of these objects over on the on the side here I don't know if this will play these are sort of artistic projects that were developed from the kind of score information and they look completely not like the dance anymore. But that was part of the project was inspired to proliferate those said, you know, here's the here's information that's in this score. information comes from the dance we're interested in what else it might look like. And we're not press we're not we're not bothered about your it's like open source. So

**Audience**

it's not things for this generation to either school sedentary it doesn't mean anything the right structure, manual concept on the way over large columns appears to work in practice. So I can't imagine spending time with a person here. Like to know the presence of children In this game, although it does go the other way as well, we actually want to achieve. But the minute the minute you start to communicate this was good. Sex. That's

**Scott deLahunta 1:15:19**

Yeah, that's true. That's a good point. It's published. That's published. Yeah. That's, that's, that's true. That's probably the best way of expressing these things are being published, because they're meant to be given away, and then people use them. And I think that's the vessel expressing it. I think that's something that the Sue certainly, Sue certainly feels that way she's left already. But I think all these workers feel that way. I think in the in the contemporary it. There's also, you know, I don't know how in Europe, there's been a real kind of surge of reconstruction of work. So you get, and you might have seen, I don't know whether anybody was doing some of that during Dance Umbrella. But you get younger choreographers who are approaching choreographers, like Yvonne Rainer, and asking, Can I do a reconstruction of your work, and that's being sanctioned, the choreographer is saying with, you know, with, with a lot of licence for that particular young artist, to do something with that work. And that's, it's kind of kind of like sampling. That's different. And I 8 10 12 years ago, I think, at least in school, you know, 16 years ago, and the school I was teaching in the director of the school, we were beginning to do some of this stuff, kind of reconstruction stuff, just picking out actually what we call the reverse engineering dances. So you'd

look at a finished dancer try to figure out how it was made, and then kind of freely construct from there. And she, she, she was, she said, No, they should absolutely be making their original, original material. So she was, and that felt like an old idea. To me, it felt like that, you know, the idea that you would you would, from the your core soul come up with something completely originally, I would seem like a really old idea. So we were much more in the students were much more keen on this reconstruction idea. But I left school seems to be sort of historically pretty uptight about that kind of thing, of ideas of ownership. And then for the most part, you're also talking about individuals here, as opposed to making a shared experience with this group. And so there's something that's not quite reflecting the reality of those times and changes. Depending I think the music one is quite interesting, because I think that musicians are very comfortable talking about the influence of talking about filmmakers are totally transparent with the idea that this is my role. I was instructed

**Gill Clarke**

not to only more developments of oneself Yeah. Yeah, the school of something not the idea about

**Scott deLahunta**

for maybe there's a moot

**Gill Clarke**

Leading to be new and original. And

**Scott deLahunta**

that's interesting. Maybe it's shifting up maybe, maybe, at least from you know, if these kinds of projects this this publication of stuff is happening and opening up those kinds of doors and and then on the other side, younger artists are reconstructing you know, maybe that maybe that's all

**Gill Clarke**

that's what these these applications that beginnings to assign to learning to by May, but within them there's not, there's a huge opportunity to see how our collaborative share process movement information and ideas generation is, is carrying you around.

**Audience**

Yeah, I'm just thinking I think dancers is when you come into the game solely in terms of talking about and describing their craft and sharing their practice. And they really avoid doing that for such a long time thinking that it I mean, how many times have you heard about if you can talk about like ants. And there is this kind of thing where we're dancers I think for for a long, long time felt that it wasn't appropriate to talk about them work. And I think this explosive stuff this is really about planning, wanting to share their practice, share your ideas in some way. And yeah, they're finally trying to find a language inside dance as opposed to a love language to some other meeting. That's why they work. Figure out what it is they can talk about how they can talk about those things.

**Scott deLahunta**

I agree

**Audience**

All right and that was a photograph, wonder whether it's possible and they find out as well as

**Scott deLahunta**

she's talking about life life forms this 3D human figure animation. Now, so this dance forms, Merce Cunningham work with it. So he because partly because he was so so crippled, so he, he worked with light forms, but his dancers really worked with it.

**Audience**

They also had an impossible task.

