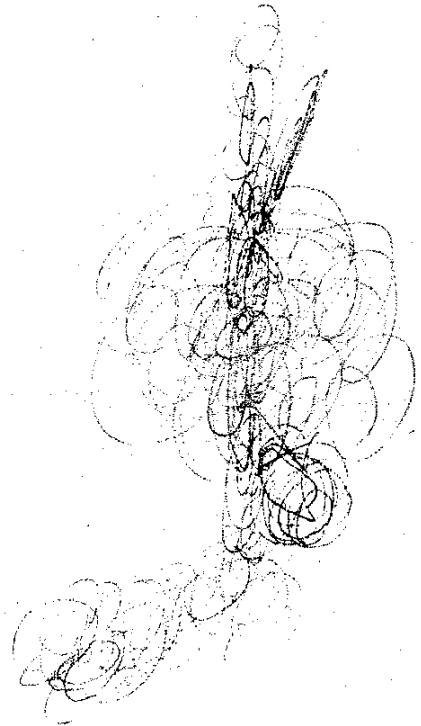
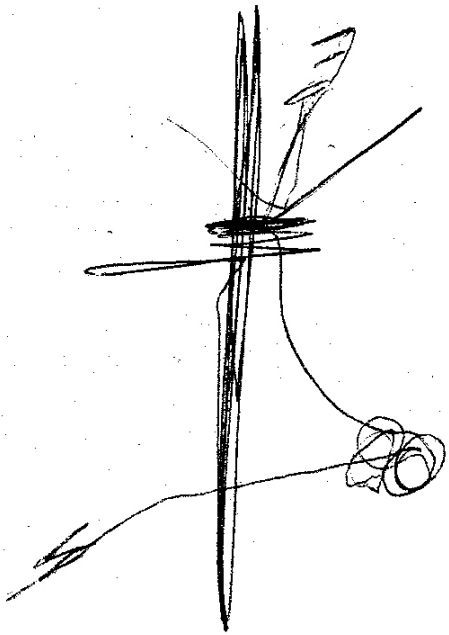


Investigative Practice Journal

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“To move, to know and to describe are not separate operations that follow one another in series, but rather parallel facets of the same process – that of life itself.”

Ingold (2011, p. xii).

Moving, knowing and describing have worked in parallel during this module. They have propelled each other along but not duplicated each other. Writing has helped my understanding, moving has fed my writing and understanding has enriched my movement. The things that have been of most interest to me as I move and as I write have not always been the same. Therefore this journal does not attempt to duplicate my practical investigations or verbal presentation but to be considered alongside them and to provide something different.

Introduction

Writing this journal has been an integral part of my process. The past sometimes surfaces and future explorations are hinted at, but it was written as and in the midst of current, ongoing investigations rather than as an after the event reflection or summary. Physical practice and writing leapfrogged each other depending on whether I worked in or out of the studio. Work in the studio was prioritised during the week so my journal was mostly written at weekends. Therefore the work I did in the final week before assessment took place in the studio and is covered in my practical and verbal presentations rather than here.

The journey that I took was more meandering and circuitous than the one described in this journal. In order to attempt to make sense of it, firstly for myself and then for a reader I made the choice to simplify some of the 'what happened when' and how one thing led to another. I was inspired in this by David Sylvester's 'Interviews with Francis Bacon' which are "drastically rearranged" (1992, p.7).

Through an intensive series of studio sessions Deborah Saxon introduced us to the working methodologies and conceptual approaches of Siobhan Davies. Morning classes were taught by Henry Montes, Andrea Buckley, Gabi Agis, Jennifer-Lynn Crawford and Charlie Morrissey. Seminars with linguist Susan Hitch and filmmaker David Hinton introduced different perspectives. I took part in this process together with three other MA students, Vanessa Grasse, Andrea Puerta and David Leahy.

Relation to my practice

The module gave me an opportunity to interrogate and develop my own working practice as a performer, teacher and maker. Much of my practice is in improvisation, I most often move in relation to my surroundings. Surroundings could include other people, objects, sounds and specific environments either created or found. When I make performances they tend to combine both set and improvised material. Deborah suggested that we look out for and sometimes choose to explore the things that we tend to not go into, that don't immediately grab our attention. Central to the approach we were working with was creating solo movement events grounded in the imagination with boundaries which remain consistent and do not change in relation to surroundings. This is something I have tended not to do. This module has given me the opportunity to look in depth at my approach to movement material around which a piece can be created. It has given me a new

perspective on creating movement which has consistency but which continues to live each time it is performed.

