PERCEIVING SCREENDANCE THROUGH A LABAN MOVEMENT ANALYSIS LENS

by

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DECLARATION

I declare that the thesis, which I hereby submit for the degree PhD Drama and Film Studies at the University of Pretoria, is my own original work and has not previously been submitted by me for a degree at this or any other tertiary institution. Where secondary sources have been used (either from a printed source, Internet or any other source), this has been justly acknowledged and referenced in accordance with departmental requirements. I understand what plagiarism is and am aware of the University of Pretoria's policy in this regard.

TARRYN-TANILLE PRINSLOO

Signature

Date: March 2018

ETHICS STATEMENT

The author, whose name appears on the title page of this Doctoral thesis, has obtained, for the research described in this work, the applicable research ethics approval. The author declares that she has observed the ethical standards required in terms of the University of Pretoria's Code of Ethics for researchers and the Policy guidelines for responsible research.

DEDICATION

I dedicate this study to my parents, Anne-Mari and Willem Prinsloo for their unconditional love and support throughout the various chapters of my life. Thank you for your continuous encouragement and faith during this venture through the mind, body and space. Without you, none of my success would be possible.

I love you.

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ABSTRACT

Screendance as an interdisciplinary practice influenced by the histories of cinema and dance, necessitates a vocabulary aimed specifically at perceiving it as an autonomous art form. This study is a qualitative, practice-based investigation into the ways in which Laban Movement Analysis (LMA) can contribute to the development of a screendance vocabulary. The aim of this study is to observe and analyse the ways in which screendance utilises space. Observation within the context of LMA refers to recognising changes regarding the Body, Effort, Shape and Space patterns discernible in a mover. A perceptive observer will describe the mover's emerging patterns through an application of the LMA taxonomy (Fernandes 2015:275). Therefore, this observational and analytical approach facilitates an awareness regarding the specific spatial, temporal and energetic qualities attributed to movements, gestures and expressions. The LMA system furthermore, observes and analyses how these movement sequences can become meaningful through various movement combinations (Baron & Carnicke 2008:204).

This study is located in the domain of screendance. It aims firstly to observe and analyse excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) in order to demonstrate the efficacy of an LMA-based vocabulary for screendance. This observation and analysis address the mover's performance in space. In addition, this process foregrounds the general observable LMA concepts (Body, Effort, Shape and Space) and camera movement, as well as the camera's relationship with the Kinesphere of the mover. This process of observation and analysis serves as an impetus for the second aim of this study, i.e. to interrogate the functionality and expressivity of LMA as a choreographic approach towards screendance. This application suggests a personal, self-reflexion on the creative process followed, as a means of creating a new and original screendance entitled *Archi(na)ture* (Prinsloo 2017). In order to validate this application of LMA, the study applies the two-layered framework of screendance observation and analysis to *Archi(na)ture* (Prinsloo 2017). The study concludes that screendance, and particularly space in screendance, is perceivable through LMA as a pragmatic vocabulary when creating screendance, in addition to observation and analysis.

Key terms:

Laban Movement Analysis; Screendance; Frameworks of observation and analysis; Three-dimensional space on screen; Implied body of the camera; Reconfigured space; *Archi(na)ture*; *These Three Rooms*; *Rosas danst Rosas*; *CoNCrEte.*

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CHAPTER ONE: INTRODUCTION

1.1 Contextualising the study and stating the problem

Situated within the field of screendance, this study aims to suggest a new framework for the observation and analysis thereof. In this study I argue that Rudolf Laban's system of movement analysis presents an approach towards perceiving the ways in which screendance utilises space. This argument particularly centres on the Laban Movement Analysis (LMA) lexicon and notions around Space Harmony. The LMA vocabulary, principles and interrelations that exist within the theoretical framework provide an opportunity for dialogue when approaching screendance. This study furthermore investigates how this proposed framework can be utilised to create screendance. Pottratz and Fildes (2016:182) posit the most recent understanding of screendance as "a moving image work, the content of which has choreographic compositional intention, combined with the technical and creative language of cinema".

Screendance merges the languages of dance and media, resulting in hybrid combinations of form and meaning. As an art form, screendance is, however, more than a delivery system for dance and a practice that exists outside of repeated cinematic or televisual tropes (Rosenberg 2016:1). From the late twentieth century onward, a large collection of scholarship focused on the relationship between dance and screen, has accumulated into what could be organised under screendance based on its formal characteristics (Rosenberg 2016:2). Moreover, screendance has gradually secured its place in the larger film and dance fields through festivals, museum and gallery exhibitions, along with a developing body of scholarly research.

In conjunction with the digital evolution, new technological forms of representation and circulation have resulted in certain shifts concerning the screendance landscape. These shifts have led to an increased awareness, visibility and cultural presence of screendance. Owing to its nature to "draw on – and engage with – extensive histories of cinematic and choreographic practices and other interdisciplinary explorations

whilst also promoting its own specificities" (Kappenberg 2015:28), screendance is layered with modes of mediation.

As a crucial site of art and movement discourse that depends on technologies of mass communication, screendance forms part of contemporary visual culture, is predominantly image-based and generates its own concurrent archive (Rosenberg 2016:12). The technologies of representation have histories of their own that contribute more layers of meaning to the moving image. In this sense, with reference to what Gilles Deleuze and Félix Guattari (2004) posit and in alignment with Rosenberg's (2016:15) perspective, screendance can be described as rhizomatic. This is not to suggest that the term is a qualifier of screendance, but can rather be regarded as a descriptor of screendance. The rhizome with its horizontal structure resembles the characteristics of a map that is subject to continuous change (Deleuze & Guattari 2004:13). As a system of growth and invention, the rhizome is unpredictable in nature, makes lateral connections and continually creates the new (Adkins 2015:23).

Deleuze and Guattari (2004:8) describe the rhizome as "ceaselessly [establishing] connections between semiotic chains, organisations of power, and circumstances relative to the arts, sciences, and social struggles". Similarly, screendance presents history and culture as a map of various influences without linking the art form to any specific origin. It is presumably this *intermezzo* quality that continues to allow screendance to generate new and challenging literature that pushes the boundaries of identifiable and traditionally formed disciplines and their histories, often interlinking these knowledges into complicated applications (Rosenberg 2016:1).

In light of these applications, many global screendance communities govern critical activism from practitioners and theorists geared towards creating screendance works. This activism advances screendance distribution, programming and analysis to further screendance as an autonomous art form (Rosenberg 2016:13). Vis-à-vis these strategies, this study aims to contribute towards a framework of screendance observation, analysis and ultimately creation, with a specific focus on contributing to the development of the South African screendance discourse.

Admittedly, screendance has expanded on a global scale as a practice where international artists contribute their distinctive geographical voices and established academics formulate studies centred on notions regarding the screen (Rosenberg 2016:2). However, screendance has remained largely unexplored and underdeveloped within the context of the Global South, including South Africa. In August 2011, the Cape Town-based Gordon Institute of Performing and Creative Arts (GIPCA) hosted a conference on the artistic intersection between dance and film during which filmmakers and choreographers engaged in the process of creating screendance (GIPCA 2011:1). Since screendance has only recently been recognised as a new hybrid genre in South Africa, debates featured during this conference suggest the possibility of expanding screendance within the South African paradigm, as well as the South African dance and film lexicon.

Despite the promise demonstrated throughout these debates pertaining to screendance as an art form in South Africa, little of this potential has been translated into scholarship or practice. Jeannette Ginslov, director of Screendance Africa (Pty) Ltd, is at the forefront of most of the fundamental screendance advances in South Africa. At the time of writing, Screendance Africa was arguably the single major driving force behind South African based screendance practices. This company continues to develop, produce and distribute dance films in Africa and around the world (Ginslov 2013:1). Ginslov opines that the aim is to develop screendance in South Africa and Africa, to educate the youth about screendance and to organise screendance festivals, events and film screenings (Aldridge 2013:17).

In addition to Screendance Africa, the recent feature *Hear Me Move* (Smith 2015) was released as the first South African dance film. This film portrays the black youth of South Africa using local dance styles to embrace their identities 20 years after democracy (ScreenAfrica 2014:1). Regardless of the setting for local South African dance styles, such as sbujwa and pantsula, the film also features hip-hop and contemporary dance.[1] In terms of genre and style *Hear Me Move* (Smith 2015) echoes

[1] Paul Modjadji, the choreographer of *Hear Me Move* (Smith 2015) explains that sbujwa has more fluidity than pantsula (Mkhwanazi 2015). According to South African choreographer and director, Mduduzi Vincent Nhlapo in a telephonic interview on 3 October 2017, sbujwa is a fairly modern township dance in comparison to pantsula which is an older South African township dance. Sbujwa includes a lot of hip movements and is generally focused on seduction or mockery. In contrast, pantsula is inspired by the

the use of dance as a metaphor within the classical film narrative, similar to the entire *Step Up* (2006-2010) franchise and Darren Aronofsky's *Black Swan* (2010), albeit without the acute psychological inflections of the latter.

These slow advancements however, underscore an issue proposed by Rosenberg in 2012 already concerning the status of screendance on an international scale. According to Rosenberg (2006:116), practice is leading theory in its development and distribution within the culture of screendance. Regardless of the apparent activity within the practical field, there continues to be a significant lack of literacy, scholarship or critical writing that addresses the particular and varying formal and content-based approaches to screendance (Rosenberg 2012:116). Although international screendance scholarship has expanded substantially since Rosenberg's observations above, I argue that within the present South African context, his observations ring true in terms of the limited theoretical and practical discourse existing on screendance.

With this in mind, I refer to the pertinent need identified by Kappenberg (2009:93) to expand the vocabulary of screendance both linguistically and conceptually as practices and platforms in the field continue to develop. The lack of existing vocabulary used for discussions and critique of screendance continues to limit screendance practitioners to pre-existing disciplines (Rosenberg 2012:112). Arguably, there still exists an opportunity within the screendance discourse for an expanded and nuanced vocabulary aimed at screendance observation and analysis. Echoing Rosenberg's (2016:13) approach, I assert that "what if" there exists a system of movement observation and analysis that could contribute to the critical activism, specifically in terms of screendance analysis. Based on this "what if?" hypothesis, I suggest that LMA could serve as such a vocabulary.

LMA provides a collection of descriptive vocabulary one could use in discussions around the qualities of movement (Moore & Yamamoto 2012:130; Sansom 2007:237). Structured according to the four movement categories of Body, Effort, Shape and Space (BESS), the LMA system offers a rich overview of the scope of movement

old South African jazz dance style called digging, and includes fast foot work rhythms, beats and stumps.

possibilities (Konie 2011:1).[2] Body refers to the structural and physical characteristics of the moving body, whilst Effort describes the characteristics of movement with regard to an inner intention. Shape implies the ways in which the body changes its form during movement, and Space indicates the body's movement within the environment, along with the patterns and pathways created in space (Maletic 1987:113-138).

In this study, I specifically focus on screendance and the connections between the body's architecture and the spatial structure of the Kinesphere, which translates into Space Harmony (Bloom 2006:8).[3] Pertaining to the aim of this study, debates within screendance discourse address the particular space identifiable in screendance, i.e. real and implied space, as well as spatial orientation. The LMA concepts specifically related to Space Harmony suggest a vocabulary that could describe the implied space and spatial orientations of both the mover and the camera in screendance analysis.[4]

Based on the problem identified throughout this section, I infer the following: there exists a need within the screendance discourse for frameworks of observation, analysis and creation that provide a clear vocabulary for discussions regarding screendance and work created as screendance. This study suggests that the comprehensive and flexible analytical framework of LMA could address this noteworthy absence of an interrelated vocabulary. The aim is further to investigate how LMA can be utilised as a choreographic tool for creating screendance in order to consolidate certain tendencies identified within the LMA taxonomy. Therefore, I propose to demonstrate the efficacy of the LMA framework through the following phases: firstly, to observe and analyse existing screendance works, and secondly to create and analyse my own screendance work. This study intends to contribute to the scholarly lexicon of screendance in South Africa, as well as international screendance

[2] In order to distinguish between LMA concepts and everyday English, LMA terms are capitalised.
[3] The Kinesphere, an LMA concept, is the personal space around the body that travels like an imaginary sphere as the body moves. Its size is determined by extending the limbs whilst the body remains stationary (Moore & Yamamoto 2012:140). See Chapter Three (Section 3.3.2).
[4] Throughout this study, the term "mover" will be employed when referring to a moving body or figure, rather than the term "dancer". Andrew Byrne's (2017:1) distinction between the dancer, as someone with extensive formal training in dance, and a mover, as someone with the ability and rhythm to move but who lacks formal dance training, guides this study. Apart from the notion that a mover tends to favour character and dramatic commitment over precise technique, the term "mover" includes all forms of movement, whereas "dancer" refers to specific dance genres and styles.

scholarship. The research question in the following section will explicate how I aim to perceive and interrogate screendance through an LMA lens.

1.2 Research question

Rooted in the contextualisation of screendance and the rationale posited in Section 1.1, I pose the following research question:

> In what way can Laban Movement Analysis, with specific reference to Space Harmony, propose a vocabulary for observing, analysing and creating screendance?

1.3 Method of research

In this section, I present my main aim, sub-aims, research design and research procedure.

1.3.1 Main aims of the study

The main aim of this study is to investigate how Space Harmony, as a component of LMA can suggest a vocabulary for perceiving screendance. I intend to achieve this goal by demonstrating LMA's efficacy as a framework for observing and analysing screendance, with reference to three existing screendance works. Based on my findings, I aim to create a screendance by applying the LMA framework and then analysing this newly created work.

1.3.2 Sub-aims of the study

To address the research question, I proffer five sub-aims that will assist in the realisation of my main aim:

- Sub-aim 1: To provide a theoretical conceptualisation of screendance by establishing a conceptual chronicle, critical perspectives and existing

frameworks of screendance observation and analysis against a review of scholarship.

- Sub-aim 2: To introduce LMA as a system for movement observation and analysis. This section presents the LMA theoretical body of work with reference to the BESS categories. This sub-aim focuses specifically on the concepts promoted by LMA in terms of Space Harmony.

- Sub-aim 3: To explore the interrelatedness between the BESS categories and screendance. Sub-aim Three locates Space Harmony within a screendance context in order to determine the relationship between LMA's Space Harmony and screendance.

- Sub-aim 4: To consolidate the considerations from the three previous sub-aims in order to observe and analyse three screendance excerpts. This sub-aim sets out to clarify, through means of the selected screendance excerpts, the way in which Space Harmony could provide a functional system of vocabulary for observing and analysing screendance.

- Sub-aim 5: To provide a clear process regarding LMA's applicability as a tool to create a screendance. Based on the basic consolidation in Sub-aim Four, I will use these principles identified through observation and analysis to create a work of screendance. In addition, I will observe and analyse this screendance through the LMA lens and reflect on the findings as part of an action research process.

Based on the aims and sub-aims identified in this section, the research design will below explicate my research methodology.

1.4 Research design

This study will utilise a mixed method approach within a qualitative research paradigm. Part of this research design is practice-based research through the means of action research. According to Denzin and Lincoln (2011:3) qualitative research can be

defined as “a situated activity that locates the observer in the world”. Through a set of interpretive, material practices, the world becomes visible and transforms into a series of representations. A qualitative research approach is interpretive, naturalistic and based on “the lived experience” along with how others try to understand their experience (Denzin & Lincoln 2011:3; Shank 2002:5). This method of inquiry utilises various empirical materials, such as case studies, personal experience, artefacts, cultural texts and productions.

Qualitative inquiry also interprets observational, historical, interactional and visual texts (Denzin & Lincoln 2011:3). The qualitative researcher is the primary instrument through which these data are collected (Creswell 2014:206). Generally, the data are descriptive rather than numerical and thus, the researcher, who identifies certain particulars and general themes based on the data analysis, can infer meaning (Creswell 2014:4). Creswell (2014:140) continues by stating that qualitative research is aimed at exploring the general, complex set of factors that surround the central phenomenon. As the analysis moves forward, this research paradigm makes use of both inductive and deductive thinking. During inductive thinking, researchers alternate between themes and the data collected, until they arrive at a comprehensive set of concerns and arguments. Through deductive thinking, researchers reflect on these findings linked to the data in order to determine whether the amount of research pertaining to the study is sufficient, or whether additional research is required in order to prove the proposed hypothesis (Creswell 2014:186).

For this qualitative method of inquiry, I will employ a theoretical lens based on and informed by a comprehensive review of scholarship as a means of informing my interpretations of the research. I will use textual analysis as a method of data analysis in order to closely examine the content and the meaning of the texts, as well as the structure and discourse (Lockyer 2008:865). Textual analysis allows researchers to interpret the ways in which various cultures and subcultures make sense of who they are and how they fit into the world they live in (McKee 2003:1). For the purpose of this study, conceptual and textual analysis is applied. I will study concepts and processes, as well as their interrelatedness in order to arrive at several conclusions.

Since this study also investigates LMA's efficacy as an approach towards choreographing screendance, a section of the inquiry will entail practice-based research methodologies through using specifically action research. According to Kershaw and Nicholson (2011:172), a practice-based methodology aims to develop strategies that are self-reflexive in order to surpass critical evaluation and move towards individual and particularised writing. I will employ practice-based research since the nature of the practice leads to new knowledge that has operational significance for the screendance practice (Candy 2006:3). This approach necessitates a balanced ratio between the research and the praxis components (Harreveld, Danaher, Lawson, Knight & Busch 2015:160).

The primary focus of this proposed research study is to further knowledge regarding screendance *through* screendance. In support of this focus, the aims of action research are to improve understanding and practice (Zuber-Skerritt 2012:8). The nature of action research is intrinsic to the continuous development of the research approach and often occurs in cycles with four main phases: planning, acting, observing and reflecting contribute to the practice-based research approach of this study. This proposed study is thus, in part, a conceptual analysis, which through inductive and deductive processes, critically evaluates relevant scholarship in order to determine the way in which LMA, with particular reference to Space Harmony, can potentially provide a vocabulary for approaching screendance. Additionally, the practical component aims to demonstrate how the LMA vocabulary can contribute to choreographic processes for screendance. Section 1.4.1 provides the respective phases for my proposed research study.

1.4.1 Phases of research

In respect of the aims, the sub-aims, as well as the research design postulated in Section 1.3.1, Section 1.3.2 and Section 1.4, there are five phases that comprise the research procedure.

Phase One: review of scholarship

The review of scholarship intends to provide guidance as to how I aim to approach my study, as well as to provide the resources employed throughout

the inquiry of the proposed research question. Sources related to the fields of research include reference material that addresses notions on screendance, LMA and Space Harmony. These concepts will provide a framework for my analysis of the three selected screendance excerpts that form part of Phase Three.

One of the primary sources for the screendance section of this study is *Screendance: Inscribing the Ephemeral Image* (Rosenberg 2012), as Rosenberg elucidates the critical issues of screendance by providing a genealogy of dance on screen. It is specifically Erin Brannigan's *Dancefilm: Choreography and the Moving Image* (2011) that further solicits pertinent issues relevant to this study. *Art in Motion: Current Research in Screendance* (Boulègue & Hayes 2015) provides two web-based platforms with additional information, contributions and complementary activities related to the content of the book itself and the screendance practice in general.[5] Finally, as the most recent contribution to screendance scholarship *The Oxford Handbook of Screendance Studies* (Rosenberg 2016) provides a full overview of the field of screendance, as well as highlighting current issues within the field.

With regard to the Laban, LMA and Space Harmony component of the study, my primary sources include Laban's original text *Choreutics* (Ullmann 1966), and *Space Harmony: Basic Terms* (Dell, Crow & Bartenieff 1977). *Making Connections: Total Body Integration Through Bartenieff Fundamentals* (Hackney 2005), *Rudolf Laban* (Bradley 2009) and *Body Movement: Coping with the Environment* (Bartenieff & Lewis 2002) are sources that provide detailed theoretical discussions around Laban, his theories and the establishment of LMA as a framework for movement analysis specifically referring to Space Harmony. Sources that will further aid the Laban section of this study include *Everybody is a Body* (Studd & Cox 2013), and *The Moving Researcher* (Fernandes 2015) and *Labanotation: The System of Analyzing and*

[5] *Art in Motion: Current Research in Screendance* (Boulègue & Hayes 2015) is a collection of papers presented at the first International Screendance Conference during the *Festival International de Vidéo Danse de Bourgogne* in 2013. The links that accompany the publication are: www.videodansebourgogne.com and screendancestudies.wordpress.com

Recording Movement (Hutchinson Guest 2005). With reference to the Motif Writing that forms part of Phase Three, I will refer to Ann Hutchinson Guest's *Your Move: A New Approach to the Study of Movement and Dance, Teacher Guide* (Hutchinson Guest 2013).