**Scott deLahunta**

Not originally No, not a good point. I mean, increasingly over time, it was clear that that was the way he was choreographing because he wasn't moving stuff. But that's not his he originally worked with it, it seems right to say that because he found that it gave him ways of looking at movement that he couldn't, he couldn't get, you know, from working within the studio. So it gave him something else. So in a way, it's a little bit like Wayne's inputs, create an artificial agent, but mercy is that thing to give him ideas to help explore ideas of model ideas or things like that, you know, not so many people are working with that,

that I know of other Sue's made some amazing animations with life forms. Okay. Interesting. It's a good, although, although what I've done here is sort of show where individual choreographers have tried to find the voice that parents talking about for themselves. And like, for instance, a tool that is more generic, you know, can be shared with work with by many choreographers. What's nice about it, potentially, is that if you, you know, if you explored making dances with it, it does, it does capture that process, and you could then share, I remember Guy Hilton did a great project, many years ago called called the interface, right, based on the where he had he had people make little sections, and then man's, what's that? Like consequences? Or that or that surrealist game? I don't remember the name of it, but it's where he sent the last frame of life for him. So some post an email, just a frame email to other people in the world. And then they will continue from there and then email their last frame. So he assembled this big, this big long sequence of the lifetime stands.

**Audience**

Question, but have you looked within that? In looking at choreography choices? Those are the things that you have to answer answers shared by different relationships. And I've seen that correct. times this kind of unspoken choices, but they're not producing something that is within us. Some people do show sadness, and they get reinforced by the choices he makes as well.

**Scott deLahunta**

It's part of

**Audience**

time and they're not prepared to to go.

**Scott deLahunta**

Oh, well, we've been researching with this guy, you're right. I mean, actually Wayne's, the choices he's made, or whoever that individual is, who's guiding, you know, we've seen that is part of what constrains the space, you know, in other words, gives the dancers some sense of, of what's some sense of what's right and wrong. It's not that they're doing it. And if, you know, we did ask them quite a bit, if they felt they were producing stuff for Wayne, and they would tend to say no, but it's, you know, it's clearly guiding something about the it's shaping the thing that at the end of the day, you go to a performance of Wayne McGregor or any of the choreographers and it has some sort of Wayne-ness you tend to think it has some Wayne-ness to it, and

**Gill Clarke**

The influence of other things going on around you in space.

**Scott deLahunta**

It's, it's, it's alright, but that person would, you know, change if they decided to work with similarly with somebody who has a signature practice of that type. They would, they might very well transform themselves to working under those conditions. But I think I think that that's part of the defining

**Audience**

the processes of training from the dancers today They didn't end up because of their inability to, let's say, Forsythe's way of approaching energy and space, they, through the process of working with them, they will be trained to kind of do that and develop that side. Eventually, you shape these I think that creative tasks are creative tasks designed, created test offers, by way, also come up with a dance layer. It's very surprising. Maybe you say, Yeah, I will not take my training in a way that they will produce only one type of training that exchanged in training to avoid direction maybe breaking up or whatever that could be.

**Scott deLahunta**

So when you were talking about not? Is this in the area that you're thinking about this kind of general shaping of?

**Audience**

**Scott deLahunta**

That's a good point. I mean, that, that that particular marking paper, as some of you might have, might have seen it, I guess, the David wrote, does strike me as a, because marking that we do is pretty unique. But it is something that we really do. And I'm speaking as a former dancer now, second nature, it's really, we just do it. You know, we do it as it's required. It's funny, it

does feel like something when I read the paper had the same response. I said, that's just describing to me exactly what I know already. It's interesting the way he's differentiated. But I think that's been one of our ongoing tensions. And this is in the project of working with Phil and these image tools, we've said these have to work in the studio, they have to make an impact here. David's work has been more scientific. He's He's building a theory of how, how one thinks with the body. So his his own theoretical work is being enhanced by what he can collect in data collected from us. He's very interesting thinker. And when you engage with him directly, and he's explaining those things to you directly, that's awesome. That has more richness than the papers themselves. But I do I have the same feeling about that paper. I'm intrigued, but I think, you know, this in that sense, does that make sense?