Events

The working methodology was based around harvesting movement 'events' which have one or more things which define them. These included a particular action, a task or intention, an enquiry, direction/relation to space or muscular tone. They tended not to be defined by the intention of recreating an exact physical form. This left open an interesting play between what constituted an event and what stretched the boundaries so far that it weakened it and fell outside of it.

Early Greek philosopher Heraclitus said, 'We both step and do not step in the same rivers. We are and are not'. This is usually interpreted to mean that that we cannot step into the same river twice (The Philosophy Book, 2011). This is because the water changes from moment to moment and also because we change, so if we step into a river for a second time we do so as a different being. The 'events' approach recognises that each time we perform a movement it will be unavoidably different but that it is still possible to define a movement in a way that this change is part of it. This has been a useful concept for me, knowing that although it will be different every time I can nevertheless devise myself an imaginary river to step into.

Devising an event includes not only deciding what constitutes the metaphorical river, but also what falls outside of its bounds. In improvisation attention can shift and focus moment by moment. Usually my attention is drawn to other people, with this attentional focus affecting my movement. However it was an implicit part of the process that our events did not depend on other people or changes across time. In a new studio with new people this attentional pull felt particularly strong, so it felt a little strange to me to be deliberately excluding it. I found myself wondering if working in the same studio at the same time was simply practical rather than an active choice to be part of the same river, and whether if there had been four studios available would we have chosen to work apart.

Working in this way reminded me that deciding to focus my attention in a particular way to the exclusion of other things is an active choice that I can make. Excluding the actions of other people gave my events consistency. I was left with something stable which could exist outside of a particular moment in time, which was not entirely ephemeral. This felt good.

Repeating

To create events it was necessary to recall and repeat what something that had happened. Usually I try not to repeat, I find myself stopping myself from doing things that I feel I have already done. Even when I have consciously decided to experiment with repetition, I still find myself avoiding it! It was a refreshing change to be actively seeking to hold onto and reproduce. I found that repeating things left a strong trace in my body. That after I had rehearsed and explored a movement it persisted in a reservoir of possibilities from where it could resurface. Repeating is a skill which requires practice. When we were gathering events Deborah helpfully suggested repeating movements 'to get the experience of them'. Doing it again straight away meant it left more of trace, especially when I did it with this intention of doing it for the experience.

If I tried to encode what had happened as a shape and then repeat it it was very different from when I returned to the memory of the source of the movement (for example a movement that someone I was witnessing had made). Movement emerges in the tension between physical structure, intention and direction. If the resulting movement is taken as the 'answer', attempting to repeat the answer tends to produce a different outcome. Repeating the question and answering it again produced a more consistent outcome. I found that the best way to grasp a consistent outcome was to engage with the process again each time rather than attempt to reproduce the product.

Codes

Another key tenet of the approach is to push events through various codes. This further refined and defined them. They were referred to as ruses which trick us into another part of ourselves, and 'ways to trip yourself up'. They helped to disrupt my habitual flow and led to movement which I would have been unlikely to perform spontaneously. It helped to create movement with different substance behind it and which might have something different to offer to an audience. Siobhan Davies spoke about the imprint that is visible in the body when material has been really worked and tested. She also spoke of the essence of precision that a process of this type can produce.

Codes included paying attention to, changing or including pauses, punctuation, depth of visual field, rhythm, dealing with time and setting up conflicts of interest. Events could be pieced into fragments and then rearranged using chance elements, a structure such as a

poem or an improvised order. To describe one of these codes, we identified fragments within one of our events and named them. Fragments were numbered by another person in the group to introduce a chance element. Each number then corresponded with a pitched note in a short piece of music by Matteo Fargion. This gave a compositional score determining which fragment came when and importantly, the rhythm.

Pushing events through codes could be quite time consuming. As the movements were unfamiliar and did not 'flow' they were harder to learn and remember. Only after several days of working on one code did I feel that I was beginning to get the stage where the neurological pathways were familiar enough that I could recreate the quality of each fragment in the sequence and timing that the code prescribed.