The argument of this study will be framed against the context created by the primary sources employed during Phase One. The aim of this phase is to establish the theoretical foundation against which I will observe and analyse the three selected screendance excerpts that form part of the critical analysis (Phase Three).

Phase Two: units of inquiry

During this phase, I will apply the LMA theory explicated during Phase One to excerpts from three screendance works. I will apply the LMA taxonomy to *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) on a first and second layer of observation and analysis. For the first layer I will observe and analyse the screendance excerpts according to the space implied on the screen versus real space, and the space between the mover and the camera, as well as the reconfiguration of space in screendance. The second layer will focus specifically on space and general observations of other eminent dance patterns. I will observe and analyse the screendance excerpts according to each of the following sections:

- The mover in space in relation to the points in space and the Kinespheric approach.
- General LMA (Body, Effort and Shape) observable.
- The camera's movement in relation to the mover i.e. the camera's relationship with the Kinesphere of the mover.
- The camera's operation as a technical or mechanical device i.e. close-up, long shot, zoom etc.

In addition to these strategies, I will use Motif Writing in order to observe and analyse the space and spatial orientations of both the mover and the camera

by highlighting the fundamental components of the observable elements.[6] The aim of Phase Two is to determine whether the LMA vocabulary in particular concepts belonging to Space Harmony, can contribute to the screendance discourse focused on modes of analysis, by observing and analysing the three selected screendance excerpts.

Phase Three: critical analysis of selected screendance excerpts

The aim of this phase is to critically analyse, flag and tag, compare and contrast the data collected from observing the selected screendance excerpts. I will compare and discuss the findings with relation to existing curatorial scholarship available on the excerpts. This phase serves to determine whether the study has contributed to the screendance discourse as it set out to do. The purpose is to interpret and investigate the discourse, the function of language and the medium of screendance, by focusing on the relationship between the subject and the camera.

Phase Four: practice-based research

Phase Four aims to consider how the LMA vocabulary that was suggested as a possible framework for screendance observation and analysis, could be inverted towards choreographing screendance. This phase considers LMA as a creative process for conceptualising screendance in light of the findings discussed and determined in the preceding phases. Since I will be performing this screendance, there is no ethical clearance required. This phase is not invasive as it does not depend on or involve the participation of a third party. I will direct, choreograph, perform and edit the work myself.

Phase Five: action research

During Phase Five, I will reflect on the work that I have created and analyse my screendance in the same way as I observed and analysed the excerpts in Phase Three. This reflection aims to consolidate the findings that have transpired during the course of the study. By consolidating the research and

[6] The motif symbols are sourced predominantly from *Motif at a Glance* (Hutchinson Guest 2000) and *Motif Notation: An Introduction* (Hutchinson Guest 2007).

findings posited across the respective phases, I aim to establish that screendance is perceivable through the LMA lens in terms of observation, analysis and conceptualisation.

1.5 Chapter outline

This study will have six chapters that pertain to the research question in addition to the introductory chapter and summation concluding the study.

Chapter One serves as an introduction by contextualising the research study, highlighting the main aims and purpose of the research, along with identifying the chosen research approach and research design. This chapter also presents the problem statement and the phases hypothesised to investigate the research question posed by this study.

Chapter Two establishes screendance as a practice and its position within the larger field of intermediality through a review of scholarship. This chapter forms part of Phase One and will provide a brief historical overview of screendance and its current state in contemporary discourse along with its respective components of screen and dance. Considerations will highlight existing explorations of space on screendance by referring to implied and real space. Finally, this chapter will address the space between the mover and the camera, as well as the reconfiguration of space in screendance.

Chapter Three consists of a brief overview of the LMA framework along with Laban's notions around movement observation and analysis as a means of suggesting a possible vocabulary for screendance analysis. Through a review of scholarship pertaining to Laban, LMA and more specifically Laban's notions on Space Harmony, this chapter aims to introduce, explicate and interrogate the LMA theory as a suggested vocabulary for the observation and analysis of screendance. This chapter will locate Space Harmony in the screendance discourse by addressing the connection between LMA's Space Harmony and screendance. Chapter Three forms part of Phase One of the study.

Chapter Four explores the interrelatedness between the LMA categories of Body, Effort and Shape respectively. With reference to Chapter Two, this chapter will question the possible influence that camera shots and camera lenses could have on implied space. Chapter Four explores camera angles and camera movement pertaining to the space between the mover and the camera, in addition to discussions on editing techniques as possible approaches towards reconfiguring the space in screendance.

Chapter Five serves as a critical analysis of three selected screendance works as a means of applying the theory explicated in Chapters Two, Three and Four. Using LMA as an approach, I will critically observe and analyse excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009). This chapter will feature three respective analyses of each of the excerpts, collating the data obtained during the observation process. As part of the analysis, I will motif the movements via Laban's Motif Writing. This chapter forms part of Phase Two and Three of the study.

Chapter Six will encompass the practice-based research aspect of this study during which I will set out to use the LMA vocabulary to conceptualise an original screendance work. I will base my choreographic process on the findings and applications theorised throughout the respective chapters preceding Chapter Six. This chapter forms part of Phase Four of the study.

In **Chapter Seven**, I will assert a position of critical distance as this chapter reflects on the new screendance created by using LMA. Chapter Seven entails the observation and analysis of the new screendance by applying the LMA framework and process suggested in Chapter Five. This observation and analysis will be conducted on two layers, in addition to a written motif. Furthermore, the chapter also provides a critical reflection on Phases Two, Three, Four and Five in order to determine how the LMA lens can perceive screendance. This reflection forms part of Phase Five of this study. The chapter will also address the use of LMA as a framework for the observation and

analysis of a new screendance, as well as LMA's efficacy as a choreographic tool for screendance.

Chapter Eight forms part of Phase Five of the study and will provide a summation and assessment of the study. I will discuss whether the results generated from the study can contribute, in reality, to the scholarly discourse on the observation, analysis and creation of screendance, both on international and local platforms. Finally, this chapter will provide critical summaries of the previous chapters. The chapter will conclude with the limitations identified during the research process, as well as suggestions for further research related to the study.

In this chapter, I explicated the trajectory of this research study. In the following chapter, I will address the theoretical and historical conceptualisations of screendance. Chapter Two will guide arguments against a critical review of scholarship pertaining to screendance and space in screendance.

CHAPTER TWO: REVIEW OF SCHOLARSHIP

2.1 Chapter introduction

Screendance is a medium that encompasses a broad range of cinematographic styles, digital applications, and subject matter that traverse global perspectives (Kessler 2014:1). As screendance crosses the boundaries of various art forms, particular tensions occur between discipline specific concepts. As a result, this chapter will first introduce an extensive glossary of terms that explicate concepts often deliberated across screendance dialogues (Section 2.2). The main aim of this chapter is to address the theoretical and historical conceptualisations of screendance in order to analyse how space is utilised within the screendance discourse. A conceptual chronicle of dance and film provides insight into the current state of screendance (Section 2.3.1), whilst I discuss screendance's autonomy as an art form against the context of its respective components i.e. screen and dance (Section 2.3.2). In addition, this chapter will address critical perspectives on the screendance practice (Section 2.4), and discuss existing frameworks of screendance observation and analysis (Section 2.5). Section 2.6 conceptualises space in terms of implied versus real space, the space between the mover and the camera, and spatial reconfiguration in screendance.

2.2 Glossary of emergent terms from a hybrid discourse

Language (either written or spoken) plays a crucial part in critical discourse since it communicates knowledge about particular areas of research. "Dance for the camera", "video dance", "cine-dance" and "screendance", along with a multiplicity of other terms recognise certain combinations of performance and the prioritising of mediums and materiality (Aldridge 2013:17; Rosenberg 2012:15). These ostensibly interchangeable descriptions are materially specific in that these terms locate dance within a specific technology (Rosenberg 2012:186n6). The following glossary of terms lists some of the most popular classifications that have emerged from the dance and film hybrid discourse.

- **Chore-cinema, Chorecinema, Choreocinema** are often used interchangeably by theorists such as Satin (1991:41), Nichols (2001:215-217), Smoodin and Martin (2002:31), Brooks (2002:58), Austvoll (2004:iii), Mitoma (2002:57) and McCarren (2003:43-63). Although dance critic, John Martin coined choreocinema in 1946 to describe Maya Deren's experimental dance films, all three of the above variations are strongly associated with Deren as the innovator of chore-cinema. Deren describes chore-cinema as an "art form in which the dance and the camera are inextricably linked" (Dodds 2004:7). Choreocinema refers to the combination of dance and film to create a single work of art. Although not in widespread use, this term entails the filming of dance where the shared movement of bodies and camera are choreographed (Austvoll 2004:2-3). According to Mitoma (2002:57), choreocinema refers to a joint effort between the choreographer and the cinematographer to produce a new artistic entity. The only pertinent limitations with this approach, as identified by Brooks (2002:58), may be budgeting and the filmmaker or choreographer's imagination. See dance for the camera.

- **Cine-dance** is closely related to dance cinema and refers to work specifically made in the medium of film (Rosenberg 2000:277). Pearlman (2006:20), however, makes no distinction between dancefilm and cine-dance explaining that where areas of dance and cinema overlap, the vision from the director will be prioritised, whilst the collaborative coordination of all the cinematic production elements will be emphasised. See dance cinema.

- **Dance cinema**, according to Mark Murphy (1993:1), is an experimental way of combining cinematic materials with dance materials structured with both filmic and choreographic devices. See cine-dance.

- **Dance for the camera** is an inclusive term referring to any dance created specifically for the camera and strongly relates to Choreocinema (Rosenberg 2000:277).

- **Dance on screen** emerges from a collaboration between the choreographer and screen director in which dance, camera and editing techniques become

interspersed (Preston-Dunlop 1995:32). According to Pearlman (2006:20), dance for screen prioritises dance as the central discipline, whilst the composition and exhibition of the danced movement is in the background.

- **Dancefilm** is a technique that reveals how choreographic strategies or effects direct a filmic performance, appearing in various film types ranging from musicals to experimental short films (Brannigan 2011:vii). Pearlman (2006:20) avers that a dancefilm overlapping in areas of cinema and dance will prioritise the directorial vision. The film will furthermore emphasise the collaborative coordination of all of the elements of cinematic production from the script to the mise-en-scène to the sound mix (Pearlman 2006:20).

- **Video dance** refers to a work designed by both the choreographer and video director specifically planned, choreographed and executed for video (Preston-Dunlop 1995:32).[7] Rosenberg (2000:277) in turn, defines "video dance" as work created for the camera through the use of the contemporary medium and practices of video technology. Rosenberg (2000:275) asserts video dance as a site-specific practice with the site being video itself.[8]

This glossary of terms provides insight into the various labels assigned by theorists and practitioners to certain combinations of dance and film. These classifications seem denotatively similar, yet they differ with regard to their associations, and as Ginslov states, a prioritisation of mediums and materiality (Aldridge 2013:17). Burnside (1994:15) asserts that a combination of choreography, dance and camerawork results in an art form classifiable as screendance. In addition to these results, continuous terminological debates (Rosenberg 2012:110-126; Carroll 2010:111-125; Brady Nuse 2009:1; Pearlman 2006:20) regarding these definitions has determined screendance

[7] Video's identity is determined by its materiality. The 1950s video term was interchangeable with TV and represented as an alternative to cinema. In the 1990s video's meaning shifted to "recording on tape" and in the twenty-first century video has become an online, web-driven, cultural and economic force (Newman 2014:68). Video today is an inclusive term for video-games, video-art and video-dance and should not be confused with outdated understandings such as VHS (Video Home System) or tape-recordings. In *Video Revolutions: On the History of a Medium* (2014) Newman writes extensively on the revolution of video as a medium.

[8] Rosenberg (2000:275) employs the term video here as a shorthand term to describe a much broader system of constructed space that includes electronic recording devices, satellite transmission and reception, as well as viewer decoding.

as an umbrella term due to its encapsulating nature.[9] In light of these results and debates, this study will henceforth employ screendance as a hypernym. The subsequent section thus aims to define and locate screendance within a greater interdisciplinary context, as well as addressing its autonomy as an art form.

2.3 Screendance: a theoretical conceptualisation

Dance has featured prominently on screen from the moment that the movie camera was first utilised as an instrument of movement analysis (Bagkstein 2005:168; Dodds 2004:4). Prior to the end of the nickelodeon era in 1915, a set of paradigms for the combination of dance and cinema were already developed.[10] These paradigms include the cinematic reconstruction of dance from stage choreography, the use of specifically cinematic devices as a means to create dance, and dance that is located within a narrative (Bagkstein 2005:168). Rosenberg and Kappenberg (2010:2) further confirm that bodies in motion, dance and choreographic sensibilities have featured prominently within the film frame since the advent of optical media and the moving image. This type of dance should thus be deliberated in terms of its cinematic manifestation as a new mode of dance specifically created for the screen (Brannigan 2011:viii), thereby suggesting a synthesis between the disciplines of screen and dance.

Similar to the way in which early cinema had emerged as a combination of other forms, practices and elements of mass culture (Abel 2005:xxix), dance, film, video, and screen practices resulted in a hybrid medium. From the middle of the twentieth century it is furthermore suggested that interdisciplinary practices led to the construction of this autonomous art form by combining dance and the moving image (Rosenberg & Kappenberg 2010:2).[11] Unsurprisingly, screendance shares connections with many contemporary art practices, such as feature films, documentaries, art films, computer

[9] Such use of the term is consistent with Ginslov (Aldridge 2013:17) and Pearlman (2006:20) since screendance encapsulates film, video, new media, installation and future media into a single notion.
[10] The nickelodeon era (1905-1914) introduced movie-goers to one-hour films in makeshift theatres, such as dance halls, restaurants and stores, for ten cents. This era provided films with their first permanent audience base, along with a long-lasting pattern for nationwide distribution (Merritt 2004:25-26).
[11] According to Bennington (1999:104) interdisciplinarity is an evasive term suggesting a forging of connections across disciplines. It further refers to a kind of undisciplined space located between disciplines and the transcendence of established disciplinary boundaries.

games and digital installations (Dils 2012:25). As suggested by the glossary of terms (Section 2.2), these formal connections led to the origin of various terms aimed at describing this hybrid of screen and dance (Aldridge 2013:17; Brannigan 2011:vii; Carroll 2010:112; McPherson 2006:xxx). Since it is a multi-disciplinary art form, screendance is most suited to an environment in which art forms proliferate across different media, platforms and contexts (Kappenberg 2015:26). Liz Aggiss (2008:[sp]) and Rosenberg (2012:9) maintain that screendance refers to a dance that is specifically made for the camera or the screen, or rendered in either film, video or digital technologies, resulting in a form that is both screen related and kinesthetic.

This study adheres to Franck Boulègue and Marisa Hayes's (2015:xii) comprehensive delineation of screendance:

> Screendance is a form of art that combines layers of movement and choreography within the ever-expanding realm of moving images. It is a discipline that is continually on the move and in transition, traversing multiple geographic boundaries and technologies, among others. Screendance, throughout each era, continually responds to the materials and questions of its time, resulting in shifting, as well as entirely new models of artistic practice, audiences, and fields of inquiry.

Foregrounding notions of materiality and temporal responsivity, this definition encapsulates the rhizomatic nature that characterises screendance. In alignment with Pottratz and Fildes (2016:182) in Chapter One (Section 1.1), Boulègue and Hayes (2015:xii) position screendance against a backdrop of growing international scholarship, interest and research opportunities. Screendance is a creative action that is central to the production and the culmination of a screened product (Boulègue & Hayes 2015:xii). Consequently, screendance produces innovative relationships between the body and/or subject, the camera and the editing process (Aggiss 2008:[sp]). Screendance has, however, remained a marginalised practice that continuously tries to establish its own identity as an autonomous art form with intertextual and intermedial capacities (Kappenberg 2015:21). In order to reinforce screendance's autonomy, a formal discourse, including a history and canon of choreographies and practitioners, needs to be established (Rosenberg 2012:13). The conceptual chronicle below highlights key moments pertaining to the international

evolution of screendance, along with identifying developmental patterns within the South African screendance scene.

2.3.1 A conceptual chronicle of screendance

According to Rosenberg (2012:12) the history of screendance is often incoherent, partially due to the numerous perspectives that inform the writing of this history. Based on the above screendance definitions (Pottratz 2016:182; Boulègue & Hayes 2015:xii), Rosenberg's (2012:12) statement and the rhizomatic nature of screendance, the following section offers an account of historical events in film and dance pertinent to the fields of screen and dance respectively. The aim of this section is to highlight watershed moments in the order of their conceptual relevance as a means of establishing the origins of screendance within the larger contexts of film and dance.[12]

During the early years of cinema it became increasingly evident that dance and film are compatible. Eadweard Muybridge, Etienne Jules Marey, Thomas Edison and the Lumière brothers were some of the early filmmakers interested in the way the camera captures moving objects.[13] Since moving humans were more manageable than moving trains, horses or rivers, filmmakers could use the cumbersome equipment of that time to capture movement on celluloid film (Porter 2009:11).

Muybridge had successfully captured movement in 1878 with a series of still camera shots of a horse in motion (Figure 2.1) (Rausch 2004:5), whilst Marey (1880s) experimented with early motion picture cameras (Brooks 2002:54).[14] Edison captured the seductive vitality of Ruth Dennis, whilst films during the late Victorian times enabled audiences to view dance from the seat of a movie theatre, maintaining a moderate distance between the audience and the screen (Mitoma 2002:xxxi). The

[12] See an updated version of *Envisioning Dance on Film and Video* (Mitoma 2002:xix) available on the Dance Film Association's website with: www.dancefilms.org/dance-and-media-timeline. See also *A History of Dance on Screen* (Moritz 2013).

[13] Muybridge used the Zoogyroscope to project photographs in succession resulting in the first motion pictures, whilst Marey created the Photographic Gun, a device containing photographic plates that records images when pulling the trigger (Rausch 2004:5). Edison contributed to the science of recording and replaying sound with what he called the Kinetophone and the Lumière brothers patented the Cinématographe in 1895.

[14] The shot is a single uninterrupted series of frames through which meaning unfolds over time. It is also referred to as the basic unit of a film's expression (Pramaggiore & Wallis 2005:134).

Cinématographe, visible in Figure 2.2, was a stationary camera fixed in one place, much like a member of the audience.

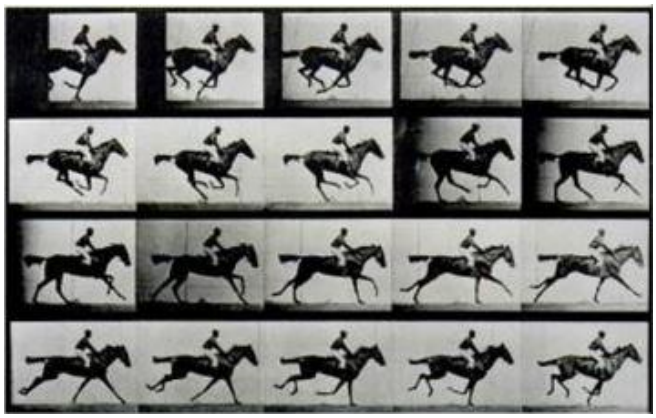


Figure 2.1: Early experiments with moving photographs. Eadweard Muybridge experiments with sequential photographs. He uses these photographs in order to study the movement of animals, 1884-1886. (Mathews, Musser & Braun 2005:76)

Figure 2.2: The Cinématographe. This device captured moving images on film with the ability to project them to an audience. (*Le Cinématographe Lumière* 2015)

With reference to Figure 2.2 it is understandable that movers would perform only in the demarcated area, thus ensuring that they do not move beyond the frame or capacity of the camera's single focal-length lens (Brooks 2002:54). One such dance captured by the Cinématographe is the Serpentine Dance filmed by the Lumières and popularised by Loïe Fuller. This dance was performed and filmed by many, yet a famous version performed for the camera by Annabelle Whitford (later Moore) was filmed by Edison (Spehr 2009:35). Figure 2.3 and Figure 2.4 show Fuller and Moore's variations on the kaleidoscopic *Danse Serpentine* that was central to early colour recordings.