#### **Gill Clarke**

To me, I mean, Bill prods at the synchronous objects is something that happens after the piece has been made. So it's revisiting the process of the work after it's been made. Yes, where is it? Tell me if I'm wrong, but it feels to me that the Wayne's motivation is partly thinking about how can I also get myself into a new place places yes into new layers that that might provoke stimulate different so it seems like it was planning it was trying to get beyond what he could imagine and then one form or another body for one forms, it feels sort of approaching something the similar appetite

#### **Audience**

No, I just wanted to say it's easy to kind of look back at some work, but it can be dance. I'm not a dancer, but anything art whatever, and kind of tried to find an explanation to it. But I find it hard to believe that there's something I can do before it's to create it does make sense I think we come there with instant and we can't always explain what we're doing something we're just doing it and they're finding it is very difficult test to be able to kind of go into the process of you know when to do it is it's not something you can do for a because being asleep because it's just something That's difficult though with an education setting, you're talking to a group of choreography students. So just just, yeah. Something when you put out a collection, and then when I tell you it's something to just do the audits gonna find, in our process, they're gonna give you a process together. But in practical, in, I don't believe that you do tend to sit down and get stuck in going through your brain, I'm gonna do it this way, or this way, or this way to get there.

#### **Scott deLahunta 1:30:33**

Essentially, what are the processes? The know, you're gonna say, you were. I mean, it depends, because I think for like with life forms that some of some of the artists are really clear on when they work instinctually. And when they want to study something, they want to look at models that help them regroup their thinking, and then they respond to that. So it's an interplay there that say that work itself is something they may not be so articulate about. But they're clearly oscillating between, you know, things that are more instinctual. And then moments when they are really working out quite analytically, different parts of you know, different arrangements, Jonathan is super politically, with some of his score stuff, from what I could see really very precise, and he sets things up that way, because then it frees him up in another place. So the idea is, you set up some things very rigorously here, that frees you up in another place. So you serve your your serve your instinctual and you're you're kind of able to work with it, you can you can mould it, it's not entirely out of your grasp. Now, whether or not you feel that you need to express or articulate exactly what's going on to others, that might be a different kind of question. But artists, the artists I know are definitely working, you know, able to work in different modes at different times, to you know, they know when they need to let to work in different, different ways. And some of them, and then they're trying to trying to articulate some parts of that process. David, you were

#### **Audience**

There's a slide by that. For some visuals. It's capturing the data. It's scientific observation. I was just curious, do we get a scientist?

#### **Scott deLahunta**

No, no, I think that. But Phil and David both spent enough time in the studio, you kind of get it. It's not that if Tony, this other guy we worked with he was the he was the most provocative and he was a big guy, and he would have he would have, he would have been in the studio. He would have found him. You know, maybe it would be we'd be good not released out of us doing that. I haven't always moving around. I don't know. It depends. You know, that's not I wouldn't say it's a rule one way or the other. But it can be interesting. Because thanks a lot for your questions.

#### **Gill Clarke**

Is an event coming up, which means Just to let them know that, thanks Gill, on Monday here with this the event, this is the association for Palatine, which will be the main. Palatine is the academy subjects and performing arts, which is hosting with us here, which hundreds, two years and day when we're specifically looking at digital archives and their impact on teaching

and learning, and how we can be integrated within the curriculum. In higher education. The days really focusing on teaching and learning, and it's really there for teachers in higher education can be close to the fullest. But it's just to let you know that happening because it's one of the important questions for us. And in the school day, the Siobhan Davies archives Siobhan Davies Replay is now wanting people to be independent. So back to the question you have. And particularly in that teaching and learning environment, how do they how do they offer some guidance to that? And how would you debate some of the questions that emerge from what we do try to think about using usefully did the whole day, it's the whole day on Monday. And just to tell you about next week, we're going off somewhere in another field altogether, and Miranda Pennell on who's wonderful filmmaker dance started off as a dancer and then shows to take some time away during an MA in anthropology. And it's got really interested in the dialogue between these two disciplines and she's invited fellow anthropologist Massimiliano Mollona to come next week. So that's our Crossing Borders for next week.

*(Outro: Renée Bellamy speaking in 2021)*

This has been a talk from Independent Dance's Digital Library. Find more from the archives at [independentdance.co.uk/library](http://independentdance.co.uk/library)