For the 'song' code described above I worked on an event for which the initial stimulus was the following text:

'A helix arises from the combination of two components: a straight axis corresponding to a linear motion or a weight acting in a vertical direction; and a circular motion or shaping force in a plane perpendicular to that axis.' Thus a current of air or water will exhibit a desire to move forward, just as a weight desires to fall, but will be deflected by successive impacts to induce a revolving impetus, just as a substance that has an inherent desire to curl, such as hair, will be disposed to turn around the axis of its weight. Phenomena that involve direct and revolving impulses include vortices in water currents, ringlets of hair, gathered or compressed drapery, the growth of leaves in plants, shells of marine creatures, spiral staircases and conical gears for clocks (Kemp, 2001, p.13).

As I learned and practised the rearranged fragments, the movements became somewhat 'brittle' and fixed; more positions than living movements. To remedy this I needed to return to source of the event, the description of the way that perpendicular forces act to create a spiralling helix. As I worked on the event movements had become fixed to particular directions in relation to the room and consequently the defining spiralling quality of the event had got lost. A fragment which was 'spiral falling backwards' had morphed into 'two steps backwards'. I needed to change my perspective to space, severing particular spatial

relationships to the room and instead setting up a combination of directed forces in my body that each fragment had originally resulted from. The fragment was the movement resulting from this rather than a fixed form with a fixed relation to the room. The element had come from spiralling, so each of the fragments as well as the whole sequence needed to be able to spiral in space.

Getting stuck

After I had worked with my events for a while, much of my movement felt boxed off, enclosed and almost deliberately disconnected from the space and time in which I was performing it. As described above we were often working 'together but on our own' in the afternoon sessions. We tended to parcel off the studio and use separate areas of it. I realised that the way we were using the space extended even to my vision. If parts of the studio seemed to be another person's area where I could not go, my eyes did not seem to be able to wander there. This led me into an exploration of space.

Relating events to space

I revisited each of my events and examined them in terms of their relation to space. I found that implicit in the definition of the majority of events was a clear direction or combination of directions. Clarifying this then enabled me to decide how far this direction extended from me for each event. With this projected direction embedded as part of the description of an event I was able to extend my physical intention or visual focus into any part of the room or beyond. As my events were able to open out to my surroundings they regained their life. For two events the relation to space was less clear, both were defined by the way my legs moved in relation to the floor. When doing each of these I felt uncertain and uncommitted to the movement, particularly when someone was witnessing me, I realised that I didn't know what I was doing from the waist up! I developed both of them further so that my torso became a little involved, and from this my head and eyes. Once I knew the role of my visual focus in each event I was able to commit myself to performing them.

Tim Ingold

I started to link the experiences above to the ideas about space and place described by anthropologist Tim Ingold in 'Being Alive: Essays on Movement, Knowledge and Description' (2011). Ingold describes lives as led not inside places, but through, around, to and from them. Movement takes place in lines and it is along these lines that life is led. He

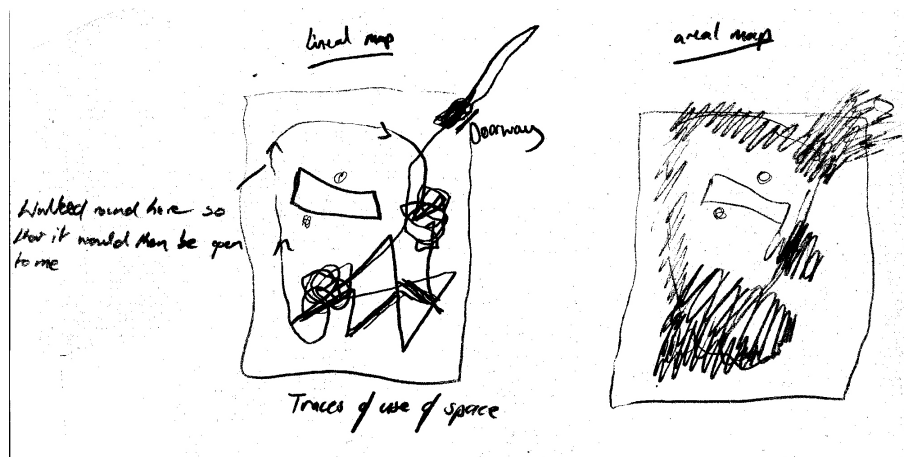
uses the term *wayfaring* to describe the experience of journeying through the world. He argues against the notion of space on the grounds that it is abstract, empty and detached from the realities of life and experience, giving alternatives which relate to the way we experience and inhabit the world in specific situations.