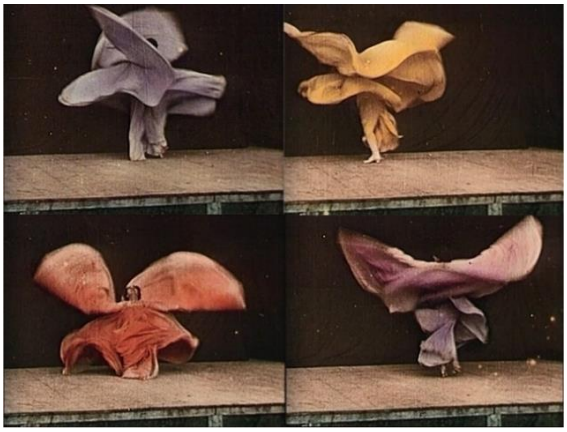


Figure 2.3: Loïe Fuller and the Serpentine Dance. This distinguished dance was filmed by the Lumière brothers in 1896 (Moritz 2013:[sp]).
(Screenshot by Author 2016)

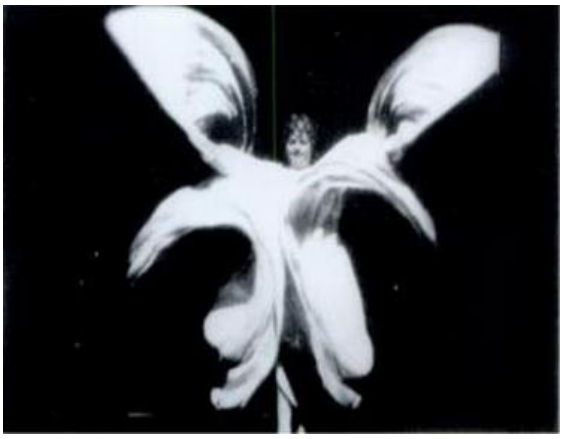


Figure 2.4: Annabelle Moore and the Serpentine Dance. Thomas Edison filmed this version in 1894 (Moritz 2013:[sp]).
(Screenshot by Author 2016)

In addition to the comparison of Figure 2.3 with Figure 2.4, Felicia McCarren (2003:62) locates the difference between the Lumières' and Edison's version of the Serpentine Dance in the movers' focus, i.e. their perceived attitude towards space. Whereas Annabelle dances for the camera operator, and by implication for her immediate audience (Figure 2.4), Fuller's performance seems to transcend the camera operator towards an audience greater than what Fuller is aware of (Figure 2.3). However these differences can also be as a result of the movers' approach towards their perceived physical distance between the mover and the camera.[15] The immobility of the camera and the large, heavy equipment used to shoot some of the earliest films, such as the Serpentine Dance limited the space between the movers and the camera. Advances in camera technology allow for the continuous reconfiguration of the space between the movers and the camera. Another example of such early reconfigurations is George Méliès's application of camera technology to blur the boundary between realism and illusion in his films (Ezra 2000:21). Méliès's work marked a turning point for film away from using only the camera as a device for recording reality (Brooks 2002:55) and towards an emphasis on film form. His visionary mediations of reality resonate with contemporary screendance practices. According to Siegfried Kracauer (1960:28), film is made up of basic technical properties as it is able to reveal a physical reality similar

[15] These aspects on focus and space are further considered in terms of Space Effort, Kinesphere versus Dynamosphere, the perceived distance between the mover and the camera, as well as notions on the *pas de deux* in Chapter Four.

to photography.[16] The only difference is that film records the world according to changes in temporality. Whilst the basic properties of film are not directed towards exploring film's creative potential, the technical properties of film refer to cinematic techniques, such as the close-up, soft-focus, the dissolve, quick and slow motion, and "special effects" (Kracauer 1960:28).[17] Apart from the properties identified by Kracauer, he further lists two main tendencies of film for which the Lumière brothers and Méliès respectively serve as prime examples.

The Lumières were unconcerned with the technical or formative properties of the camera. The fundamental trait of the realist tendency is that the camera should record and reflect reality as far as possible, given that the world presented on film is coherent with the real world (Kracauer 1960:32). Later, a dormant potential inherent in the subjective camera movement of panning, tilting or tracking emerged (Kracauer 1960:34).[18] Whereas the Lumières were realist filmmakers, Méliès was a formalist filmmaker. Surpassing the recording and reproducing tendencies of realist filmmaking, anti-realist or formalist filmmakers aimed at exploring the realms of history and fantasy (Kracauer 1960:36).

Méliès gravitated towards a strong formalist convention substituting staged illusion for unstaged reality and unnatural plots for everyday incidents (Rausch 2004:17; Kracauer 1960:32). Through cinematic effects, such as the dissolve, split-screen techniques and quick and slow motion, Méliès was the first filmmaker to exploit

[16] Siegfried Kracauer is often referred to as one of the twentieth century's key cultural critics (following Kracauer & Levin 1995:i). Kracauer's monograms *Theory of Film: The Redemption of Physical Reality* (Kracauer 1960) and *From Caligari to Hitler: A Psychological History of the German Film* (Kracauer 1974), along with his writings on German Expressionism, continue to influence considerations regarding Weimar film, modern film theory and film criticism (Von Moltke & Rawson 2012:4).

[17] A close-up (CU) is a camera shot that frames the subject in such a way that it completely fills the screen. This often achieves a sense of intimacy or accentuates something specific (Hayward 2000:328). Soft-focus refers to a specific texture of a camera shot. The soft-focus distances the details of an image by smoothing out the identifiable parts (Monaco 2009:198). A dissolve is a transition between two sequences or scenes where one image gradually replaces another (Hayward 2000:89). Quick and slow motion refers to the technique of varying camera speed. When the camera shoots a certain amount of frames per second in such a way that the projected time happens faster than real time, it is quick motion. Slow motion refers to stretching out recording time over a certain number of projected time. This effect reveals details of motion that could go unnoticed in real time (Monaco 2009:94,95). Special effects are used predominantly in cinema to describe a wide variety of activities during which illusions are artificially produced (North, Rehak & Duffy 2015:1).

[18] Panning refers to camera movement where the camera itself remains stationed in one place, but rotates horizontally. A tilt is the tilting (up or down) movement of the camera, whilst tracking entails the horizontal travelling of the camera along a specifically constructed track (Nelmes 2012:94,500).

cinematic devices by using the camera as an instrument of expression. Paying attention to cinema form as much as content, Méliès choreographed objects and still figures via stop-motion photography in ways that they could exist only on the screen (Brooks 2002:55).[19] This choreography specifically for the screen, along with the manipulation of time and space through editing, has become a continuous prerequisite for classifying work as screendance.

Méliès's manipulation of time and space through the use of stop-motion paved the way for film editing, albeit not similar to Edwin S. Porter or D.W. Griffith's organisation of shots (Dancyger 2013:4; see also Rausch 2004:18-37). During Méliès's earlier films that featured dance, editing contributed further to the motion on the screen. The only movement prevalent on screen was that of the mover (captured in real time), and any additional movement generated in post-production. This movement, created via stop-motion techniques or other editing methods, ultimately resulted in a reconfiguration of both space and time before the completed work appeared on screen.

Moreover, avant-garde and Soviet filmmakers, such as Sergei Eisenstein and Vsevolod Pudovkin (Russia), Dziga Vertov (Poland) and Maya Deren (Ukraine) understood the formalist tendency of film as a temporal and spatial medium.[20] These avant-garde filmmakers managed to develop the medium in its entirety through cinematic techniques and effects. Multiple exposures, jump cuts, freeze-frame, slow motion, superimposition, negative film sequences, matches-on-action, as well as acute camera angles are some of these cinematic practices employed (Brannigan 2011:100).[21] Through experimental combinations of dance and cinematic movement,

[19] Stop-motion is the manipulation of a 3D object usually by an animator during single camera shots. When played back it appears as though the object is moving (Purves 2014:8; Nelmes 2012:499).
[20] Eisenstein is most renowned for developing montage as an editing technique. Montage refers to manipulating time and space through a quick juxtaposition of shots. This manipulation establishes metaphorical meanings of character, place or time (Rausch 2004:72). Although Eisenstein and Pudovkin both feature various forms of the montage technique in their films, Pudovkin's notion of montage is to link shots as a means of constructing a scene (Nelmes 2012:451). Vertov was a Jewish student from Bialystok, a town now in Poland. Bialystok used to be Belostok, a part of the Russian Empire. At nineteen Vertov and his family fled to Moscow and later St. Petersburg (Grant & Sloniowski 2013:20; Hicks 2007:5). He contributed greatly to documentary filmmaking, believing that cinema's strength lies in its ability to mechanically record events that took place in front of the camera (Nelmes 2012:451). Greatly influencing experimental and American avant-garde cinema, Deren created new terrains for movement across which a performer could navigate (Rosenberg & Kappenberg 2013:6-12).
[21] Multiple exposures refer to a number of exposures that culminate on a single frame of film (Nelmes 2012:492). A jump cut is a sudden transition between one image and the next, often with an inconsistency in space and time as result (Nelmes 2012:87). Superimposing images refers to exposing

the avant-garde filmmakers started creating a form of choreography possible only on screen (Bagkstein 2005:169). It is specifically Deren's work that speaks directly to these combinations between dance and film in what she called "chore-cinema" (see also Rosenberg & Kappenberg 2013:1-162; Satin 1991:41). Similar to the way in which Méliès choreographed objects and figures, Deren's films from as early as the 1940s reflected "a dance so related to camera and cutting that it cannot be 'performed' as a unity anywhere but in [these] particular film[s]" (Deren 1965:13).

The first decades of the twentieth century echoed this Derenian approach as filmmaking was driven by movers, dancers, choreographers, visual artists, photographers, and painters (Kappenberg 2015:24). Dance in film furthermore ensured its longstanding reign through its association with musical films from the 1930s onward (Carrot 2015:144). It was during this time that Busby Berkeley reinvented the Hollywood revue film often regarded as the starting point for the history of dance film as the camera seemingly participates in the dance.[22] Dodds (2004:5) points out that dance routines for the musical genre had been precisely choreographed for the film medium.[23] Writing specifically on musicals, Kracauer (1960:148) argues that musicals reflect the tensions between the realist and formalist tendencies in cinema particularly well. Musicals comprise relatively realistic events with alternating song and dance production numbers structured together to create a plot. Fred Astaire was, for instance, one of the leading figures who managed to present choreography on screen through his minimal use of film techniques.[24] Figure 2.5 depicts Astaire's use of the long take in *Top Hat* (Sandrich 1935).

various images over or onto the same image (Nelmes 2012:499). Matches-on-action is an editing technique where an action runs over two shots starting in the first shot and finishing in the second shot (Nelmes 2012:491).

[22] See also *Longing for Depth: The Frame of Screened Stages in the Screendance Spectacles of Busby Berkeley* (Joseph 2016:481).

[23] Chapter Three and Four address some of these choreographic choices and camera mechanics, whilst I critically reflect on how these ideas informed my own creative process in Chapter Six.

[24] Long takes are usually defined as shots that remain uninterrupted for longer than a minute (Pramaggiore & Wallis 2005:135).

Figure 2.5: Fred Astaire and Ginger Rogers perform a long take on screen. Similar to this camera shot, the long takes in *Top Hat* (Sandrich 1935) present the dancers in their entirety, whilst interspersing cuts with camera movements as transitions (Brooks 2002:57).
(Screenshot by Author 2016)

In addition to the acclaim that Astaire received for his films, Gene Kelly's rain dance in *Singin' in the Rain* (Kelly & Donen 1952) remains one of the most iconic dances to be seen on screen, and which certainly influenced *Cabaret* (Fosse 1972), *Chicago* (Marshall 2002) and *Burlesque* (Antin 2010). These types of films attest to the numerous regional, classical, popular and exotic dance on camera captured towards the end of the 1960s (Carrot 2015:144).

During the 1970s and 1980s there was a rise in dance films choreographed for the proscenium and made for the camera (Brooks 2002:59). Key figures, such as Ted Shawn, Anna Pavlova and Loïe Fuller, demonstrated a clear understanding of the importance of films to dance artists and choreographers, especially concerning the preservation of their work.[25] Fuller recognised that the type of dance for camera that she created via techno-dancing extends in space and time, thereby historicising the

[25] Shawn was a revolutionary in the field of capturing twentieth century American modern dance on film (Kassing 2007:14). In 1914 Shawn and Ruth St Denis, also a modern dance pioneer, established the Denishawn Company which lead to more opportunities in the nascent film industry before dissolving in the early 1930s. Later, he invested large amounts of money and time to preserve technical and choreographic achievements of the greatest dance artists on film (Owen 2002:62-63; Shawn 1940:142).

dance. McCarren (2003:63) suggests that it was Fuller's progressive thinking that propelled cinema into its future. Fuller's embodiment of the conditions of movement, performance and technology has contributed greatly to the emergence of screendance. New post-production possibilities, tools and additional effects were applicable to the footage during filmmaking. These advances allowed artists to imagine a new relationship with dancing bodies (Carrot 2015:120).

Practitioners started exploring outside of the temporal structure of movements and their characteristics. American dancer and choreographer, Merce Cunningham is one such practitioner who is widely acknowledged as an important figure in the development of screendance.[26] Recognising the camera as a site for situating choreography, Cunningham's creative work reflects a distinguishable style of inscription and understanding of the inherent differences between camera space and theatre space (Vaughan & Harris 1997:276). With the continuous rise in the prevalence of screens in everyday life, the interaction between camera space, screen space and real space in works, such as that of Cunningham and Fuller become increasingly significant in the twenty-first century and specifically for contemporary discourses on screendance (Kappenberg 2015:27).

Despite these considerable advancements made towards capturing movement and dance on camera, Kracauer (1960:42) asserts that "all attempts at 'canning' [dance] adequately have so far failed". This statement remains relevant to the contemporary screendance scene as Kracauer (1960:43) clarifies that dance only achieves cinematic prominence once it becomes intrinsically part of the physical reality where the camera acts as a voyeur.[27] The arrangement of realist and formalist tendencies is prevalent in Hollywood narrative films featuring dance as a way of advancing plots and character development. According to Hickethier (2014:155), dance in these

[26] Referred to as one of the ground-breaking choreographers of the twentieth century, Merce Cunningham radically redefined and modernised modern dance (Copeland 2004:1,3). Throughout his career he revised fundamentals ranging from the relationship between movement, music and rhythms, to the way choreographic time can transfigure an audience's perception of space (Copeland 2004:2). From the late 1970s Cunningham became increasingly involved in creating moving picture dances, initially on film and later mostly on video tape (Bremser & Sanders 2011:109).

[27] Apart from the camera as voyeur, Rosenberg (2006:13) identifies the carnal, predatory nature of the camera, whilst Ginslov (2011:1) questions the camera as a narrator and proprioceptor in a screendance context. Hickethier (2014:157-158) addresses the camera as observer and co-actor with reference to the rhythmisation of cinematic action.

mainstream films usually occurs in framed situations in which a clearly defined space is created for the dancing to take place in the plot of the film, and in the cinematic image. The cinematic image itself is defined by a frame, consequently presenting the action within this frame as a unit composed of various emphases, surfaces and forms, and not just as dance (Hickethier 2014:155).

Flashdance (Lyne 1983), *Dirty Dancing* (Ardolino 1987) and *Strictly Ballroom* (Luhrmann 1992) not only serve as examples of Hickethier's (2014:155) statements, but have lead the way for a new genre of dance film. This new genre provides a backdrop for contemporary dance films that are growing in popularity. According to Buckland and Stewart (1993:51-81) these forms of dance films would, contradictory to the Hollywood musical, use dance as a metaphor within a classical film narrative, such as *Billy Elliot* (Daldry 2000) and *Desert Dancer* (Raymond 2014). Often similar films, such as *Footloose* (Brewer 2011), inspire sequels or remakes. Some Hollywood films include scenes where dancing is used only to enhance tension; for instance, the ultra-violent rendition of *Singin' in the Rain* (Kelly & Donen 1952) (Figure 2.6) in *A Clockwork Orange* (Kubrick 1971) (Figure 2.7), and Mister Blonde's dance as a prelude to torture in *Reservoir Dogs* (Tarantino 1992) (Figure 2.8).

Figure 2.6: Dance as a form of expression. Gene Kelly and Stanley Donen directed and choreographed the dance sequences. (Screenshot by Author 2016)

Figure 2.7: Dance as an act of violence. Kubrick's (1971) powerful rendition of *Singin' in the Rain* heightens tension in this scene. (Screenshot by Author 2016)

Figure 2.8: Dance as a prelude to torture. Mr. Blonde performs a dance before he violently cuts off the ear of Officer Nash with a straight razor in *Reservoir Dogs*, 1992. (Screenshot by Author 2016)

Figure 2.9: Dance as a form of nostalgia. Vincent Vega and Mia Wallace do "The Twist" at Jack Rabbit Slim in *Pulp Fiction*, 1994. (Screenshot by Author 2016)

In *Pulp Fiction* (Tarantino 1994) the iconic dance contest at Jack Rabbit Slim (Figure 2.9) is an example of nostalgia, as well as a reminder of John Travolta's dance prowess in *Saturday Night Fever* (Badham 1977).[28] The dancing in Figure 2.10 and throughout *Frances Ha* (Baumbach 2012) reveals Frances's dream to be a choreographer, whilst notions of obsession and sexuality are explored through dancing in *The Red Shoes* (Powell & Pressburger 1948) (Figure 2.11).

Figure 2.10: Dancing as a character arc. A long dolly shot of Frances as she dances down the street, leaping through the air and doing turns in between her running in *Frances Ha*, 2012. (Screenshot by Author 2016)

Figure 2.11: Dancing as symbolism. In *The Red Shoes*, 1948. This shot is framed to seem as though the ballerina is already wearing the shoes. (Screenshot by Author 2016)

[28] See also *Behind the Screens: Race, Space, and Place in Saturday Night Fever* (Belmar 2016:461-480).

Figure 2.12: Dancing as social commentary. A medium long shot of an exhausted Gloria Beatty dragging along Robert as they persist in dancing around the course in *They Shoot Horses Don't They*, 1969. (Screenshot by Author 2016)

Figure 2.13: Dancing as a metaphor. A long shot frames Gloria Beatty and Robert with other equally tired background characters in *They Shoot Horses Don't They*, 1969. (Screenshot by Author 2016)

The circular movements during a dance marathon in *They Shoot Horses Don't They* (Pollack 1969) shown in Figure 2.12 and Figure 2.13, serve as a metaphor for the confined, exhausted and desperate characters. Drawing from these filmic examples and the account of film and dance related events, it is suggested that historical screendance narratives are only recently being written. These arcs include the birth of the still photographic frame as it moves through the various critical stages, as well as the inadequate histories of parameters and circumstances (Borelli 2014; Rosenberg 2012; Brannigan 2011; Dodds 2004). Similar to the way in which film inherited a nineteenth-century ambition for the recreation of life through newly invented photography, every other form of art is derived from its various predecessors (Kappenberg 2015:21). Screendance in the twenty-first century arguably finds itself in a parallel position to that of film one-hundred years ago, as the standard perception favours screendance as another kind of dance.

Screendance is an art form that negotiates its formal hybridity and multidisciplinary nature with its own formal and disciplinary autonomy. Rosenberg (2012:126) states that screendance should consistently and continuously address its own divergence. Furthermore, the tension that exists between the desire of dance to project its own appropriation and the desire of the screen to consume all gestures into its own materiality requires attention. Dance's persistence to maintain its autonomy in relation to media is evident in the titles of many texts written on the merger of screen and

dance (Brannigan 2011; Dodds 2004; Mitoma 2002; Jordan & Allen 1993).[29] In an attempt to establish a sense of autonomy, screendance should perpetually acknowledge and interrogate dance as a practice of its own, its relationship to the screen, and issues of representation and agency with regard to the practice as a whole (Rosenberg 2012:130). Thus, the following section highlights key achievements in terms of the technology and dance hybrid, as well as the components of screen and dance respectively.

2.3.2 Screendance: developing autonomy

In light of the context provided by Section 2.3.1, it is necessary to understand that contemporary screendance artists and theorists take on two distinct positions in order to establish screendance's autonomy. Certain practitioners delineate screendance according to its integral parts, whilst others promote screendance as an undefinable field embracing a magnitude of diversities (Kappenberg 2015:22-25). Both positions contribute to the development of screendance as an autonomous art form and as a cultural force. The glossary of terms (Section 2.2) confirms that there exist ongoing debates regarding definitions and classifications of the screendance practice. These debates tend to locate screendance as an undefinable practice. Owing to the focus of this study to conceptualise space in screendance, this study omits these discussions. Accordingly, the study positions itself to delineate screendance based on its constitutive parts i.e. screen and dance.

Underscoring this position, Amy Greenfield (1983:26) recognised as early as 1983 that screendance should be approached as film, rather than a work for film. In agreement, Catherine Wood (2012:142) states that due to the pervasiveness of screen-based technologies, the capacity for a noteworthy shift in how dance on screen and beyond screen is perceived, has widened considerably. Along with the exponential growth in all areas of media communication from music videos and channels, new innovations for satellite and digital television and advances in mobile phone technology, Pauline Brooks (2008:87) further postulates that there has been a general shift towards a

[29] Rosenberg (2012:186n6) states that "media" is a catchphrase used to describe numerous communication technologies. He continues that the architectural specificity of the camera as a site-specific space is more complex than "media", which is not a singular site.

screen and visually-based culture. Due to this shift between screen and dance, it serves to address the two integral parts of screendance separately and against the context of certain chronological developments.

i) A chronology of screen and dance

In order to unpack the integral parts of screendance it is necessary to locate screen and dance within a chronological context. The timeline below provides insight into the crossing of boundaries specifically between technological developments and advances in dance history.[30] This timeline, starting from the 1800s and tracing the movement up to 2017, highlights selected advances that have led to the establishment of screendance. The chronology also includes a list of selected film releases regarded as milestones for the merger between technology and dance through the years.

[30] This is an amended timeline of the chronology between media and dance presented by Brooks (2012:[sp]).

1800-1900

• 1880: Etienne-Jules Marey and Eadweard Muybridge respectively study the movement of animals.
• 1895: The Lumières invent the cinematograph. Dance on film starts as Thomas Edison films Ruth St. Dennis performing her skirt dance.
• 1896: The Lumières record the Serpentine Dance performed by Loïe Fuller.
• 1899: Sound is recorded for the first time.

1900-1910

• 1902: First recording of The Royal Danish Ballet by Peter Elfeldt.
• 1903: *The Magic Lantern* (Méliès 1903) features 12 dancers and a soloist. *The Great Train Robbery* (Porter 1903) is the longest film to be made to date. The film features a square dancing sequence.
• 1907: August Musger invents the slow motion effect. A process for colour photography is developed by Louis Lumière, who uses a three-colour screen.

1920-1940

• 1924: Fernand Leger experiments with camera-created motion and rhythm.
• 1927: *The Jazz Singer* (Crosland & Hollingshead 1927) is the first "talking" movie.
• 1928: George Eastman exhibits the first colour motion pictures in New York.
• 1929: *Hexentanz* (Wigman 1929) is filmed in Germany. The 16 mm colour film is introduced by Kodak.
• 1930: Busby Berkeley choreographs a film version of *Whoopee* (Freeland 1930).
• 1933: The School of American Ballet is founded by George Balanchine and Lincoln Kirstein.
• 1935: *A Midsummer Night's Dream* (Reinhardt & Dieterle 1935) and *Kinetic Molpai* (Shawn 1935) is filmed.
• 1937: *La Mort du Cygne* (Benoit-Levy & Epstein 1937) is the first feature film with the ballet world as its subject matter.
• 1939: Introduction of the Cinerama. The use of colour becomes increasingly artistic.
• 1940: Walt Disney's *Fantasia* (Sharpsteen 1940) presents animations that are choreographed to the music of Bach, Tchaikovsky and Stravinsky amongst others.

1941-1950

• 1941: The Country Dance Society becomes the first group to have a show that is presented every Sunday.
• 1943: *Lamentation* (Moselsio 1943) is filmed on 16mm film.
• 1945: *Choreotones* (Belanger 1945), a dance series airs on Columbia Broadcasting Services (CBS). *A Study in Choreography for Camera* (Deren 1945), creates new possibilities for film space.
• 1948: *The Red Shoes* (Powell & Pressburger 1948) is released.
• 1949: *On the Town* (Kelly & Donen 1949) is released.
• 1950: *Giselle* (Coralli & Perrot 1950) performed by Nora Kaye and Igor Youskevitch, is the first full-length ballet presented on television by CBS.

1951-1960

• 1951: *An American in Paris* (Minnelli 1951) is a 17-minute ballet choreographed by Gene Kelly. *Singin' in the Rain* (Kelly & Donen 1952) releases in 1952. *Limelight* (Chaplin 1952) features Melissa Hayden and Andre Eglevsky as they perform their dance sequences.

Omnibus (Saudek 1952-1961), a series on CBS, starts its run of nine-and-a-half years with a program featuring various works of choreography.
• 1953: The CinemaScope film projection is introduced to most movie theatres in the U.S.
• 1954: *Seven Brides for Seven Brothers* (Donen 1954) is one of the first dance films to be seen in wide-screen format.
• 1956: Susan Braun founds Dance Films Association, Inc. (DFA), the first non-profit service aimed at the organisation of dance and film.
• 1958: A live broadcast of Balanchine's *Nutcracker* (Nelson 1958) is aired on Christmas night with director Ralph Nelson using a single crane-mounted camera.

1961-1970

• 1961: *West Side Story* (Robbins & Wise 1961) wins an Academy Award.
• 1964: *Viva Las Vegas* (Sidney 1964) starring Elvis Presley and Ann-Margret is a "rock" musical that is edited according to the beat of the music.
• 1966: *Dance: Four Pioneers* (Dubin 1966) covers the work of Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm. *Romeo and Juliet* (Czinner 1966) is filmed through a multi-film-camera technique. *Nine Variations on a Dance Theme* (Harris 1966) is directed by Hilary Harris.
• 1967: Sony's DV2400 is the world's first portable VTR. This results in a boom in do-it-yourself television and revolutionises the film medium.
• 1968: *Pas de Deux* (McLaren 1968) demonstrates unusual lighting and optical printing.
• 1969: *They Shoot Horses Don't They* (Pollack 1969) is released.
• 1970: *Walkabout* (Roeg 1971) features an aborigine dance performed by David Gumpilil.

1971-1980

• 1971: Doris Chase creates the dance film, *Circles I* (Chase 1971).
• 1973: *American Ballet Theatre: A Close-up in Time* (Schur 1973) is released.
• 1974: Alvin Ailey introduces *Alvin Ailey: Memories and Visions* (Lathan 1974). In *A Video Event with M.C.* (Brockway 1974), four screens are combined to show the same dance event from varying angles all focused on the work of Merce Cunningham.
• 1975: *Westbeth* (Atlas & Cunningham 1974), a collaboration between Charles Atlas and Merce Cunningham, is released.
• 1976: *Great Performances: Dance in America* (1976) begins its first year of broadcast with programmes on the Robert Joffrey Company, Twyla Tharp, Martha Graham, the Pennsylvania Ballet, and American Ballet Theatre. In October, the VHS is introduced to the marketplace.
• 1977: *The Turning Point* (Ross 1977) is a feature film set in the dance world. In *Making Television Dance* (Mischer 1977), Twyla Tharp and Don Mischer experiment with dance on the small screen. John Travolta stars in *Saturday Night Fever* (Badham 1977).
• 1979: *All That Jazz* (Fosse 1972), wins an Academy Award for editing.
• 1980: The first consumer camcorder from Sony is introduced. *Fame* (Parker 1980) is released with choreography by Louis Falco.

1981-1990

• 1981: *Blood Wedding* (Saura 1981), which is based on the Lorca play, is the first collaboration between Spanish feature film director Carlos Saura and flamenco dancer Antonio Gades.
• 1982: *Ellis Island* (Monk & Rosen 1982), is filmed on location in New York City. *Channels/Inserts* (Atlas 1982) is directed by Charles Atlas for the Merce Cunningham Dance Company. Bob Giraldi directs Michael Jackson's *Beat It* (Giraldi 1983).
• 1983: Michael Jackson's long form music video version of *Thriller* (Landis 1983), becomes a best seller. *Flashdance* (Lyne 1983) is released.
• 1984: The stage production of *Amadeus* (Forman 1984) is successfully translated to screen by Miloš Forman. Carlos Saura and Antonio Gades produce *Carmen* (Saura 1983).
• 1985: Sony introduces the 8mm format.
• 1986: *Points in Space* (Caplan 1986) is created for the Merce Cunningham Dance Company.
• 1987: *Dirty Dancing* (Ardolino 1987) is released. *Husk* (Eiko & Koma 1987) is created by Eiko and Koma for television.
• 1988: Although the newly introduced super VHS format equals 8mm film in picture quality, it does not in sound.
• 1990: David Hinton creates *Dead Dreams of Monochrome Men* (Hinton 1990) for the screen.

1991-2000

• 1991: *Roseland* (Verdin & Vandekeybus 1990) is choreographed by Wim Vandekeybus and directed by Walter Verdin. *Cage/Cunningham* (Caplan 1991) is a documentary showcasing the noteworthy partnership of Merce Cunningham and John Cage.
• 1992: A version of *Beach Birds for Camera* (Caplan 1992) is shot with a 35mm wide-screen camera.
• 1993: Merce Cunningham choreographs *CRWDSPCR* (Atlas 1993) by using the computer program LifeForms.
• 1994: *Achterland* (De Keersmaeker 1994) is performed by the Rosas Company. *Touched* (Hinton 1994) is another dance film created in this year.
• 1995: Sony introduces the first "affordable", consumer-oriented digital video camcorders. Independent production became increasingly economically feasible.
• 1996: *Enter Achilles* (Van Gool 1996) is released with choreography by Lloyd Newson and DV8 Physical Theatre.
• 1998: The UCLA Centre for Intercultural Performance launches the first UCLA National Dance/Media Fellowship Program. The three year (1998-2000) programme admits accomplished professionals and UCLA graduate students from the field of dance/media as a means of developing sophisticated, practical models for dance documentation.
• 1999: Already known as one of the original video archivists in New York, Dennis Diamond, starts offering QuickTime Video clips, of dance companies for the internet. *Ghostcatching* (Kaiser & Eshkar 1999) is an innovative virtual dance created through the use of motion capture technology.
• 2000: *Billy Elliot* (Daldry 2000) is released with choreography by Peter Darling.

2001-2011

• 2004: With the aim of promoting and encouraging the production of dance films in the Mercosur Region, *The Circuito Videodanza Mercosur* is founded by three festivals. These festivals are the *VideoDanza BA* (Argentina), *Danca em Foco* (Brazil) and *FIVU* (Uruguay). Lloyd Newson creates *The Cost of Living* (Newson 2004).
• 2005: *Ballets Russes* (Goldfine & Geller 2005) is the first dance film to be selected by the Sundance Festival, since *Suzanne Farrell: An Elusive Muse* (Belle & Dickson 1996). The video sharing website known as YouTube.com is created in mid- February and provides a platform for users to upload, view, and share video clips.
• 2007: The Experimental Media and Performing Arts Centre of Rensselaer Polytechnic Institute launches the Dance Movies Commission in order to support the creation of new works in which dance meets the technologies of the moving image. *Slow Dancing* (Michalek 2007) is a multi-channel video.
• 2008: *Water Flowing Together* (Cates 2007) wins the Jury Prize at the Dance on Camera Festival. The Pacific Northwest Ballet perform *A Midsummer Night's Dream* (MacGibbon 1999) which is filmed by Ross MacGibbon and released in 2008.
• 2009: *Mao's Last Dancer* (Beresford 2009) is based on the autobiography of Chinese dancer Li Cunxin.
• 2010: *Black Swan* (Aronofsky 2010) is based on the Tchaikovsky production. Natalie Portman wins an Academy Award for Best Actress whilst Aronofsky is nominated for Best Director. The film is nominated for Best Picture.
• 2010: Volume 1 of *The International Journal of Screendance* is released with a new volume released every year up to 2017.
• 2010-2012: *The Legion of Extraordinary Dancers* (Chu 2010-2012) is a web series of 10 minute episodes each following two groups of rival dancers.
• 2010: *Step Up 3* (Chu 2010) releases in 3D.

2011-2017

• 2011: *Pina* (Wenders 2011) premiers in New York at the New York Film Festival.
• 2011: The remake of *Footloose* (Brewer 2011) is released.
• 2011: Brannigan publishes *Dancefilm: Choreography and the Moving Image* (Brannigan 2011).
• 2012: *Screendance: Inscribing the Ephemeral Image* (Rosenberg 2012) is published by artist and scholar, Douglas Rosenberg.
• 2012: *Frances Ha* (Baumbach 2012), *Step Up 4: Revolution* (Speer 2012), and *Magic Mike* (Soderbergh 2012) are some of the dance films released in this year.
• 2012: Screendance Africa (Pty) Ltd is founded by screendance specialists Dominique Jossie and Jeannette Ginslov.
• 2013: *Structured Light* (Melo 2013) is presented at the Corporeal Computing Conference at Surrey University in September 2013. This film uses the open source editing software RGDB Toolkit.
• 2013: *A History of Dance on Screen* (Moritz 2013), a documentary on the evolution of screendance is released.
• 2014: *Step Up 5: All In* (Sie 2014) and *Desert Dancer* (Raymond 2014), as well as *Pixel* (Mondot & Bardainne 2014), a dance show with 11 dancers in a virtual and living visual environment, is released.
• 2014: *The Crack Up* (Vincs 2014) is a transmedia production choreographed by Kim Vincs. The audience members are immersed in the performance through the use of 3D glasses and a phone application used throughout the performance.
• 2015: *Art in Motion: Current Research in Screendance/Art en Mouvement: Recherches Actuelles en ciné-danse* (Boulègue & Hayes 2015) is published.
• 2015: *Hear Me Move* (Smith 2015) released as the first South African dance film.
• 2016: *The Oxford Handbook of Screendance Studies* (Rosenberg 2016) is published, which addresses the rapidly changing landscape of screendance against the context of the histories, practices, and critical and theoretical foundations related to the art form.
• 2016: *High Strung* (Damian 2016) releases as a dance film. *The Dancer* (Di Giusto 2016) is a French film that revolves around Loïe Fuller and her complicated relationship with rival Isadora Duncan. *La La Land* (Chazelle 2016) is a critics' favourite and award-winning musical feature film directed by Damian Chazelle.
• 2017: *Dance Academy: The Movie* (Walker 2017) follows the TV show of the same name, showing where characters are now.

This chronology demonstrates a gradual introduction of technology to a dance-related discourse. From the 1800s breakthroughs of filmmakers, such as Marey, Muybridge, the Lumière brothers and Edison established a landscape for dance and technological engagement. Key developments and historic events in the respective dance and technology fields indicate an organic crossing of these specific disciplinary boundaries. The timeline further indicates that dance's initial introduction to the camera had been as a mode of documenting and archiving material, although from the 1940s choreographers and dancers had started to utilise the camera as a device to create and record material specifically presentable on the screen. Throughout this chronological context, television and commissioned dance programmes played a crucial role in further strengthening the relationship between the camera and dance. Moreover, the merger between dance and technology, in practice, conceivably reveals a marked increase through the years.

Scholarship that enters into a dialogue addressing screendance has however, only recently experienced an increase in activity. *The International Journal of Screendance* continues to provide a platform for scholars, theorists and practitioners to interrogate screendance as a practice. Since debates within the discourse continue to focus on the autonomy of screendance, it serves to address the milestones that have led to the establishment of screendance. This trajectory of dance and technology suggests that festivals, theoretical frameworks and screendance works will continue to transcend the boundaries of these specific disciplines. It also suggests an awareness of screendance's development against the backdrop of its two main components i.e. screen and dance. Based on the structure of this term, the following section defines screen as the first component that constitutes screendance.

ii) Screen in screendance

Screen has a plurality of meanings which relate to notions of projection, protection and selection (Elliot 1997:681-682). Tracing the origins back to the fourteenth century, "screen" evolved from the word *screne* (Middle English), *escren* (Middle French) and *scherm* (Middle Dutch), whilst *skrim*, an Old High German word meaning shield, and *skrank*, meaning barrier, contribute further to the etymology of the word (following Dils 2012:24-26). Film historian, James Monaco (1981:451) along with Ann Dils (2012:24),

explain the screen as a surface on which film or television images are projected, or as the act of projecting a film to a specific audience.[31] The cinema screen originated during the eighteenth and nineteenth centuries at a time when popular spectacles and entertainment started emerging.[32] The magic lantern shows, Eidophusikon, panorama, Diorama, and Zoopraxiscope shows are indicative of the emergence of screen (Manovich 2001:101).[33]

Through film and video however, the screen has emerged as a new stage that offers a spectrum of transformational spaces to dance. Here, the mover is shown through different camera perspectives (Carballido 2015:131). Conceivably the invention of the camera contributes information to the world introduced on screen via the camera's ability to manipulate images through angles and shots (Pendlebury 2014:13). The "classical" screen, or screen in the generic sense, is definable as the three-dimensional world framed and located inside a space outside of a virtual space. The frame separates two categorically different, coexisting spaces i.e. a normal and a simulated space (Manovich 2001:99). Both Norman (2010:14) and Rosenberg (2000:275) regard the screen as a site of processes, languages and histories which include cinema, video art, television, computer gaming, and the Internet. In terms of spatiality, the screen as site refers to the body and particularly to one's own embodied experience of space. Regardless of the period, the screen will continue to be present if not become more pertinent in day-to-day interactions (Kappenberg & Whatley 2012:142). The screen continuously infiltrates communication platforms and various other areas of society (Manovich 2001:114). Against the context of this study, the screen is a part of the whole that in conjunction with dance, produces screendance as a novel art form. Accordingly, the section below defines dance as the second part of screendance as the whole.

[31] The first and second editions of *How to Read a Film: Movies, Media, and Beyond* (Monaco 1981, 1977) are the only editions which include a standard glossary for film and media criticism (Monaco 2009:14).
[32] See *Archaeology of the Cinema* (Ceram 1965).
[33] The Eidophusikon is an optical mechanical spectacle that served as a model for stage designers (Huhtamo 2013:18). The panorama refers to large circular views that were painted in a realistic style. In the early nineteenth century, the panoramas had started to move (Herbert 2000:[sp]). The Diorama, closely related to the panorama as it also features mobile painted canvasses, was invented by Charles-Marie Bouton and Louis-Jacques-Mandé Daguerre (Huhtamo 2013:139). The Zoopraxiscope, invented by Muybridge, projected moving images onto a screen (Herbert 2000:[sp]).

iii) Dance in screendance

Dance is a mode of human expression with its heritage encompassing an entire spectrum of dance origins and styles during the course of time, place, histories and cultures and, ideological references (McCutchen 2006:210). During the late 1300s "dance" (*dancier*), as a noun and verb, became prominent in France, eventually spreading across Europe. Initially suggesting the fashionable in early court dances of the time, dance gradually became the preferred term across many languages (Dils 2012:24). As people negotiate the term in various contexts, the multifaceted relationship established between the vocabularies used and concepts related to these vocabularies, are systematically separated (Heighway 2014:46). For Jones (1999:97), dance holds many layers of meaning, while Sparshott (1999:72) agrees that there is no such thing as a complete knowledge of what dancing is. Sparshott (1999:14) clarifies that there are innumerable understandings of what can be labelled as dance. Questions around what constitutes dance continue to surface during debates on camera-related dance as it is becoming increasingly relevant to current critical dance discourse (Heighway 2014:44).

Resonant in these debates, the dance referred to in screendance discussions is malleable, fluid and available as a kind of digital text (Rosenberg 2012:2). Dance is inherently compatible with film, since both film and dance are characterised by motion (Dodds 2004:4). New and developing methods of inscription emerge as movement migrates to the screen suggesting a duet between the moving body and the confines of the camera frame through which the body inscribes itself (Rosenberg 2012:1). Movements and gestures in screendance are seemingly free from the physical boundaries of weight, time and space. These boundaries are manipulated and transformed through editing and camera techniques when specifically creating dance for the screen (Rosenberg 2012:2).[34] Digitally capturing the choreography is one of the first steps towards creating screendance, followed by the retrieval and reconstruction phase at a later stage during the editing process. Unmistakably, dance in screendance, regardless of the method of creation and ultimately its representation

[34] Weight, Time and Space, in LMA terms, are categories of Effort that form part of Rudolf Laban's theories around Body, Effort, Shape and Space. See Chapter Three (Section 3.2.1).

on screen, initiates interactions and discussions around what constitutes dance. New considerations of interdisciplinary relationships open between compositions, choreographic language and meanings of body, movement, space and time. As a subject of the screen, dance can serve as a way to approach, explore and articulate screen space (Norman 2010:14). In this sense, dance offers a particular collection of processes, languages and histories.