He outlines a process through which we came to the abstract concept of space as related to *occupying* the world in areal fashion (relating to area), rather than *inhabiting* it in a linear way. He gives an account of how places came to be seen as enclosed by perimeters distinguishing them from surrounding abstract, undefined space. These perimeters are marked by the extremity of movement within the place. He then argues against this idea, saying that places are created where the processional lines of life intersect and entwine like threads (Ingold, 2011).

Ingold's idea that we experience and inhabit the world through wayfaring resonates strongly with my experience of moving, using my perceptions and attention to navigate the environment around me. I attempted to explore what it was like to move with an areal relation to space, using my movement to mark out the outer limits of the space available to me. However I didn't really find that this was possible. It always came back to the journey that my body or parts of it were making. I noticed that where I was trying to imagine my movement creating the perimeter of my place, I wanted to move in relation to my starting point; it was unsatisfying if my movement meandered off. I realised that I was still thinking of my movement as lineal, but was noticing the way that my line weaved to create a place, like Ingold's entwining of threads.

Drawing

The closest I came to relating to space in an areal way was by drawing my use of space after I had finished moving. Where it was possible to consider movement in terms of areal occupation, this was from the point of view of an observer, not from lived experience. I could mark on paper the areas of space that I had occupied, but really these were still lines of varying width or indentation. I found that lineal exploration of different events left areal imprints of varying width. As the picture below shows, they did not correspond with the sense that I had occupied the space that lay within these lines.



Use of space in classes

I also considered these ideas in relation to the use of space in dance classes. How much is left open to the dancer, how much they can wayfare through the class seems to make a difference in the way that space is used and perceived. An areal perception of place as contained within perimeters laid out by the extremities of movement seems more likely to occur when movements are more set and the intention is to reproduce a particular given form. When a sequence moves a particular amount, in a particular direction, with a particular muscular effort, at a particular time dancers tend to have a particular area of space mapped out, their place. This is where they can move and where other people should not enter. Their movement maps out the limits of the space that they occupy. In the past I have heard teachers give the instruction “take up space” meaning extend, expand and increase the amount of space that you occupy and is therefore available to you.

In other classes dancers move through the space, between and amongst each other. Without the need to mark out an area for oneself, the whole room is a possible place to be and to move. This is more associated with classes where dancers create movement which is not of a pre-determined form. The dance is created as it takes place along lines of movement. It does not need to be perceived as contained in areas enclosed by the outer limits of movement.

In Andrea Buckley's class we closed our eyes and made our way to the edge of the room, once there we navigated around the perimeter of the room, keeping our eyes closed. The path we took did not mark a static perimeter, the border of the realm in which we could move, it was itself a trajectory of movement, of exploration, of wayfaring. Henry Montes's class combined these elements and the way we used the space was an interesting mix of

these two possibilities I have described. This mix along with Ingold's writing helped me to explore and articulate some thoughts about the use of space in class which I have been puzzling over for some time.

I think that one factor that influences how space is used in a dance class is how significant the activity of everyone in the room is to what happens. If the teacher determines the pace, energy and quality of the class, space is more likely to be perceived as individually occupied areas. If these come from everyone in the room, it is likely have a more wayfaring quality. I think that this is because participants tune in to each other as well as the teacher and are therefore able to use the space in a more interactive manner. This relates to Ingold's distinction between walking *in* the World and walking *on* it. When we walk on paths we leave footprints, we change the world, when we walk on pavements we do not (Ingold, 2011). The more our movement has the potential to change the course of a dance class, the more of a wayfaring quality it is likely to have.

Terminology

In a dance context the term space is used a lot. I think this comes partly from a tendency to see the room around us as empty, uncrafted potential until we move in it. But I also think we often use the term space to mean place as Ingold understands it. It is so familiar and well understood a term that I have continued to sometimes refer to space in this text to mean place or studio even as I attempt to look beyond it.

Wayfaring and transport

In this discussion so far, I have mostly been using Ingold's ideas as a way of illuminating my experience of travelling whilst I dance. This is a pretty direct interpretation of his ideas, although of course he speaks of movement in a wider context rather than dance specifically. However I want to take his ideas further and explore their resonance with any dance movement, not just that which 'travels'. To move is to move through space. If I clasp my hands together in front of me, the only way they can move is to travel.

Ingold (2011) uses the term wayfaring to describe the embodied experience of perambulatory movement, *along* paths, and distinguishes this from transport, a destination

orientated movement considered to take place *across* a surface. I think that this distinction is useful in considering the extent to which dance movement is improvisatory in nature, a processional disclosure along an unfolding 'temporal series of vistas, occlusions and transitions' (Ingold, 2011). He associates place with a narrative context, inhabited lives continuously binding places as they move. Space on the other hand is associated with discrete events. I wonder if a 'set' movement could be considered in this way, a destination orientated movement with a pre-determined result. For example when dance artists speak of a 'travelling sequence' it seems that we refer more to a thing than to a journey. Perhaps 'transporting sequence' would be a more appropriate term.

Another feature of Ingold's transport is that rather than perception and action being intertwined, they become divorced from each other. He describes the experience of sitting in an aeroplane seat as 'enforced immobility and sensory deprivation.' Whereas in wayfaring we rely on our perceptions in order to move and therefore to live, in transport they become redundant. When people reach a destination by transport, for example flying to a city, they do move around once they arrive, but this movement is confined within a place, a site of occupation. This seemed to give a pretty good description of the 'boxed in' experience that I had before I began to relate my events to directions of various reach.

Of course as Ingold points out, there is no such thing as perfect transport, we always wayfare. Since we cannot be in two places at once all travel is movement in time. We will always experience a journey (no matter how fast it is) and therefore can never be the same when we arrive as when we set out. To return to dancing, "A choreographed dance is a living thing. It is a place where things happen. When you are dancing, if you are alive you are improvising." (Marks, 2003, p. 139). The way that we learn sequences is by negotiating our way through them. Even the most set destination of a movement or sequence is still approached to some extent as a journey. However on this continuum I think it is useful to consider some movement as closer to wayfaring and some as closer to transport. This links back to sensory awareness, the more we are attuned to our perceptions the more we are able to negotiate and move in relation to our surroundings. The more we exclude our perceptions from our awareness, the more orientated we are to a pre-determined destination.

Combining sensory information and form

As a dance undergraduate I used scores to piece up and rearrange movement fragments. I remember finding the process quite tedious and that it tended to result in movement without any real connection to its origin. I also remember the huge excitement and relief I felt when discovering less mechanical ways of creating movement, through improvisation guided by sensory perception. The processes we have been exploring combine habit challenging chance and structural elements with a focus on the particular quality of what each fragment is. I have found the process engaging and satisfying and feel that compared to when I used compositional scores some years ago I am better equipped with the embodied knowledge needed to approach these tasks with integrity. Specifically I have learnt how to integrate more information from sensory perception into my awareness as I move, how to wayfare even as I perform set sequences. This gives me increased confidence that I can approach set material in a way that allow it to continuously grow and be revitalised. This may give it something more to offer a viewer.

This play between form and perception continued in the morning classes. The sequences in Henry Montes's class stayed quite consistent throughout the week. As the week progressed I increasingly enjoyed working on the quality of the movement. He sometimes gave both a sensorially guided intention and a visually led form. As I became more familiar with the movements I was able to notice when I was working with the intention and when I was copying the form that his body took. For example breathing with hands on belly and letting the body and limbs expand and fold with the breath evolved into a sequence of movements with more defined form (right arm reaches above head, ribs lift, arms falls over head). At first I was aware of a jolt between these two parts, as my attention shifted from intention to form. As the week progressed I was ready for this and gave myself time to transition and find the form for myself from the intention. As my knowledge of both the intention and the form deepened I was able to shorten this transition whilst still feeling that I was fulfilling both the intention and form of the sequence.

Visual information

Jennifer-Lynn Crawford reminded us to actively use our eyes to look, see, find landmarks and make sense of the room. She pointed out the autonomy this gives you as opposed to making a particular shape with your head. The movement this related to was running in backwards circles around objects placed on the floor. It made a huge difference when I glanced where I needed to before returning to looking (really looking) over my shoulder.