Early notions of screendance formerly implied a dancing body with specific reference to the human body in motion, thereby associating screendance with the dancing human. Edison's *Annabelle the Dancer* (Heise 1895), Berkeley, Astaire and Kelly's Hollywood musicals, as well as the dance films from the 1970s to the 1980s, such as the previously mentioned *Dirty Dancing* (Ardolino 1987) and *Flashdance* (Lyne 1983), all feature dancing humans (Heighway 2014:44). Amy Greenfield, one of the first advocates of screendance, argues for a model of "filmic dance" as early as 1970. Greenfield (1983:26) states that within the liberating paradigm of screendance, dance need not necessarily be movement performed by a human body. These suggestions reveal that a presence of a body and detailed exploration of physicality is somewhat essential to screendance. It is this aspect, according to Kappenberg (2015:26), that allows for a differentiation of screendance from other art and film practices. Rosenberg (2012:7) states that as dancing bodies migrate to the screen, generating this inevitable hybridity, a firm foundation is established from which a common language and discourse can be derived.

Dance is an expressive bodily discourse, and can therefore be analysed in terms of how the act of seeing is approached and thus is not limited in terms of the characters or images portrayed within the performance or choreography (Dils & Cooper Albright 2013:xviii). Figure 2.14 and Figure 2.15 exemplify screendance in a context devoid of the human body; for instance, in the work of David Hinton's *Birds* (2000) and *Tape Generations* (2011) by Johan Rijpma.

Figure 2.14: Dancing nature. In this shot, two birds are shown flying in the air in what could be likened to a duet in *Birds*, 2000. (Screenshot by Author 2016)

Figure 2.15: Dancing objects. This screendance involves a multitude of sticky tape rollers that are choreographed in various ways in *Tape Generations*, 2011. (Screenshot by Author 2016)

In this sense, screendance is inclusive of a variety of content that is kinetically driven. With reference to the examples in Figure 2.14 and Figure 2.15 and Towers's (2011:1) statement, the dance produced for screen arguably stretches and condenses a multi-media form in ways that make the dance inconceivable in a live performance.

Despite these seemingly progressive achievements in both the screen and dance components, critics are split as to whether the two forms are really compatible (Dodds 2004:16). Not everyone is open to the merging of dance and screen to create a new practice. At first Sparshott (1995:444) criticised dance on TV and film for lacking in presence.[35] However, after reconsidering the debate, he accepts the revolutionary effect that video technology could have on dance-making, apart from recording or notating dance works (Sparshott 1995:448). For Judith Mackrell (1997:236) however, the camera is incapable of recording dance in interesting ways. Mackrell hereby underlines Robert Penman's (1994:1172) initial concern that the film medium lacks in dance of any established movement vocabulary. Like Sparshott, Penman's opinion was altered by Merce Cunningham's *Beach Birds for Camera* (Caplan 1992) which was filmed and edited by Elliot Caplan and revealed the essence and richness of the work by allowing the choreography to speak for itself (1995:1139).

[35] Many theorists outside of the screendance paradigm discuss the concept of presence, in the context of mediatised technologies. Philip Auslander writes on presence and resistance (Auslander 1992:[sp]), as well as on the notion of liveness (Auslander 2008:66-68). Roger Copeland (1990:28-44) also addresses presence within theatre productions that incorporate a mediated presence.

Kent De Spain (2000:3) identifies this as the difficult task, by stating that the challenges presented by some of the work combining dance with new technologies, i.e. the philosophical and aesthetic challenges, can be so reflective that it demands critics, scholars and even artists to reconsider, redefine and reassess the way in which dance is understood and interpreted. Söke Dinkla (2002:14), writing on dance and technology, asserts that the challenge further lies in regarding digital media as a cultural technology that has already transformed points of view specifically related to notions of the body. In addition, Dodds (2004:22) states that theorists and critics who show a form of technophobia towards this hybrid of technology and dance tend to be biased and partial in their examinations and conceptualisations of the work. Consequently, McPherson and Fildes (2009:8) highlight concerns of polarisation, with practitioners and academics following a trend of development, yet, in separate cultures. Those who approach the form from an interdisciplinary perspective, seem to have a far more balanced framework of analysis.

Besides the criticism on the combination of screen and dance, I addressed screendance according to these integral parts as a means of discussing its progress towards establishing itself as an autonomous art form. Based on the study's position presented throughout this section, the following section addresses certain critical perspectives on screendance that further emphasise considerations around the autonomy of screendance.

2.4 Critical perspectives on screendance

This section will address existing critical perspectives on screendance in light of the limited available scope which indicates the necessity for an approach to the analysis of screendance through the lenses of both screen and dance studies (Preston 2006:76). Available scholarship on screendance repeatedly suggests that the field is under-researched, underdeveloped and under-distributed (Albright 2012:21; Brannigan 2011:6; Kappenberg 2009:93; Rosenberg 2006:1,116). Over the last twenty years there has been a shift towards theoretical and academic publications on screendance, along with numerous articles available in both online and print journals

focused on screendance.[36] Currently, there exists an Internet domain for web-based dance performances, interaction with dancefilm practitioners and a database of unpublished texts pertaining to screendance.[37]

Similarly, the field of screendance has increasingly embedded itself in academic discourse with the help of the *Centre of Screendance*. This web-based platform locates artists, academics, educators and students together encouraging them to engage in critical screendance dialogues.[38] Conversations at *Dance for the Camera Symposium* (Vokoun 2006), question the ways in which screendance changes the critical discourses surrounding film, video and new media. Further interrogation includes deviations in screendance, along with its evolution across different parts of screendance communities. The *International Journal of Screendance* is the first scholarly journal entirely dedicated to engaging in critiques grounded in methodologies from the fields of dance, performance, visual art, cinema and media arts, drawing on specific practices, technologies, theories and philosophies. Since its first publication in 2010, the journal has continued to focus its publications on both pre-existing and yet to be articulated approaches (*The International Journal of Screendance* 2016:1). To date, eight published volumes are available with the ninth volume in progress.[39]

In these articles and other publications, screendance is continuously being examined in the context of contemporary cultural debates about interdisciplinarity (Whyte 2010:7-12; Manning 2009:61-76), practice as theory (Rosenberg & Kappenberg 2014:5-9; Rosenberg 2012:154-170) and curatorial practices (Rosenberg 2012:126-140; Brady Nuse 2008:[sp]; Cox & Krysa 2003:104-115). Screendance festivals provide opportunities to present and view the art form across a screendance network

[36] *Making Video Dance* (McPherson 2006), *Videotanz: Panorama einer intermedialen Kunstforum* (Rosiny 1999), *Dance On Screen: Genres and Media from Hollywood to Experimental Art* (Dodds 2004), *Envisioning Dance on Film and Video* (Mitoma 2002), *Dancefilm: Choreography and the Moving Image* (Brannigan 2011), *Parallel Lines* (Jordan & Allen 1993), *La Musa delo schermo freddo* (Vaccarino 1996), *The International Journal for Screendance* (2010-2017), *Screendance: Inscribing the Ephemeral Image* (Rosenberg 2012) and *The Oxford Handbook of Screendance Studies* (Rosenberg 2016) form part of existing screendance related scholarship.

[37] Websites dedicated to the field of screendance include Dance Films Association, Pentacle's Movement Media, Move the Frame, Physical TV, Centre for Screendance and Videodance.

[38] The *Centre for Screendance* link is available at http://arts.brighton.ac.uk/projects/screendance

[39] Although this is an open access scholarly journal that utilises a peer review process, it is not yet an accredited journal, which demonstrates the need for screendance to become an accepted scholarly discourse with its own collection of accredited journals.

emerging around the world.[40] These festivals, conferences and publication opportunities offer a platform for critical debates between practitioners, theorists and curators invited to present academic papers as part of the festival programmes and beyond the actual festivals. Here, curation contributes to an elevated discussion about meaning, purpose, form and content in the field of screendance. According to Cox and Krysa (2003:1-2) curation is a subjective and taxonomic practice that exerts control through selection, arrangement, classification and interpretation. Rosenberg (2012:126) clarifies that meaning is constructed through the relationship of one object, image or film to another as it is curated through numerous cultural lenses and frames of reference. Nevertheless, in its truest sense, curation is largely absent from the screendance festival circuit and screendance exhibitions in general (Rosenberg 2012:128).[41] Since the screendance landscape continuously shifts, transforms, and persistently reinvents and questions itself (Rosenberg 2012:3), this rhizomatic nature could further impede the practice of curation.

With the increasing number of exhibition and conference opportunities through means of still photography, cinema, video and digital technologies, it is tempting to think that there is an equal upsurge in the critical discourse around screendance (McPherson & Fildes 2009:1). Yet, by 2010, screendance had not shown a corresponding growth with regard to written theorisation and critical texts (Rosenberg & Kappenberg 2010:2). While this trajectory of the development of screendance, both in practice and theory, certainly promotes screendance as a hybrid art form, as well as demonstrating attempts at furthering the field, there is still limited engagement with the kind of interdisciplinary critique necessary for the advancement and viability of screendance (Rosenberg 2012:183).

Erin Brannigan re-examines and re-proposes the parameters of screendance in *Dancefilm: Choreography and the Moving Image* (2011). She refers to newer formats

[40] A list of international screendance festivals, such as Dance Camera West (USA), MOVES (UK) and Cinedance Montreal (Canada) is available at: www.dancefilms.org/other-dance-film-festivals. *Opensource Videodance Symposium* (McPherson & Fildes 2007)*, Opensource Videodance Symposium 2007* (McPherson & Fildes 2009)*, Screendance: The State of the Art Proceedings* (Rosenberg 2006) and *Screendance Symposium* (*The Centre for Screendance* 2011) are some of the prominent screendance conferences.

[41] Rosenberg discusses curation within the context of screendance in *Curating the Practice/The Practice of Curating* (2012:126-141).

and identifies a connection between the earliest screen practices and those that are more current. *Screendance: Inscribing the Ephemeral Image* (Rosenberg 2012) provides a historical and critical framework of the subject by reconstructing the history and influences of screendance through a theoretical guide to navigate the boundaries of this inherently collaborative art form. *Making Video Dance* (McPherson 2006) guides the amateur through specific and unique concerns and possibilities when making dance specifically for screen (McPherson 2006:xxx). McPherson's (2006:12) ideas on reconsidered space and time and the challenge of transforming live choreography for the screen provides particular insight into this study. From *Envisioning Dance On Film And Video* (Mitoma 2002) a lack of consensus about how best to film dance in a field which is open for debate becomes evident (Shim Sham 2013:132). *Art in Motion: Current Research in Screendance* (Boulègue & Hayes 2015) and *The Oxford Handbook of Screendance Studies* (Rosenberg 2016) are some of the most recent contributions to the screendance scholarly landscape presenting current issues within this field.

From the texts above, it is probable that dance artists in the twenty-first century will continue to explore advancements in technology, thereby further nurturing the art form to become even richer and more diverse than in the twentieth century. Performance spaces will become increasingly adaptable and flexible in order to better accommodate ever-evolving technology. Presumably, these spaces will be transformed into more confined and intimate sites (Brooks 2008:97). These sites will be adequate for both live and digital movers and spectating or interactive audiences, thus opening the potential for going beyond the traditional format of theatres and audience-performer relationships. Brooks (2008:97) states that since dance is an art form that reflects human existence the new technology that has become, and is becoming, increasingly relevant and present in our lives, cannot be overlooked. Susan Broadhurst and Josephine Machon (2006:xvi) assert that the quintessential features of the new digital performance media demand a new mode of analysis and interpretation. This demand foregrounds and celebrates the inherent tensions existing between the physical and the virtual world.

Broadhurst and Machon (2006:xvi), Kappenberg (2009:89) and Rosenberg (2006:6) are in agreement that it is necessary for screendance to be discussed alongside

frameworks that are more critical and theoretical. This will ultimately contribute to a wider cultural discourse, as well as establishing screendance's own identity within an emerging field. The following section therefore identifies already existing frameworks prevalent in the screendance field.

2.5 Existing frameworks of screendance observation and analysis

As established throughout Section 2.4, the available published scholarship on screendance points to opportunities for research aimed at a vocabulary for screendance observation and analysis. It serves to refer to Melissa Blanco Borelli's (2014:1) collection of contemporary readings as she locates dance within a popular screen context. Borelli (2014:1) addresses the fissures in screendance research that Rosenberg had identified in 2006, 2010, 2012 respectively, as the respective authors of the book demonstrate the serious academic worth of popular dance. Borelli's text is useful to this study as multiple possibilities for further enquiry are explored by suggesting an interdisciplinary and detailed framework for the analysis of dance on screen (Blades 2015:122). Borelli's (2014) frameworks are focused on the following models:

- Approaching screendance as a film text by combining dance methodologies with film and media analysis methodologies (Borelli 2014:1-21).
- Analysis based on race, gender, sexuality and class (Dunagan & Fenton 2014:135-155).
- The way in which movement of the body in screendance provokes discourse around identity and place (Monroe 2014:182-199).
- The way in which dancing bodies on screen negotiate power, access and agency (Arzumanova 2014:166-182).

These general approaches to dance on screen attest to a wider field of inquiry existing outside, but not detached from screendance. Thus, navigating closer towards specifically screendance, Rosenberg (2010:69) questions the qualities of work that is "*of the screen*" (emphasis in original) by looking at screen-related attributes and the vernacular, choreographic attributes of the work. Although Jayamanne (2001:58)

discusses the filmic performance in light of a larger film criticism focused on the way technical elements such as lighting, camera distance and editing can transform the phenomenal body, her notions on filmic performance provide a specific perspective useful as a method for analysing screendance.[42] Corroborating parts of Jayamanne's approach, Dodds (2004:445-454) also frames her analysis of dance on screen by considering elements, such as the camera, lighting, characterisation, costumes and narrative.

Rosiny's (1999:109-169) aesthetic outlook based on Body, Camera, Space, Time and Sound contributes to screendance analysis since she applies these five aesthetic perspectives in her considerations of various screendance genres.[43] Providing an account of Rosiny's aesthetic perspectives, Marion Poeth (2011:2-71) questions the way in which cinematography challenges choreography and dance. Poeth (2011:69) points out that due to a lack of screendance theory, specifically in terms of what she calls screenchoreography, her study had to be expanded to dance and film in general.[44] With an isolated approach to the analysis of each case study, Poeth (2011:67) also admits that it is unclear how the different perspectives affect one another or if they do.

Poeth's (2011:2-71) application of Rosiny's (1999:109-189) method resonates with Kappenberg's (2009:89-105) approach towards screendance. Kappenberg (2009:89) proposes a map for screendance based on the visual arts and its histories. Drawing from choreographic languages, Kappenberg (2009:89-105) suggests an adaptation of the Laban Effort Graph for screendance with reference to real space vs edited space, real-time vs edited time, as well as body as tool vs body as site. Although serving as an impulse to the study, neither Kappenberg's (2009:89-105) knowledge map nor Poeth's (2011:2-71) findings on screenchoreography propose a vocabulary for

[42] Merleau-Ponty defines the phenomenal body as a system of possible actions where a virtual body's phenomenal "place" is defined by actions and situations (Landes 2013:161). The phenomenal body is the lived or experienced body in perception, rather than the body perceived as object in the world or as viewed by science (Landes 2013:147).

[43] Body, Space and Time are concepts that belong to the LMA vocabulary foreshadowing the applicability of LMA to a screendance discourse.

[44] Screenchoreography according to Poeth (2011:4;12), is the combination of dance and film, specifically a mix of choreography and cinematography, to create a form of choreography possible only on screen.

observing, analysing and possibly conceptualising screendance.[45] Both studies do suggest however, a deeper enquiry into the discernible link between Laban's theoretical frameworks and screendance.

Also acknowledging this link, Dionysios Tsaftaridis (2009:i) introduces new concepts and vocabulary for the examination of screendance artistry based on a formal model of screendance analysis. Tsaftaridis (2009:7-287) employs both screen and dance mechanics against the framework of Laban's Choreutics, alternatively referred to as Space Harmony, as a means of constructing a multi-layered model. Tsaftaridis (2009:7-287) further investigates Maya Deren's work from a new suggested screendance perspective. As an avant-garde filmmaker, and innovator of chore-cinema, Deren's manipulation of the camera gives her films a strong choreographic quality. Her films are enhanced by the movement on the screen and editing style (Dodds 2004:7). Focusing on the under-researched screendance qualities of Deren's filmmaking practice, Tsaftaridis's (2009:297) suggested model could be used to examine whether his multi-layer screendance model provides new ways of reading non-screendance cinematic works. He develops a representational-narrative-meaning (RNM) model as a way of facilitating a greater understanding of Deren's theoretical and practical work. The RNM model demonstrates three intersecting continuums i.e. representational, narrative and the meaning continuum (Tsaftaridis 2009:279).[46]

By investigating the properties of Deren's screendances, Tsaftaridis (2009:208) interprets the apparatus of dance and its reconstruction through the multi-layered cinematic processes. The heterogeneity of Deren's screen works merely indicate the applicability of the multi-layered model to a wider spectrum of screendance, thus necessitating an application of the model to an extended frame of reference (Tsaftaridis 2009:295); for instance, examining the analytic significance of the multi-layered model of screendance when applied to screendance-related productions, such as multi-media performances.

[45] A knowledge map is a conceptual scaffolding that connects representations and ideas located in notes, debates and discourses (O'Donnell, Dansereau & Hall 2002:72). Groups at the *Opensource Videodance Symposium 2007* discussed possible outlines for a knowledge map of screendance. This map identifies differences and specificities of screendance which open the field for further investigation (McPherson & Fildes 2009:207).

[46] Tsaftaridis's (2009:95) RNM model falls beyond the scope of the current study.

Undoubtedly, Tsaftaridis (2009:7-287), Kappenberg (2009:89-105) and Poeth (2011:2-71) inform this current study. However, André Austvoll's (2004:1-61) investigation into the relationship between LMA and screendance correlates significantly with the nature of this study. Austvoll's (2004:iii) application of LMA to analyse three videos in order to stress the integrated movements of the mover and the camera, is parallel to the research method applied in this study.[47] Similarly, Austvoll's (2004:iii) focus is centred on space and the clarification of the relationship between the mover and space by drawing parallels between framing, proxemics and the LMA vocabulary. The difference between the current study and Austvoll's research is articulated in Austvoll's (2004:iii) aim to determine "how dance [can] be filmed". He uses the LMA system to define choreocinema as a concept that identifies practical means for improving kinesthetic empathy in dancefilm.[48] Here, although the two studies diverge in terms of focus, Austvoll (2004:iii) emphasises the relevance of an LMA-based vocabulary in screendance, thereby providing a strong foundation from which my own study can be formalised.

These frameworks and suggested models for screendance, certainly contribute to the pursuit of established analytic vocabulary and critical screendance frameworks.[49] The ideas issuing from these and other existing frameworks in terms of screendance observation and analysis can be organised as follows:

- Dunagan and Fenton (2014:135-155), Monroe (2014:182-199) and Arzumanova (2014:166-182) discuss dance on screen in terms of race, gender, sexuality, class, identity, place, power, access and agency.
- Rosenberg (2010:63-73) focuses on screen-related attributes in screendance.

[47] See *Choreocinema* (Austvoll 2004).
[48] According to Karen Wood (2016:245), kinesthetic empathy refers to the sensation of moving whilst watching movement. It is a first-person kinaesthetic feeling of speed, effort and changing body configuration. Viewers perform the movement as though they are the movers by either involving the whole body or only parts of the body (Hagendoorn 2004:88; Jeannerod 1994:5). See also *Kinesthetic Empathy: Conditions for viewing* (Wood 2016:254-263) and *Kinesthetic Empathy in Creative and Cultural Practices* (Reynolds & Reason 2012).
[49] The analytical frameworks employed in current screendance discourse are different from frameworks often employed to analyse the abstract nature of dance. Within the existing screendance lexicon frameworks pertaining to elements such as theme, patterns, form, phrasing and leitmotifs are not observed.

- Jayamanne (2001:58) addresses the effect of technical elements on the phenomenal body.
- Dodds (2004:445-454) considers the camera, lighting, characterisation, costumes and narrative in her analysis of dance on screen.
- Rosiny's (1999:109-169) approach is via the five aesthetic perspectives of Body, Camera, Space, Time and Sound.
- Poeth (2011:2-71) applies Rosiny's (1999:109-169) perspectives when analysing the way in which cinematography challenges choreography and dance.
- Kappenberg (2009:89-105) proposes a screendance knowledge map based on an adaptation of Laban's Effort graph.
- Tsaftaridis (2009:1-332) identifies the distinctiveness of Maya Deren's theoretical viewpoints with a dual dance and cinema methodology that is primarily focused on the formal parameters existent in Deren's work.
- Austvoll's (2004:1-121) investigation is aimed at developing a theory of choreocinema in order to provide a framework for the evaluation thereof.

Based on the organisation of these ideas and the frameworks referred to throughout this section, screendance is finally at a stage where attention can be directed towards an expanded vocabulary for observing and analysing screendance (Rosenberg & Kappenberg 2014:7). Against the backdrop of these frameworks and respecting the focus of this study, the following section aims to conceptualise space in screendance with reference to three key notions, as an inroad towards proposing a specific screendance framework.

2.6 Conceptualising space in screendance

Amongst many frameworks, the previous section emphasised Austvoll's (2004:1-121) examination of proxemics, Kinespheric inclinations and pathways on the Kinesphere. Similar to Austvoll's position, this section locates the study in notions of space with the specific focus on Space Harmony, a concept promoted by Rudolf Laban and considered further in Chapter Three (Section 3.3). In order to address Space

Harmony, it is however, necessary to confront the broad and overwhelming question of what space is.

David Harvey (2009:13) suggests asking a more comestible question, such as: “How [do] different human practices create and make use of different conceptualisations of space?”. Similar to screendance’s frequent modification in terms of its definitions, the concept of space also demands such modification. Harvey (2006:119) asserts that these modifications often overcomplicate the already complex notion of space. Consequently, a considerable diversity of contexts, such as the “material”, “metaphorical”, “liminal”, “personal”, “social” or “psychic” space, ultimately indicate that the meaning of space itself has become completely context-dependent (Harvey 2006:119). One conceptualisation of space that is applicable to screendance and LMA is the way in which an artist approaches space. To Kleiner (2016:8) space can be understood in the Aristotelian sense as a container that can be either confined or infinite. Space can be implied when a paint artist translates a three-dimensional spatial world onto a two-dimensional surface, such as a canvas or wall (Kleiner 2016:8). Space can also refer to the real three-dimensional space occupied by sculptures or bodies inside a room.

Kleiner’s (2016:8) understanding of space supports Rudolf Laban’s idea of Choreutics generally referred to as the practical study of Space Harmony. The basis of Choreutics or Space Harmony is a distinction between general space and space as a field of relationships produced by the moving body.[50] Laban regarded space as the volume occupied by an outreaching body within what he refers to as the Kinesphere (Ullmann 1966:10).[51] Laban’s discussions around space predominantly focus on an area within reach of the extended bodily limbs. Following Salazar (2013:174), this area can be conceived as a totality of movement or a sphere of movement.

Correspondingly, this study suggests altering Harvey’s (2009:13) question to: “In what way does the practice of screendance create and make use of different conceptualisations of space?”. In this sense, and with reference to the aims of this

[50] Chapter Three (Section 3.1.2) addresses the interchangeable use of Choreutics versus Space Harmony.
[51] Chapter Three (Section 3.3.2) comprehensively addresses the term Kinesphere.

study, this analysis considers space in terms of the real, virtual and implied space. The study further addresses the space existent between the mover and the camera, as well as the reconfiguration of space on screen.

In addition to Harvey's (2009:13) notions of space, Norman (2010:14) posits that screendance is read through numerous layers of space. These spatial layers speak directly to the focus of this study, in that they relate to spatial aspects identified in screendance. Visually, another layer comes into play as the potential mobility of the projector and the versatility of the screen provides a creative layer. According to Tsaftaridis (2009:281), the projector and screen are two more choreographic spatiotemporal platforms that can possibly alter the final screendance product as it alters the parameters of reception. Tsaftaridis (2009:281) opines that post-production has also been established as having significant choreographic capacity. This statement relates strongly to Pearlman's (2009:23-43) notions on editing as choreography. Post-production allows one to alter an image's graphic and temporal values, and can further reconstruct or deconstruct the chronology of events.

Spaces, such as the social spaces of the set, screening spaces, the spaces created by the camera, the space created through the edit, as well as post-production and the spaces that exist of and between bodies are contained within the larger space of the screen (Norman 2010:14). Screendance codifies a particular space of representation and as a result meaning, by way of the screen, modifies the dance (Rosenberg 2012:3). As a primary site for production, screendance is an intentional space with its own architecture and context (Rosenberg 2012:19). The site creates the context for the dance to be viewed in a specific medium i.e. film or video. The architecture of a particular space thus determines the critique of the dance. According to Rosenberg (2000:275), it is the utilisation of the camera that creates an architecturally and/or geographically specific site. These sites contextualise the choreographer's vision in ways that go beyond the limits of a theatre, whilst they also show camera space in screendance as a gateway that frames dance or bodies in motion.

Camera space has a specificity that provides a range of opportunities for dissolving boundaries, overlapping occurrences and lateral shifts in understanding and representing bodies. Rosenberg (2012:59) avers that the space between the

architecture of the theatre and the “real” landscape can be regarded as a liminal space. Garibaldi and Zmolek (2015:46) in turn, assert that the in-between space of intermediality, also referred to as digital space, furthermore presents a liminal space of performance. Through this space, movement becomes atemporal as details are rendered visible via the fragmentary possibilities of photographic representation (Rosenberg 2012:59). In light of these liminal spaces and the alteration of reality, the following section conceptualises space in terms of an implied three-dimensionality versus real space.

2.6.1 Implied space vs real space

In two-dimensional art, a surface implies three-dimensional space through the mechanism of perspective. Similar to an artist’s canvas, the physical nature of a screen surface is two-dimensional (Block 2013:14). With only height and width, the challenge remains to portray a real three-dimensional world on screen, thereby creating a sense of depth. Deep space refers to the illusion of creating three-dimensionality on screen (Block 2013:14). Therefore, what Block refers to as deep space, this study denotes as implied space. Based on this, and Block’s (2013:14) notions on depth cues, perspective can thus imply space in a screendance context through the use of camera lenses, angles and shots.

Implied space in film refers to space which is off-screen during a shot but suggested in the geography of the film’s world (Villarejo 2013:167). Similar to the way in which artists would imply three-dimensional space on a two-dimensional canvas, the implied space in screendance fundamentally depends on the framing of the choreography, body and space. Correspondingly, Eiko Otake (2002:84) states that “if what is in the frame can suggest what is outside of the frame and relate to it, viewers can sense that what they see is a part of a larger world”. This statement is a metonymic for Rosenberg’s (2012:69) notion of *camera-looking* as actively framing and supporting the performance, while entirely excluding other information. Through this act of looking, there is an admiration for everything inside the film frame, whilst implying everything omitted from the film frame. Since the camera operator and the mover engage with each other within the film frame, Rosenberg (2012:69) posits that the

camera serves as a prosthetic for seeing. Cameras as prosthetic devices can be useful to extend one's range of vision (Rosenberg 2012:9). Cameras replace the perceived world with a mediated version of the desired world.

In art this mediated surface of a two-dimensional work is referred to as a picture plane composed of a foreground, a middle ground and a background (Costache 2012:95). Carballido (2015:131) explains that the screen spaces succeed one another by multiplying and shifting landscapes in both the foreground and the background. The mover on screen is embedded in these spaces, resulting in an establishment of compositional relationships between the figure and the image (Carballido 2015:130). Relationships establish as the choreographed camera moves through space based on the choreography of the bodies in space. The choreography of the camera transforms three-dimensional bodies into a two-dimensional screen (Preston 2006:79). Consequently, the movement of the camera alters the spectator's perception.[52] It is these alterations of perspective that render the dance three-dimensional and create a fluid and lively viewing experience on screen (McPherson 2006:31).

Merging screen and dance is therefore a collaborative practice with one primarily privileged point of view regarding the making of the film itself i.e. the camera's lens. Thus screendance is constructed through the camera's lens capturing the individual shots and frames which are further assembled later through the editor's perception (Rosenberg 2012:160). Through framing and camera shot selection, the nature and perspective of the entire performance can be altered especially in terms of the spatial attributes on and off the screen (Rosenberg 2012:161). The various camera shots and angles available suggest greater expressive possibilities for dance and the camera in its composite form.

With reference to these various camera shots, Benjamin (2008:37,264) explains that the close-up camera shot in particular can expand space. This ability of the camera to

[52] Although the notion of the camera as a metaphorical mover is comprehensively explored in Chapter Three and Four with relevance to LMA, it serves to clarify that the camera operator is implied when referring to the camera's abilities and therefore the operator forms part of the camera as a subject. For further reading on the notion of the camera as apparatus within a film discourse, refer to Baudry (1974). In *Ideological Effects of the Basic Cinematographic Apparatus,* Baudry (1974:41) argues that the camera creates the illusion of continuous action, where the camera occupies an intermediate space during the work process leading from the raw material to the final product.

infiltrate the structure of optical reality is what Benjamin (2008:37,264) refers to as the "optical unconscious".[53] In addition, Brannigan (2011:45) applies Balázs's theory on the close-up to screendance as Balázs identifies the transformational power of the close-up in the narrative cinema (Carter 2010:100). Not only does the close-up radically change the proximity between the movers and the audience, but this shot also manages to remove the viewer from the space and place them in a completely different dimension.[54] Furthermore, Benjamin (2008:37) argues that the close-up exposes completely new structural formulations of the subject.

Benjamin's (2008:37,264) and Balázs's (Carter 2010:100) notions regarding the close-up in a sense, relate to John Berger's *Ways of Seeing* (1972): the activity of vision frames what and how one sees. To Berger (1972:8), looking is an act of choice, yet a close-up minimises that choice as the camera lens frames and dictates specifically what the viewer should see. Berger (1972:8) continues to state that an individual's vision is always active, continuously looking at how things relate to one another and the self. In addition, the camera alters reality by proposing innovative and diverse perceptions of objects and movement (Pendlebury 2014:13). The camera's telescopic and microscopic qualities enable an extended vision along with an assisted way of seeing. As an integral component of film, the camera manifests the desire of viewers to draw phenomena closer (Rosenberg 2012:29). It serves to note that this desire for intimacy could relate to the Lacanian "other" and the "mirror stage".[55] Metz explains that primary identification involves a viewer's awareness of their absence on the screen through the "act of looking" (Wright 2015:75). Therefore, certain camera positions and shot structures that provide several points of view from various characters, not only contribute to intimacy and kinesthetic empathy but also to the cinematic identification between the viewer and the subject on screen. When

[53] See *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media* (Benjamin 2008:264-267).

[54] Béla Balázs (1884-1949) started off in the field of art and philosophy and began writing film reviews for the newspaper, *Der Tag*. Balázs had a fascination with montage and the close-up, arguing for the film medium to be considered as an art form with its own language. *Theory of Film* (Balázs 1952) is regarded as one of the first book-length studies of film aesthetics (Braudy & Cohen 2009:273). See also *Bela Balázs: Early Film Theory: Visible Man and The Spirit of Film* (Balázs & Carter 2011) and *Film Theory and Criticism* (Braudy & Cohen 2009:273-375).

[55] This "mirror stage" refers to the pre-linguistic phase during which infants recognise themselves in the mirror's reflection. Notions regarding this identification theory in cinema falls beyond the scope of this study. See *Ecrits* (Lacan 2001:1-6).

movement translates to film this attempted intimacy becomes destabilised whilst presenting the option for a particularly different kind of intimacy. This kind of intimacy is possible through the prosthetic capability of the cameras and their lenses.

In light of this prosthetic capability, Ginslov (2009:28) posits the metaphor for the camera as a carnivore that breaches the personal space of the mover. Ginslov (2009:28) asserts that her use of the close-up de-territorialises and subverts the emotion and intimacy often associated with this type of shot.[56] Intimacy and identification are however, partial to camera shots, such as the long take, deep focused shots that capture movement in a continuous space. Such camera shots are recognisable in the work of Fred Astaire (Copeland 1983:11). Although these shots bear a stronger relation to dance in theatre, Bazin advocates the use of long take, deep focus shots as they allow the viewer's eye to move across the image. These shots advocated by Bazin approximate the conditions of seeing in real space and time, rather than breaking events apart through editing (Carroll 2010:114).[57] However, screendance's strongest attributes are that it is only viewable on screen, whilst on the contrary, it is possible to replicate the Bazinian cine-dances on a stage in a theatre thereby disqualifying it to an extent as screendance.

Thus, for screendance to be regarded as such, space has to be implied for the screen as a means of creating depth and three-dimensionality. Camera shots and angles achieve this three-dimensionality through the means of shifting perspectives. The following section suggests that midst the implied three-dimensionality, the various exchanges emerging between a mover and the camera further influence and alter these relationships on screen.

2.6.2 The space between the mover and the camera

In terms of screen relationships, Edison arguably filmed the first *pas de deux* between a mover and the camera in 1894. Since then, significant advances regarding the integration of the camera's kinetic qualities into the choreography of dance works have

[56] Ginslov's use of the close-up is addressed in Chapter 5 (Section 5.4.1).
[57] See Bazin's *What Is Cinema?* Vol. I (Bazin 2005).

been made (Porter 2009:11). Merce Cunningham argues for a synergy created between the camera movement and the choreography. For Cunningham, it is this collaboration that produces a movement experience not possible on a stage (Caplan 1992:[sp]). Accordingly, Carballido (2015:132) states that as the mover dances in front of the camera, the camera dances as well, effectively allowing the space to dance. In this sense, the camera operator plays a vital role in the framing and reframing of the moving bodies accordingly.

Reframing indicates the relationship established as the mover initiates movement whereby the camera follows. Reframing entails the panning or tilting movements of the camera in order to adjust according to the mover's movements (Dirks 2016:[sp]). These adjustments keep the movers onscreen, centred, and in the frame (Austvoll 2004:20). Katz (1992:196) uses "sympathetic motion" to describe the process of reframing the camera's movements as a means of encouraging the viewer to identify with the mover. Reframing emphasises the human element since there is a sense of sympathy in terms of how the camera focuses on a particular mover in a particular scene (Katz 1992:196). Austvoll's (2004:iv) analysis indicates that despite adjusting to the mover's actions, there are various options for how the camera can reframe the mover. The camera can either follow the centre of the body as a whole or track individual movements thereby determining the mobility of the frame. Frame mobility defines the general movement of the camera and aids in creating depth within images. Frame mobility enables continuous angle changes to occur which often reveal gestures and enhance the representation of pathways through space (Austvoll 2004:iii). Therefore, starting with the camera's framing of its subject, a continuous spatial and temporal shift occurs (Rosenberg 2012:29).

Confirming these statements, Tim Glenn (2015:59) postulates that the camera's choreography transcends notions of time and place in terms of frame position. As a result, the cinematographer has the potential to create a kinetically charged experience for the viewers. McPherson (2006:24) clarifies that the viewer's perception of the movement is altered through the camera's choreography in space. Choreographing the camera renders the space three-dimensional and shapes the viewer's perspective through kinesis (Glenn 2015:69). The dynamic relationships between the mover and the camera are produced through the expressive performance

of videographers and arguably directors and choreographers of screendance (Glenn 2015:59). The early pioneers of screendance, such as the Lumière brothers, Méliès and Deren identified these dynamic relationships as a key characteristic of dance and screen. Considered and intentional movement i.e. choreographed movement of the camera is thus vital to the production of screendance.

By examining patterns usually followed via reframing, such as frame mobility, Austvoll (2004:20) determines how this choreography can enable the camera to follow the mover through various spatial patterns. This dual choreography between the mover and the camera is a strong characteristic of Maya Deren's early films. According to Carballido (2015:131), Deren's *A Study in Choreography for Camera* (1945) allows screendance theorists and practitioners to question and understand the screen's space as a site for choreography. In *A Study in Choreography for Camera* (Deren 1945), Deren likens the camera to a movement partner supporting the mover in much the same way as two ballet dancers would in a *pas de deux*.[58] Through this partnership the mover can move in ways that would otherwise be impossible for the human body to perform (Porter 2009:11).[59]

In addition to these qualities, Eiko Otake (2002:83) likens this integration of the camera and the movement to a balancing act. When the movement of the camera and the actions of the movers are uncoordinated, the work becomes uninteresting. This suggests that the camera movement and the movement of the body should complement each other. In addition to the physical movement of the body, Dodds (2004:88) posits that there are two features of screendance that can construct a sense of motion and augment the dynamic quality of the image. Independently of the actual moving body, movement of the camera and the edit can imply movement and space.

Reflecting on Deren's dialectical view of choreography and film, Franko (2001:141) notes that the limitations of dance arose for Deren from the limitations of architecturally defined space connected to live performance. The mobility of the camera and the

[58] Deren had retitled her film *A Study in Choreography for Camera* (1945) to *Pas de Deux* with reference to the relationship between the mover, Talley Beatty and the camera. The "*pas de deux*" concept recurs throughout screendance and Derenian discourses, with specific reference to Keller (2013:53-60) and Durkin (2013:385-403).
[59] This partnership between the mover and the camera is addressed in Chapter Four (Section 4.4.3).

manipulations of editing disrupt these limitations, thereby transfiguring these boundaries. Franko (2001:141) continues that due to the camera and the editor's agency, an entirely new set of relationships can be established between the mover and space. The camera's introduction into a partnership with the mover is not only crucial for dynamic screen choreographies to occur, but further supports a reconfiguration of the space in screendance.

2.6.3 Reconfiguring space in screendance

With reference to Franko's (2001:141) statement, screendance has the potential to distance the mediated image from its original source through actions of editing and post-production. According to Thomas (2004:71), the desire to reconfigure space representationally has not only existed within the arts; based on the eighteenth-century technologies of the panorama, panorama rotunda and the Diorama, it is suggested that these devices were early methods aimed at immersion. These devices demonstrate a need to expand the restrictions of a constructed screen space to realise a more phenomenological experience. Similar to these attempts to expand the boundaries of the screen, various determinants reconfigure the space in screendance. The camera and processes of editing are the predominant factors for this reconfiguration.

Editing is the final stage of production during which the editor cuts or edits the various segments of the entire film together. In the editing room the editor or filmmaker analyses an event's significant pictorial elements in order to reconstruct these elements in an expressive sequence and rhythm (Kundu 2007:55). Dancyger (2013:14) notes that the material available to the film director is not of living men or real landscapes, nor of real, actual stage-sets, but only of their recorded versions. The editor can shorten, alter, reconfigure and assemble these recorded images according to the director's vision. When editing screendance, there exists a greater flexibility concerning the representation of space and time. The editor has the opportunity to condense or expand action, enhance characters and alternate perspectives on the events playing out on screen (Pearson & Simpson 2005:144).

During the editing process, the editor (often in accordance with the film director) constructs a time and space that is filmic as opposed to real. Therefore, the editor does not alter reality, but rather reconfigures space and time in order to create a new reality (Dancyger 2013:14). This reconfiguration can occur with several different editing devices, such as cuts, dissolves and fades, slow motion, freeze frames and montage. One of the greatest advantages that the screen has over the stage is the ability to draw the viewer into the story space. The tableau shot also referred to as the long shot, frames the image in a similar way to what a viewer would experience in a proscenium arch theatre. This shot keeps the viewer at a constant distance from the action (Pramaggiore & Wallis 2005:207). Editing however, draws the viewer closer by cutting in between different angled shots and juxtaposing any two points in space. As a result, a relationship between the shots is implied (Bordwell & Thompson 2008:238-241).

These relationships established between shots aid in constructing meaning when arranged in a sequence. Since a single shot does not have intrinsic meaning, the value of the shot is determined by the context and association of other shots comprising the sequence (Guynn 2011:56). Similar to the way in which shot arrangement establishes relationships and meanings, these shots can furthermore construct space in screendance. Space can be seamlessly established through using a long shot that sets up the entire scene, cut to a medium shot that reveals more of the characters or objects and less of the environment before cutting to a close-up showing only the characters or objects in the frame (Pearson & Simpson 2005:145). Editing could be a possible method of spatial reconfiguration in screendance.

2.7 Conclusion of Chapter Two

This chapter provided a comprehensive review of scholarship pertaining to the screendance field. It was emphasised that theorists and practitioners continuously deliberate and interrogate screendance in terms of its history, identity or lack thereof, status, and its position within a larger intermedial discourse. Screendance has emerged as an amalgamated practice influenced by the complementary histories of cinema and dance. Based on the scholarship featured throughout this chapter and the

rhizomatic nature of screendance, it is suggested that one cannot attribute the origin of screendance to an isolated historical event.