Letting events in

Classes sometimes gave me the opportunity to uncover more about my events. In Gabi Agis's class (Skinner Releasing Technique no 13) we were invited to find the rhythm deep in our hip valleys whilst a partner gave torso suspension. This then developed into a solo dance led by our rhythm. I had a lovely, energetic dance and felt really able to follow my own rhythm. After a while I opened it up to letting some of my standing and more rhythmical events occur. Instead of doing my event and then considering its rhythm as I was doing in the afternoons, the rhythm came first and then I let the event in. This helped me to avoid my events becoming a form. When I performed them later in the day they felt clearer and better defined.

Sharing

At the first sharing I outlined some of Tim Ingold's ideas about place and space and how they had been leading me to investigate my events. I explained that I had been investigating the way that my events related to space and that I would like a new spatial environment to wayfare through. We all left the studio before I asked people to re-enter and choose where they wanted to be in the studio whilst they witnessed me. I entered the space and navigated it using the material of my events. I was exploring the space, but really I was using that as a way of finding out more about my events.

After I had finished I asked people to draw my use of space. Some of the pictures are shown throughout this journal. They beautifully illustrate the linear nature of movement and the formation of places through intersection of lines.

I noticed that the focus of my attention would shift between being deeper into the experience of an event and more aware of the people around me. It was a treat to have worked material to play with in a new situation and I felt that I was able to take the time to properly relate the material to this new situation. Having well defined visual focus for each event allowed me to use visual information to relate them to the space.

Part of my reason for structuring the sharing like this was to approach the question of spatial and visual relation to watchers head on. If I had just stood up and done my events in front of where the group was sitting this distinct spatial relationship would have affected my events. I recognised this and made it a significant part of my inquiry, validating its

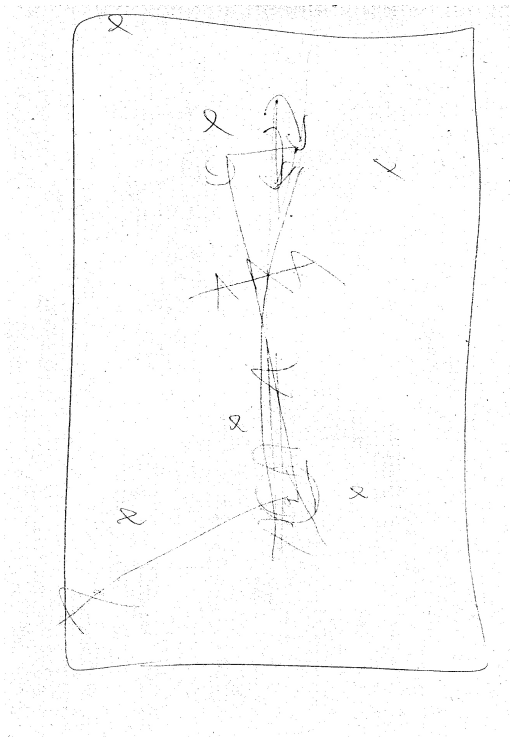
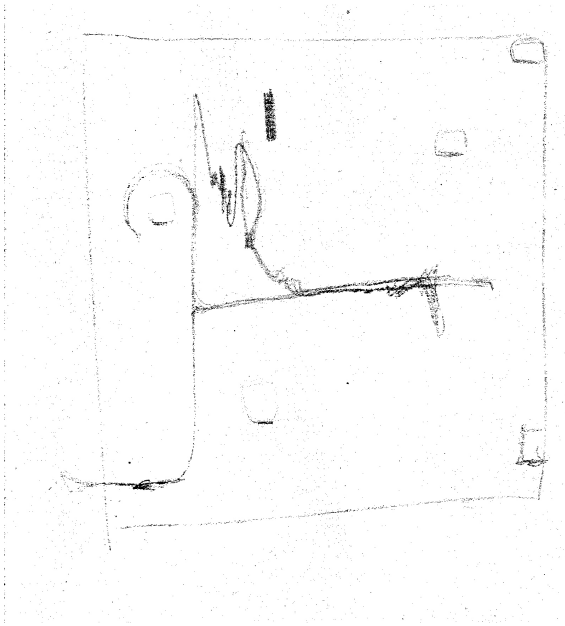
influence rather than trying to minimise it. It helped everyone in the room to notice and acknowledge the significance of their energetic presence. It also gave me a brief moment outside the studio in which to refocus my attention from talking to moving. Structuring it like this gave me the best chance of being able to inhabit and perform my events fully in a situation which otherwise would have had the potential to make me feel too awkward to do so!