The discourse specific glossary of terms (Section 2.2) suggested screendance's application as an umbrella term amidst a myriad of other contested terms. The theoretical conceptualisation proposed two most recent definitions of screendance put forward by Boulègue and Hayes (2015:xii) and Pottratz and Fildes (2016:182). A selective conceptual chronicle highlighted key moments in screendance history by addressing the concept of space against an evolving screendance context. This chronicle presented a perspective of both screen and dance, steering clear of the origins of dance, film and technology. Although the preceding sections posited that the field of screendance is under-researched, it has been determined that the practice has undergone a remarkable growth spurt. A technology and dance timeline addressed the autonomy of screendance as an art form based on its two integral parts i.e. screen and dance (Section 2.3.2). A crucial advancement is that the human body need not be present in the frame for a work to qualify as screendance. This continues to raise notions around the phenomenal body pertaining to the ways in which the body transforms during the processes of post-production.

The existing frameworks identified in this chapter certainly serve as an impetus for a framework of screendance observation and analysis. These frameworks provide further incentive to interrogate subjects within the larger discourse of the screendance practice. Despite the contribution of Jayamanne's (2001) notions of filmic performance, Rosiny's (1999:109-189) aesthetic outlook, Poeth's (2011:2-71) examinations surrounding screenchoreography, Kappenberg's (2009:89-105) knowledge map and Tsaftaridis's (2009) Derenian study against the context of Choreutics, these frameworks do not provide a vocabulary aimed at observing and analysing screendance. It is due to Kappenberg (2009:89-105) and Tsaftaridis (2009) and specifically Austvoll's (2004) findings located in the LMA theory, as well as Rudolf Laban's original theoretical frameworks specifically for Space Harmony, that this study proposes LMA as a possible vocabulary for observing and analysing screendance.

Moreover, the conceptualisation of space leads to three notions for addressing space in screendance: implied versus real, the space between the mover and the camera,

and the space reconfigured by the camera. Notions regarding camera space, digital space, media space and liminal space serve as a gateway towards framing bodies or figures in motion. It is particularly the notion of *camera-looking* and its relation to framing and reframing that position the camera as a prosthetic for seeing. Conceivably, there exists a relationship between the mover and the camera with reference to the notion of a *pas de deux*. This partnership serves as a reminder of work that can exist only on the screen demonstrating the choreography of both the mover and the camera inside the frame.

Despite an increasing interest in the practice and technological expansions, it has been determined that there is still a persistent need for a vocabulary aimed at screendance observation and analysis. Therefore, in light of this need and the hypothesis of this study, Chapter Three proposes the comprehensive and flexible framework of LMA as a codified language of movement analysis.

CHAPTER THREE: LABAN MOVEMENT ANALYSIS

3.1 Chapter introduction

As mentioned in Chapter One (Section 1.3), this study aims at investigating how Space Harmony can contribute to a vocabulary for screendance observation, analysis and conceptualisation. In Chapter Two (Section 2.6), I briefly referred to Space Harmony as a component of LMA within the larger framework of Laban Movement Studies (LMS).[60] The aim of this chapter is therefore, to introduce LMA as a system for movement observation and analysis. Chapter Two has already indicated the possible relationship that exists between LMA and screendance.[61] Chapter Three will thus provide a condensed overview of the establishment of the LMA system as a theoretical framework. Sections in this chapter explicate Laban, LMA and more specifically, Laban's notions on Space Harmony. The LMA categories of Body, Effort and Shape comprise a preface to a comprehensive discussion on Space and Space Harmony.

3.1.1 Rudolf von Laban

Born in Bratislava, Hungary on 12 December 1879, Rudolf von Laban emerged as a visionary and one of the major figures on the European dance scene. Responsible for shaping the modern Central European dance movement, Laban is widely regarded as the most influential movement philosopher from the start of the twentieth century until the present day (Bradley 2009:2; Davies 2006:xiii; Bartenieff & Lewis 1980:ix). Laban's goal was to place dance on an equal footing with other art forms, such as music. His efforts ranged from the development of programmes for both theatrical and

[60] LMA is closely related to LMS and is often used freely across discussions related to either concept. LMS refers to the entire Laban body of work, including scholarship. LMA more specifically, refers to the qualification one requires in order to observe and analyse movement through means of LMS. Whilst one can engage with LMS without the qualification of LMA, LMS on the other hand is required as a foundation towards the LMA qualification. The LMS group in South Africa is actively engaging in research on the application of LMS in various embodied performance practices; for example, acting, physical theatre, ballet, tap dancing, piano teaching, piano performance and scriptwriting. I acknowledge that I have been influenced by this group and their research.

[61] See Rosiny (1999:109-203), Glenn (2015:58-72), Poeth (2011:4-70), Kappenberg (2009:89-105) and Austvoll (2004).

recreational dance, as well as the establishment of schools and the publishing of books and journals (Moore 2009:109; Bartenieff & Lewis 1980:xi).[62]

The common denominator linking Laban's wide range of interests, such as school and home education, industry, the art of theatre, dance and drama therapy, medicine and social organisation, is his focus on human movement (Hodgson 2001:ix; Ullmann 1984:9). Laban investigated movement expression in order to identify the elements that become increasingly crystallised and that continuously change patterns (Groff 1995:27). Dance was Laban's primary field of study as he regarded dance to be the ultimate expression of the human condition. This high regard for dance not only contributed to his goal to master movement, but it furthered Laban's objective to develop a system of analysis applicable to any movement (Davies 2006:xi; Groff 1995:27). Laban's theory of movement is both holistic and universal as it enables one to gain a greater understanding of oneself and one's place in the world (Hodgson 2001:ix).

Laban passed away on July 1, 1958 (Bradley 2009:28). According to Hodgson (2001:ix), there has yet to be someone that can provide a basis as strong as the LMA work from which it is possible to trace the relationship between such diverse physical activities in the way that Laban had. Throughout his illustrious career certain key developments led to what has become a renowned system of movement observation and analysis. The following section presents touchstones that have led to the establishment of LMA, along with key contributions made up until now.[63]

3.1.2 Key touchstones in the development of LMA

Developing his theories in Germany during 1910, and mainly from 1920 to 1930, Laban and his colleagues, Suzanne Perrottet, Mary Wigman, Lisa Ullmann, Kurt Jooss and Warren Lamb respectively focused on three major systems i.e. Notation, Effort-

[62] It serves to mention that certain sources are older than ten years, but are regarded as seminal texts regarding the fields of LMS and LMA.
[63] For a comprehensive history on Rudolf Laban, his formative years, the incident with the Nazis during the Berlin Olympics and his artistic work that stretched across the world, refer to *Mastering Movement: The Life and Work of Rudolf Laban* (Hodgson 2001), *Rudolf Laban: The Dancer of the Crystal* (Dörr 2008) and *Rudolf Laban* (Bradley 2009).

Shape (Eukinetics) and Space Harmony (Choreutics) (Fernandes 2015:196).[64] Together, the theoretical frameworks that comprise the LMA system provide the foundation for this study.

With reference to Laban's notation system, Newlove (2001:11) following Laban and Lawrence (1979:xi), emphasises Laban's early concern for notating the temporal-spatial phrases of human movement. North (1975:4) defines Laban's notation system as "a simple, quickly written 'shorthand' of movement" which has become a major international system used today to write movement. Labanotation or Kinetography, presented by Laban in 1928, was concurrent with his desire to emancipate dance (Hodgson 2001:xvii). Unlike music, dance was prevented from gaining a higher profile than other art forms, particularly due to the limited way in which it could be translated from one generation to another or across the world (Davies 2006:5). Hutchinson Guest (2005:6) compares music to dance in order to justify the need for a notation system. Similar to how the study of a music piece requires a notation sheet for performance, critical evaluation and educational purposes, dance necessitates a notation system that ensures and translates the intended interpretation by performers and choreographers from across the globe.[65]

Noticing this shortfall regarding the interpretation of dance amongst international practitioners and theorists, Laban put forward an organised system of notation symbols and motifs that can be used to translate movement and capture choreographies (Davies 2006:5; Hutchinson Guest 2005:5). Groff (1995:28) argues that Laban's ambition was to establish an intellectual identity for the art of dance and movement study. This movement notation system enables one to objectively record pathways in space, the flow of energy, movement intent and movement quality (Davies 2006:5; Hutchinson Guest 2005:5). Labanotation has contributed greatly to the restructuring of dance as an art form (Baron & Carnicke 2008:189). It continuously provides a "comprehensive script for recording all aspects of movement in terms of space, weight and time as well as body movement" (Davies 2006:5). Numerous

[64] Warren Lamb was an apprentice of Laban and crystallised the Effort and Shape framework. Lamb is mainly known for his work in Movement Pattern Analysis (McCaw 2011:xv).
[65] Music notation was established as a system in the beginning of the eighteenth century, whereas dance notation went through various failed attempts due to its complexity (Hutchinson Guest 2005:1).

international institutions have accepted the application of Labanotation and theory to other disciplines or theoretical frameworks (Davies 2006:xiv).[66] Labanotation is applicable to this study in that Chapter Five demonstrates Motif Writing to observe and analyse the selected screendance excerpts, as well as conceptualise an original screendance in Chapter Six.

Motif Writing and Labanotation are systems located in the LMA discourse used to record movement. The two notation approaches employ the same symbols, terminology and format as a means of recording movement. What distinguishes Motif Writing from Labanotation is the extent to which the respective methods communicate information. Labanotation provides a detailed and specific movement account of the phrase. Owing to the detail of Labanotation, it is possible to replicate every step and beat of the phrase. Conversely, Motif Writing is a general observation highlighting the fundamental components of the most recognisable elements and movement themes (Wile 2010:x; Hutchinson Guest 2005:9). This study uses Motif Writing as a means of capturing the key aspects of the movement phrases observed and analysed in Chapter Five. In Chapter Six Motif Writing serves an initial map towards conceptualising an original screendance.

In addition to his notation systems, Laban introduced Eukinetics during his later career, particularly during his studies concerning the industrial field. Laban established Eukinetics as a term that represents the dynamics and nature of movement, during his explorations of the laws of harmony within kinetic energy (McCaw 2011:14; Moore 2009:142; Davies 2006:35). In *Effort* (1974), Laban and Lawrence express the meaning and economy of effort within an industrial setup (Hodgson 2001:xviii). Laban later expanded this study and labelled it Effort (Ullmann 1966:30). Both Eukinetics and Effort deal with the dynamic structure and rhythm of movement and dance. This reflects Laban's notion of movement harmony along with his ideas on the affinities existing between the movement's energy or Effort, and its spatial unfolding.

[66] See *Labanotation for Design of Movement-Based Interaction* (Loke, Larssen & Robertson 2005:1-8) and *A mixed-use development with the focus on dance activities with supporting educational and trading facilities, Newtown* (Potgieter 2003:23).

In *Choreutics* (Ullmann 1966) Laban states that Choreutics is the practical study of the various forms of harmonised movement (Hodgson 2001:135; Ullmann 1966:viii). Space Harmony or Choreutics investigates spatial structure and relationships existing within movement and dance (Maletic 1987:172). The interchangeable use of Space Harmony and Choreutics has sparked debates amongst scholars on the theory bulletin board of the Dance Notation Bureau (DNB Theory Bulletin Board 2010:[sp]). Maletic (1987:64), Davies (2006:52) and Bradley (2009:9,13,30) seem comfortable with using these terms interchangeably, while Fernandes (2015:195-199) discusses Space Harmony and Choreutics separately. Based on a closer examination of *Choreutics* (Ullmann 1966), Moore (2016:1) suggests that the phrase Space Harmony is a misnomer. Moore explicates that Choreutics refers to a description of movement harmony, rather than Space Harmony. Moore (2016:1) and Fernandes (2015:249) posit that in a contemporary context Choreutics refers to the integration of Body, Effort and Shape in the Spatial Scales or sections of the Scales. However, Fernandes (2015:249) also argues that Choreutics was initially used by Laban to describe Space Harmony. In accordance, Moore (2016:1) posits that the term Choreutics changed when Laban merged his concepts of Eukinetics with notions of Space Harmony. Henceforth, this study will refer to Space Harmony throughout.

It is imperative to note that movement is a combination of both Choreutic and Eukinetic qualities where the context, the mover's movement preferences and the intention behind the movement, are determining factors during observation and analysis. These factors could further contribute to the conceptualisation of screendance as explored in Chapter Six. In a contemporary context however, Choreutics and Eukinetics are more widely accepted as Shape and Effort (Davies 2006:36). Laban worked on the qualities of Shape and Effort in isolation, yet the nature of their inter-relationship is fundamental to understanding movement. According to Davies (2006:63), Lamb and many Laban instructors, approach the two concepts as parts of a whole. Lamb furthered Laban's theoretical framework through the systematic observation and analysis of Effort phrasings that are observable in an individual's movement.[67] Both Laban and Lamb

[67] Maletic (2005:57) describes phrasing as an organising factor that is always present in the performance and perception of movement within the continuum of Time, Weight, Flow and Space. There are eight main types of phrasing that can be identified through various groupings of Effort qualities (Maletic 2005:57). See *Dance Dynamics: Effort and Phrasing Workbook* (Maletic 2005:57-100) and *The*

advocated that movement has a multitude of meanings and is shaped by a need to express, to communicate and to create relationships (Groff 1995:27).

Amidst a vortex of influences, Laban developed his systems based on spontaneous processes and an overall sense of the observation of patterns and order, against a background filled with diversity.[68] Observing the ways in which the body moves in its environment, its interaction with other bodies and objects, its physical condition and an individual's cultural background, Laban was able to formulate the LMA theoretical framework. Section 3.2 aims to provide a comprehensive explanation pertaining to LMA.

3.2 What is Laban Movement Analysis?

Laban Movement Analysis (LMA) is a culmination of terms, concepts and notation systems contributed by the many European dancers, choreographers, directors and teachers. Irmgard Bartenieff, Mary Wigman, Kurt Jooss, Lisa Ullmann, Warren Lamb, Duskia Bereska, Judith Kestenberg, Martha Davies, Peggy Hackney and Albrecht Knust have all either been colleagues, students, or students of scholars of Laban from as early on as 1913 (Studd & Cox 2013:xiii; Baron & Carnicke 2008:190). LMA is a framework for the analysis of human movement that facilitates awareness of the way in which movements, gestures and expressions with specific spatial, temporal and energetic qualities create meaningful sequences through various combinations (Baron & Carnicke 2008:204). According to Dulicai and North (2010:56), the individual is able to generate, understand, describe and develop movement that is simultaneously expressive and efficient when engaging with LMA. As a result, Laban's movement approach serves as an analytical language tool which could be useful in terms of studying movement quality (Brooks 1993:39).

Moving Researcher: Laban/Bartenieff Movement Analysis in Performing Arts Education and Creative Arts Therapies (Fernandes 2015:175-180).

[68] Laban's background was influenced by schools of thought ranging from Romanticism to Expressionism, as well as the convergence of theories belonging to art, science, psychology and social paradigms (Bradley 2009:5). Pythagoras, Plato and thoughts belonging to Neoplatonism had further contributed to Laban's diverse background (Salazar 2012:157).

LMA has become an international, multi-focused framework providing a foundation for projects in China (Global Water Dancer), university partnerships with Canada and America, and actor training in Poland (Fernandes 2015:21). LMA has been used in studies around conducting (Billingham 2009), actor training and dance education (Adrian 2008; North 1975), along with dance movement therapy often incorporating the Bartenieff Fundamentals™ (BF). Irmgard Bartenieff was a student of Laban who introduced a perspective influenced by a background of physical therapy to the Laban framework (Hackney 2005:1). Her Fundamentals™ contributed to the Laban work by providing depth and substance to the Body category of LMA. Bartenieff emphasised the importance of internal body connectivity when creating movement that exists internally within the individual, as well as externally in relation to the outer world (Hackney 2005:1).[69]

Bartenieff's background and contribution to the field of physical therapy set in motion an approach for other therapists who have employed the LMA system in their own fields of therapy. Dance therapist, Dianne Woodruff (CMA) uses Laban's theories as a foundation for fitness and strength exercises in her Body-in-Motion and 3-D Workout™ series. In *The Embodied Self: Movement and Psychoanalysis* (Bloom 2006), Katya Bloom (CMA) incorporates the LMA work into the specific discipline of Depth Movement Therapy. Through Body-Mind Centering® Neurodevelopmental Therapist, Bonnie Bainbridge Cohen employs LMA as part of an integrated and embodied approach to movement, the body and consciousness.[70]

Correspondingly, the taxonomies advocated by Laban and his system direct focus towards the actual movement of a performer as opposed to a completed "snapshot" result (Salazar 2012:148; Lamb & Watson 1979:7). In other words, despite the single, completed images produced by the camera, the LMA framework supports a separate consideration of each snapshot, solely for analysing the characteristics of the whole flux (Ullmann 1966:4). With reference to a Whole-Part-Whole synergy (Studd & Cox 2013:41-63), it is key to understand the importance of the duality between analysis

[69] Owing to the interrelationship between the LMA concepts and Bartenieff Fundamentals™, Studd and Cox (2013:129) merge the LMA and BF acronyms into the Laban/Bartenieff Movement System (LBMS). This study will however, continue referring to LMA throughout. The Bartenieff Fundamentals™ are briefly addressed under the Body category in Section 3.2.1.1 of this chapter.
[70] See Fernandes (2015:26-48).

and synthesis.[71] The process of analysis is complete only once the parts of the greater whole are returned to the context of the whole through the process of synthesis (Studd & Cox 2013:24).

Because of this duality between analysis and synthesis, language and movement are interlinked. Consequently, Laban's work is often oversimplified and streamlined as a form of "body language". Since body language regularly attributes rudimentary meanings to static poses and isolated gestures (Moore 2015:1), this understanding against an LMA context, is problematic. The multiple layers comprising human movement, an individual's relation to her or himself and her/his environment, as well as body organisation and body attitude, are variables that should be considered during analysis and synthesis (Studd & Cox 2013:130).[72] Body attitude refers to a person's habitual stance in relation to gravity, also regarded as an individual's "home base" or baseline. This baseline involves patterns of movement and qualitative preferences based on the Body, Effort, Shape and Space categories to which that person returns after performing a character or dance (Fernandes 2015:267; Hackney 2005:101;252).[73]

Therefore, the terms and concepts derived from LMA aid in recognising the combinations of a variety of movements that originate from any part of the human body and end with any part of the human body. Accordingly, the following section addresses the four categories of Body, Effort, Shape and Space.

3.2.1 The Body, Effort, Shape and Space categories

As mentioned previously, LMA consists of Body, Effort, Shape and Space (BESS) as four primary categories (Hackney 2005:237). This section aims to define these categories as they provide an inroad to the vocabulary suggested by this study

[71] Module one of the LIMS® certification programme emphasises the interconnectedness of the LMA components with an awareness of the Whole-Part-Whole synergy. This synergy resonates with the *WholeMovement* approach promoted by Certified Movement Analysts (CMA), Karen Studd and Laura Cox (2013:41-63). One should understand, identify and analyse the parts of the whole in order to reintegrate these parts into the whole of human movement (Studd & Cox 2013:117,125).
[72] See *Body Language: The Facts and the Fiction* in Studd and Cox (2013:121-122).
[73] Alan Lomax, Bartenieff and Forrestine Paulay utilised the concept of body attitude during their investigations into movement patterns across various cultures. These studies culminated in The Choreometrics Project which is available in *Folksong Style and Culture* (Lomax 2009:262-274).

towards screendance observation and analysis and later, conceptualisation. Adrian (2008:74) states that the categories are interrelated in such a way that the Body reacts on the impulses of its Effort actions, which affects its use of Space through Shape. Therefore the Relationship between these elements is often regarded as the fifth category that is critical to understanding the meaningfulness of movement patterns (Studd & Cox 2013:130; Adrian 2008:8).

BESS has become an organised approach to teaching, presenting and observing, as well as interpreting and analysing Laban's movement in a holistic manner. Baron and Carnicke (2008:192) regard these subdivisions of LMA as elements that describe how human beings express themselves through movement. Although the current study focuses on Space, it is necessary to follow a Whole-Part-Whole approach in order to understand the interrelatedness between the four categories.[74] Figure 3.1 demonstrates the interrelatedness between the four LMA categories.