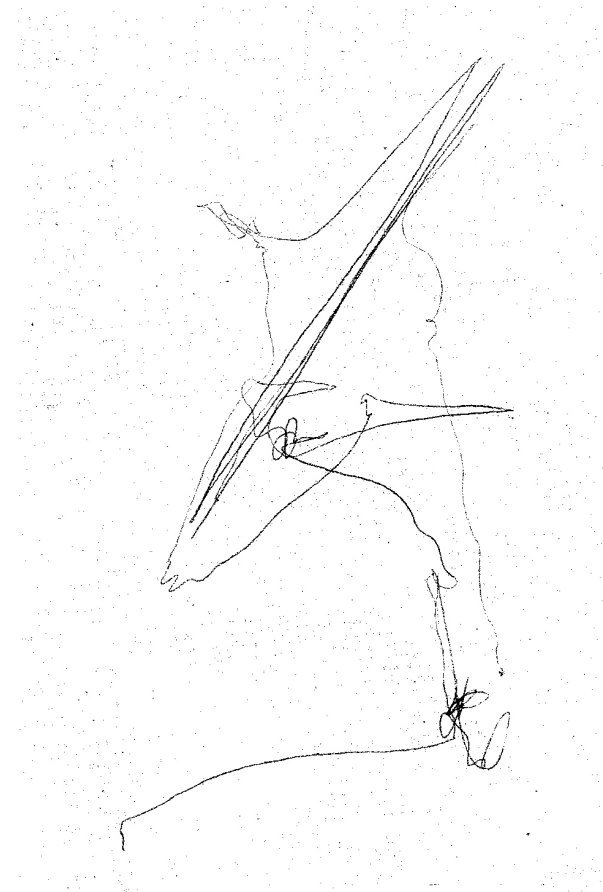
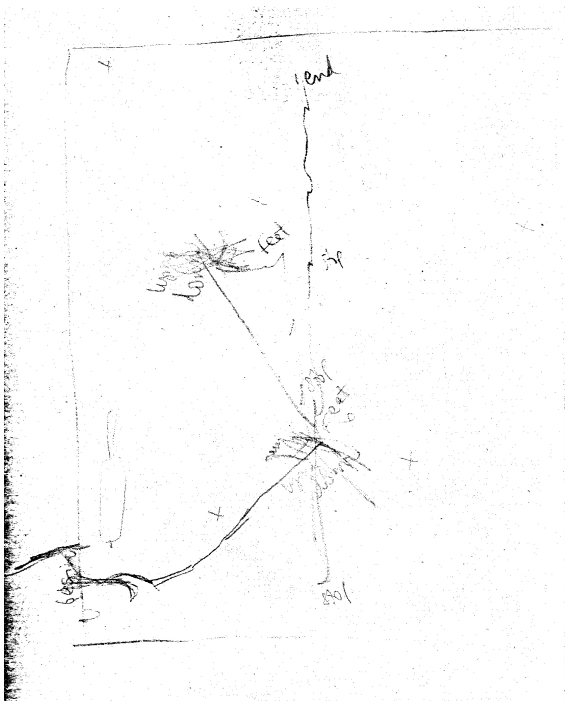
Feedback

Feedback was that my movement had a clear coherence, and that although each event had its own life and texture they didn't feel unconnected. It was explained to those unfamiliar with our process that each event had come from a different source, and I said that I would have assumed that they would not have been coherent together. Deborah pointed out that the common factor leading to coherence was me and said that she found it watchable because of my presence.

Another suggestion was that the coherence came from the timing of and within the different events. Up until this point, in attempting to follow Deborah's instruction not to let them 'bleed' into each other, I felt like I didn't have enough spare attentional capacity to relate my events to each other. I was just doing one, then another, then another. Once I knew them better I could begin to compose my events in space and time. My skills as an improviser were able to come into play.







Drawings made by witnesses at first sharing

Combining events

Throughout the following week I continued to play with relating my events to different situations. I enjoyed having my events almost as raw material, improvising with which of them I performed and in what order. I played with different ways that they could butt up against each other. Deborah described options of one bubbling up through another or the next one arriving. Other options were quick changes, combining them, cross fades, one overcoming another and a conversation between events.

Dancing in the garden

I used my events as a vocabulary through which to respond to different places. Moving in different areas of a garden I began without knowing where the limits of the space that I would use were. I could therefore more consciously wayfare through. This was a continuation of the exploration that I had begun within the Siobhan Davies Studios building, attempting to allow my movement journey to wayfare within, through and beyond the bounds of the studio. Birdsong and unseen voices from over the fence gave me

another element to play against and helped me to find unexpected and less familiar rhythms. These rhythms could be within an event or in the way that different events related to each other. It was a more sensorially rich environment than the studio. The warmth of the sun and a noticeable slight breeze against my skin seemed to give the air surrounding me a different density to the air in the studio and a more variable one. Ingold says 'on a windy day we feel air not space' (2011, p.145). Dancing in the garden I was very aware of this.

Music

Music gave me another environment to respond to. I chose Meredith Monk's 'Last Song' and Steve Reich's 'Different Trains' because their minimalist compositions shared similar features to the compositional choices that I had developed with my events. These were steady rhythms within sections, repetitive structures that transform gradually and reiteration of phrases and motifs. Relating my events to music helped me to find unexpected changes in rhythm, in particular sticking with an event or with stillness for longer than I would otherwise have dared. Feeling states (Preston –Dunlop, 1998) started to emerge within the experience of performing the events to music. I didn't attempt to reproduce these as integral parts of the events but experiencing them helped me to find further details of timing which persisted.

Partly due to the difficulty of playing music in a shared studio, after a while I put the music aside. The experience of performing my events in richer sensory environments was another code through which to push my events, helping me to excavate other layers. As my events got more and more familiar it was necessary for me to reinvigorate them and find ways to prevent them from going stale. This came down to ensuring that the event still needed my active attention to perform it. They needed to remain challenging enough that I couldn't go on auto-pilot but continued to live the experience moment by moment.

Photographs

During the fourth and fifth weeks I used a webcam to take stills photographs of myself as I moved. With less information gathered than in a film, stills photos can provide an effective way to record traces of movement. I had noticed in several contexts that change seems to be highlighted more in photographs. Firstly, shots taken over the duration of a Contact Improvisation jam sometimes seem to provide a clearer record of the evolution of dances

over time than film. Secondly, David Hinton's seminar introduced me to Eadweard Mybridge and Étienne-Jules Marey's use of series of photographs to record movement in the days before the moving image. Thirdly the work of sculpture Andy Goldsworthy is the *process* by which it comes into being, but it also takes more enduring forms such as drawings, paintings and photographs. He describes these as the "residue of a process" (Goldsworthy, 2007). Very often they are photographs showing change over time.



Note: From "Sheep Paintings" by A. Goldsworthy, (2007). Retrieved from <http://digitaltectonics.org>



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Photographs of my movement gave me an external object through which I could investigate my events further. I experimented with the use of photographs to record and

highlight my use of space. For example I noticed when combining events that the previous event seemed to have left traces in the area of space where I had performed it, and that I performed the next event in relation to this place. The photographs gave me some distance, provided a way of making this more explicit and enabling me to explore this connection further.

Time

Disrupting time within an event was one of the codes that I had continued to investigate with my body; with the photos I could do this to a much greater extent. The ways in which I could manipulate the photos helped to clarify the wayfaring reality of my own movement.

I began moving in front of the projected photos, exploring the play between live and recorded, but this was hard. To be aware of the photographs I needed to look directly at them, unlike a live presence they didn't affect the space with sound and movement that I could detect from the periphery. As visual focus of a particular direction, quality and depth was integral to my events, looking at the screen disrupted them too much. Relating to an image of myself on screen also brought up a strong narrative potential which I did not want to investigate at this time.

After experimenting with different ways of looking at the photos, I settled on a slideshow on a smaller screen. The photos were shuffled in a different order each time it was played. The photo changed every second. Watching it left a strong rhythmical imprint. I tried moving with this imprint, at first trying to recreate the rhythm of the film then letting it dissipate as more body-led rhythms took over.

The primary purpose of the photo slideshow was to facilitate my working process, however I think that it also helps to highlight to an observer the ongoing process present within the physical performance of my events.

Conclusion

My research throughout this module was centred around creating events and then continuously developing and investigating them. The outcomes of this method were two-fold. Firstly the work and refinement left a visible residue in the movement. The second outcome was related to my events being defined by questions. To keep on asking the

question rather than reciting an answer I needed to continuously deepen my investigation. By following my curiosity into unfamiliar territory, my events stayed alive and I could continue to wayfare through them.

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