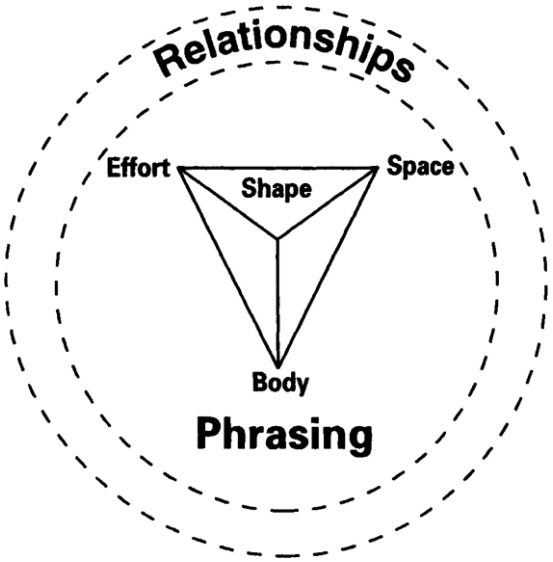


Figure 3.1: The interrelatedness between Body, Effort, Shape and Space.
(Hackney 2005:237)

Humans combine the above categories in unique ways to create phrases and relationships that reflect their personal, artistic and cultural styles (following Hackney

[74] Although this study considers the LMA categories and elements separately, they function in an integrated way. This integration is acknowledged when approaching the movement observation and analysis pertaining to Chapter Five and Chapter Seven, as well as when creating a new screendance in Chapter Six.

2005:237). The ensuing discussions regarding the Body, Effort and Shape categories will provide a basic understanding of the LMA categories. These former categories offer a foundation for further discussions on Space Harmony (Section 3.3).

3.2.1.1 The Body category of LMA

Body, in the LMA context, refers to the way in which the body organises itself chronologically and spatially. This organisation is based on anatomy, kinesiology, and sensory-motor perception, as well as motor developmental patterns (Bradley 2009:92). Hackney (2005:238) posits that in order to fully comprehend the Body category one has to determine the body's organisation as a whole and establish the connections amongst the various body parts in relation to the body's mobile nature. The Body category further comprises movement initiation and the way in which movement flows through the body. Through his explorations, Laban discovered much around the analysis of body attitude according to Effort, Shape Mode and Patterns of Effort Intensity.

Body attitude refers to the shape of the body, its alignment in relation to space and the position of body parts in relation to one another (Kestenberg & Robbins 1975:236). Kestenberg's (1975:236) definition suggests a distinction between body attitude, gesture and posture, since all three terms refer to the different ways that body parts can function. Body attitude deals with whole body preferences, and the imprinted patterns of movement phrasing, as well as the individual's approach to space and dynamics (Studd & Cox 2013:95; Bartenieff & Lewis 2002:109-112). In Laban's view, body attitude is something that develops during movement or because of movement. Where a body part or a combination of body parts perform a movement with an emphasis on the expressivity of the movement, it is referred to as a gesture (Bartenieff & Lewis 2002:110). Posture denotes alignment of the body as a whole in opposition to gravitational forces. Davies (2006:66) adds that posture refers to the shape that all the body parts take on, whilst gesture describes the movement of only one part of the body. Lamb (1979:58) writes extensively on posture and gesture wherein he questions the relevance of the terms.[75] In addition to the concepts of gesture, posture and body

[75] See Lamb (1965), and Lamb and Watson (1979). Despite being a widely used term, referring to posture is not without its issues. Feldenkrais (2002:54) refers to posture as an incongruent term often

attitude, dynamic alignment refers to the awareness of the continuous relationship existing between the parts of the body as the body moves. Studd and Cox (2013:45) aver that within the constant process of change there will always occur some relationship patterns amongst the parts. The architecture of the body furthermore exists in harmony within the larger context of the architecture of space (Studd & Cox 2013:45).

In addition, the Body category comprises body actions, such as flexion, extension, rotation, travelling, and change of support, jumping, falling and gestures. Other aspects include the sequencing of movement through the body. This sequencing can either be Simultaneous (all active body parts move simultaneously), Successive (movement of one part of the body flows successively into the movement of the next adjacent body part) or Sequential (movement of one part of the body flows sequentially into other non-adjacent body parts) (Hackney 2005:240). Since the sequential movement of the body parts is not limited to one manner of sequencing, the movement could take place Simultaneously and Successively.

Movement sequencing aids in understanding Bartenieff's approach to LMA. Bartenieff integrated Laban's notions around the body and meaning with somatics and physical rehabilitation practices. The Bartenieff Fundamentals™ are developmental movement sequences also known as The Basic Six and enable the individual to adopt new patterns as the old habitual movement patterns gradually fade (Casciero 1998:10; Bartenieff & Lewis 1980:20-22;229-273).[76] These explorations through the Femur Lift, Forward and Lateral Pelvic Shift, Body Half, Knee Drop and Arm Circle encourage the individual to execute controlled movements along with optimal breath when mindfully repeating The Basic Six.[77] As a result, an increased awareness of the body's

used in relation to notions of what constitutes a "correct" or "incorrect" posture. Posture is a subjective concept based on the anatomical and physiological characteristics of the body. Posture thus presents the body on a superficial level (Evans 2009:33). Munro and Larson's (1996:17) discussion on "optimal body integration" provides a holistic approach towards body alignment and posture. Optimal integration refers to "the most effective functioning of the body based on the body's design" (Munro & Larson 1996:17).

[76] Initially, Bartenieff's system of applications was referred to as "Correctives" (Allison 1999:211). During the late 1960s she started referring to her work as "Fundamentals" which is known today as "The Basic Six" (Krasnow & Wilmerding 2015:6).

[77] In essence, mindfulness can be understood as an embodied, non-judgemental, purposeful direction of one's attention to a specific moment in the present (Rappaport & Kalmanowitz 2014:24; Michalak,

relationship to itself and the personal space surrounding the body is established. In addition to The Basic Six, there are ten basic Bartenieff Principles which "evolved from breathing and alignment to Effort and relation to Space" (Fernandes 2015:91). These Bartenieff Principles include: Breath Support, Core Support, Dynamic Alignment, Developmental Movement Patterns, Bony Connections, Weight Shift, Initiation and Sequencing, Gradated Rotation, Effort Intent and Spatial Intent. The Bartenieff Fundamentals and Principles are further supported by the four movement themes of Inner/Outer, Mobility/Stability, Exertion/Recuperation and Function/Expression and are interrelated with one another to furthermore serve ways of observing and analysing human movement specifically focused on the body (Hackney 2005). Since the body reacts to the quality of movements, it serves to address Effort in the following section.

3.2.1.2 The Effort category of LMA

Whereas the Body category refers to what is moving, the Effort category reveals the way in which the movement is executed (Studd & Cox 2013:81). Derived from the German word *Antrieb* ("an" meaning on; "trieb" meaning drive), Effort refers to an inner attitude towards a motion factor, as well as the dynamic quality of the movement (Bartenieff & Lewis 1980:51). Based on their movement analysis of labourers working in the factory production lines, Laban and Lawrence devised effective ways for the labourers to carry out their tasks. Effort thus also contributes to the efficacy of movement.

Laban posits that in order to move efficiently, within the context of the individual, one must obtain the right proportion of Weight, Time and Space along with the control of Flow movement. As these four Effort motion factors reflect a mover's attitude and investment of energy, one can draw quality specific conclusions based on the observation and analysis thereof (Laban & Lawrence 1979:11). According to North (1975:232), an individual can approach each of the four motion factors in one of two discernible ways. The motion factor can either be "indulging"/"yielding", or conversely "condensed"/"resisted". As a result, these two contrasting qualities referred to as Effort elements, exist on a continuum of opposites (Whittier 2010:241; Adrian 2008:113).

Burg & Heidenreich 2012:393). Pioneering figure of the term "mindfulness", Ellen Langer, posits that mindfulness refers to a practice of drawing new distinctions (Langer & Moldoveanu 2000:1).

Concerning the Flow Effort factor, the two elements that are at play are Bound Flow, an Effort element that has a condensing quality, and Free Flow, which has an indulgent quality to it. The motion factor of Weight with the opposite elements of Strong and Light Weight, shows a resisting quality with the Strong element, and a yielding quality of Lightness (Newlove & Dalby 2004:130). The motion factor of Time has the element of Suddenness, with a resisting quality, and a Sustained element, with a yielding quality. The Time Effort factor refers to the tempo of the movement during an allocated amount of minutes or across a certain distance. In terms of Space, the motion factor consists of the Direct and Indirect Effort elements, thereby either resisting (Direct) or yielding (Indirect). Table 3.1 explicates the four Effort motion factors and their two pertaining Effort elements.[78]

Table 3.1: Effort motion factors and Effort elements[79]

Effort Motion Factors	**Effort Element** **Condensing ⟷ Indulging**
Flow	Bound ⟷ Free
Weight	Strong ⟷ Light
Time	Sudden ⟷ Sustained
Space	Direct ⟷ Indirect

In light of Table 3.1, it serves to clarify that more than one Effort motion factor could manifest in an individual's movement. Since movement and meaning occur through the combinations of parts, it is the Effort qualities that allow one to perform with functionality and expression (Maletic 2005; North 1975). The Effort Graph (Figure 3.2), is proposed by Laban to demonstrate the motion factors of Flow, Weight, Time and Space as a means of recording and evaluating any action consistent with the dynamic content of that action (Newlove & Dalby 2004:150).

[78] Kennedy (1994:[sp]) indicates the relation shared between Laban's four Effort motion factors and contemporary researchers, such as Jung, Lamb and Bainbridge Cohen. See also Fernandes (2015:161).

[79] This table is derived from a similar table found in Moore and Yamamoto (2012:144-145) where the Effort factor termed Focus is used rather than Space. This substitution is to prevent confusion between the Space Effort factor, i.e. one's orientation and approach to space and Space Harmony, which deals with the use of space. When referring to the Effort motion factor however, this study employs the term Space Effort. Moore and Yamamoto (2012:146) further substitute the term and what is generally referred to in LMA discourse as Weight with Pressure. This study refers to Weight Effort.

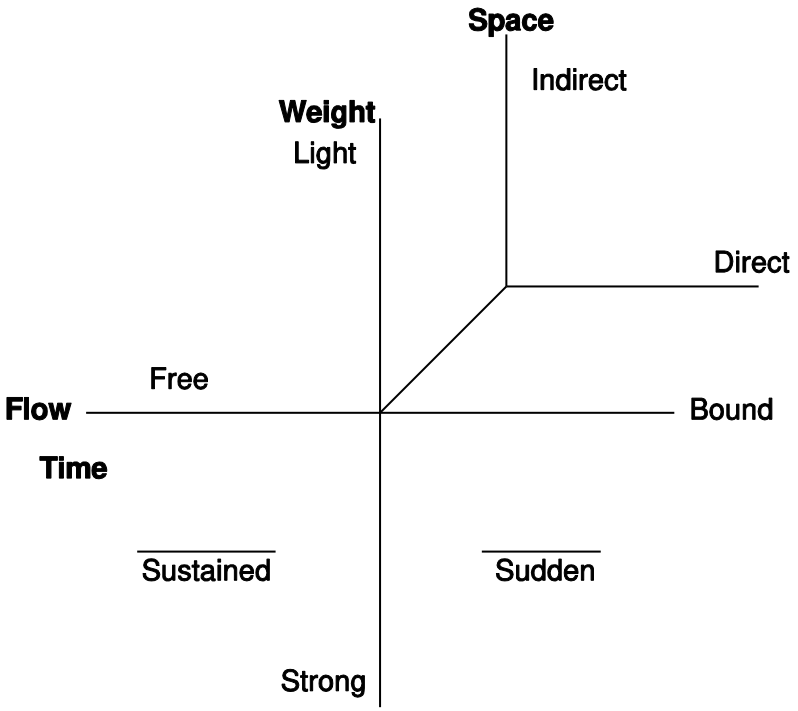


Figure 3.2: Laban's Effort Graph.
(Studd & Cox 2013:138)

The Effort Graph demonstrates that one can develop certain combinations known as States and Drives. A State refers to the combination of two motion factors, whilst a Drive is the combination of three motion factors (Fernandes 2015:164; Bradley 2009:75). According to Maletic (2005:53), Laban identified the association of only two factors i.e. States, as “incomplete Efforts” or “inner attitudes”, whilst the combination of all four motion factors is referred to as “complete effort actions” or “externalised” Drives.[80] According to Laban (Laban & Ullmann 1988:115), the combination of three motion factors results in the four categories demonstrated by Table 3.2.

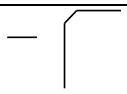
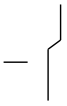
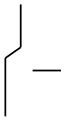
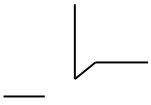
Table 3.2: Four categories of Effort Drives

Drive	**Three Motion Factors**
Action	Space, Time, Weight
Passion	Flow, Time, Weight
Spell	Space, Flow, Weight
Vision	Space, Time, Flow

[80] See Fernandes (2015:165-169; 190-175) on States and Drives.

Based on the Table 3.2, Flow Effort replaces Space Effort to result in the Passion Drive, whilst Time Effort replaces Flow Effort to create the Spell Drive. In the Vision Drive, Flow Effort replaces Weight Effort. It is however the Action Drive combining Space, Time and Weight Effort that is particularly useful to this study since action mostly takes place in this Drive. The eight Basic Effort Actions refer to the various combinations of the three Effort factors of Space, Weight and Time comprising an Action Drive.[81] The eight Basic Effort Actions acquire their labels based on the three Effort factors in conjunction with the respective Effort elements i.e. yielding or resisting at play, as well as the connotation that each of these terms suggests.[82] Table 3.3 explicates the eight combinations of the Action Drive along with the Effort elements that describe the different movement qualities.

Table 3.3: Eight Basic Effort Actions[83]

Eight Basic Effort Actions	Space	Time	Weight	Motif Symbol
Press	Direct	Sustained	Strong	
Flick	Indirect	Sudden	Light	
Wring	Indirect	Sustained	Strong	
Dab	Direct	Sudden	Light	
Slash	Indirect	Sudden	Strong	
Glide	Direct	Sustained	Light	

[81] Flow, as the baseline for all movement, is excluded from these combinations (Laban & Lawrence 1979:20).
[82] Although the eight Basic Effort Actions suggest characteristics of each action, similar qualities could occur in various forms of action with various derivatives (see Laban and Lawrence (1974:33-42)).
[83] I structured this table by integrating the relevant information found across Fernandes (2015:174-175), Newlove and Dalby (2004:129-140), Ullmann (1988:67-81), and Laban and Lawrence (1974:22-24). These motif symbols are sourced from Newlove and Dalby (2004:154).

Punch	Direct	Sudden	Strong	
Float	Indirect	Sustained	Light	

Concluding with Table 3.3, this section on the Effort category has established that a mover could access various qualities of movement and as such, create meaning through her/his movement. Furthermore, Effort promotes the efficacy of movement in connection with particular Effort Phrases. The relationships that the body shares with other bodies and the environment further aid in shaping meaning. The following section addresses these relationships as they essentially lead to the Shape category of LMA.

3.2.1.3 The Shape category of LMA

It serves the purpose of this study to discuss Shape prior to Space since this study is specifically aimed at the analysis of Space within screendance. Fernandes (2015:181-195), Studd and Cox (2013:93-102) and Hackney (2005:241-243) are some of the theorists who discuss the Shape category prior to Space. Generally, however, Space follows Effort in discussions around the BESS concepts since Laban himself did not regard Shape as a separate category. Following Bradley (2009:67), Laban only recognised Body, Effort and Space. Warren Lamb developed Shape as a late twentieth-century category, thus addressing a relationship change of the mover to the self and/or an object outside the self. Resonating with Lamb, Hackney (1990:1) writes a letter on Shape to her LMA colleagues as part of a continuous dialogue regarding this category.[84] Hackney's (1989:3) aim is to establish a clear theoretical understanding of Shape that is both consistent and open to interpretations based on various contextual applications. Apart from addressing the various ways Twyla Tharp, George Balanchine and José Limon approach Shape Flow, Hackney (1990:2) further highlights Kestenberg's contribution to the delineation of Shape Flow attributes.[85]

[84] Hackney further contributes to the discourse on Shape by raising several related issues in her article *Shape: What's shaping up?* (Hackney 1993). This article features again during the *Symbols of our Community... Moving Forward with Motif* symposium in 2002 (Hackney 2002).
[85] See also Kestenberg (1975:197) and Eberhard-Kaechele (2007:203-213) for more on Shape Flow.

Owing to the relationship between the form and function of the human body, changes in form affect changes in functionality (Studd & Cox 2013:94). Within the LMA work, the Shape category deals predominantly with the Inner Space of the Body and how, through modes of Shape Change and Shape qualities, the breach between the inner and the outer space is bridged (Fernandes 2015:199). It thus serves to recognise the mode through which the body's form can change (Hackney 1989:3). The three modes of Shape Change, or three different levels of relationship that human beings engage in, are referred to as Shape Flow, Directional Movement and Shaping (Studd & Cox 2013:97-100; Adrian 2008:Kindle Location 23). Hackney (1989:3) asserts that these modes of Shape Change refer to the attitude of the mover towards the self and the environment. It further reveals the type of participation that results from this attitude.

Shape Flow refers to the ongoing relationship change between the body and the body parts through continuously growing and shrinking, twisting, breathing and self-referencing (Studd & Cox 2013:97). With Shape Flow it is a self to self-engagement, with no relationship to others, space or any external event or object (Bradley 2009:87). According to Kestenberg (1975:197), changes in tension are structured by the rhythms of Shape Flow. These rhythms provide patterns for interaction in terms of satisfying one's need for instance, to self-soothe. When moving in Shape Flow the body has no intention regarding space, as well as no attention to the external world outside of the body itself. Continuously reflecting on the body's Shape Flow enhances one's movement awareness (Studd & Cox 2013:97). As one gradually shapes through means of Shape Flow, one might start to engage with the space beyond the Kinesphere, allowing the movement to translate from Shape Flow to Directional Movement.

Spoke-like or Arc-like Directional Movement deals with bridging the internal environment with the external environment. This goal-orientated mode refers to an environment outside of the body where the body reaches out to people or objects. It is no longer a self- to self-relationship but a mode that reflects intent. Directional Movement is thus critical for developing communication skills (Studd & Cox 2013:98). Actions that characterise this Directional Movement include basic linear body actions, such as flexion, extension, abduction and adduction. It does not include rotation since that would cause the body to move three-dimensionally (Fernandes 2015:187). The

self differentiates from others through directional movement, whilst maintaining a connection with the environment. As the connection with the environment expands, one could start to engage in Shaping.

Shaping encompasses a three-dimensional interaction with other people or objects, whilst using Shape Flow and Directional Movement as modes of support. This Shape Change mode deals with a three-dimensional relationship, interaction and adaptation of the self with others and the environment (Adrian 2008:Kindle Location 94). Here, rotation is the key action responsible for the body's three-dimensionality in space. Yet, this three-dimensionality of the body also causes rotation of the parts. Rotation thus plays a crucial part in this mode of Shape Change. Shaping expands the three dimensions or axes in terms of movement. The three-dimensional movement is mainly observed in planes, where two dimensions are involved, as well as diagonals, where three dimensions intersect (Fernandes 2015:190). This mode of Shape Change uses process-orientated movement in order for the individual to experience the volume of the environment (Casciero 1998:11; Hackney 1989:4). Studd and Cox (2013:102) promote the notion of Shape as a container enabling a mover to simultaneously achieve functionality and expressivity. Based on the support of a *WholeMovement* approach, Shape depends on relationships between the self through the body, the body and others, as well as the connection with the environment around the body.

Accordingly, Studd and Cox (2013:100) state that these three modes of Shape Change are ever present in movement as an individual negotiates between these modes based on external and internal environmental shifts. Shifting between these modes allows certain Shape qualities to emerge. Shape qualities are used when the intention of the movement is seemingly about the attitudinal process of changing the body's shape (Hackney 1989:4). Similar to Effort, Shape has an affinity to Space as one Grows and Shrinks in the vertical dimension, Widens and Narrows in the horizontal dimension or Bulges and Hollows in the sagittal dimension when in Shape Flow. When Shaping the mover Rises (Ascending) and Sinks (Descending) in the vertical dimension, Spreads and Encloses in the horizontal dimension, and Advances and Retreats in the sagittal dimension depending on the personal preferences of the mover.

Hackney (1989:4) clarifies further that each Shape element expresses one characteristic of the attitudinal process. Each element represents a separate process without implying a Plane, any specific Spatial Pull or crystalline form.[86] Similar to the Effort qualities (Section 3.2.1.3), these elements can either appear separately (for example, Advancing) or as a combination (i.e. Advancing whilst simultaneously Enclosing and Sinking) (Hackney 1989:4). Figure 3.3 illustrates the Shape qualities on a graph that is very similar to the Effort Graph (Section 3.2.1.2). The difference between the graph that exemplifies Shape and the graph illustrating the Effort qualities, is the two lateral motif strokes.

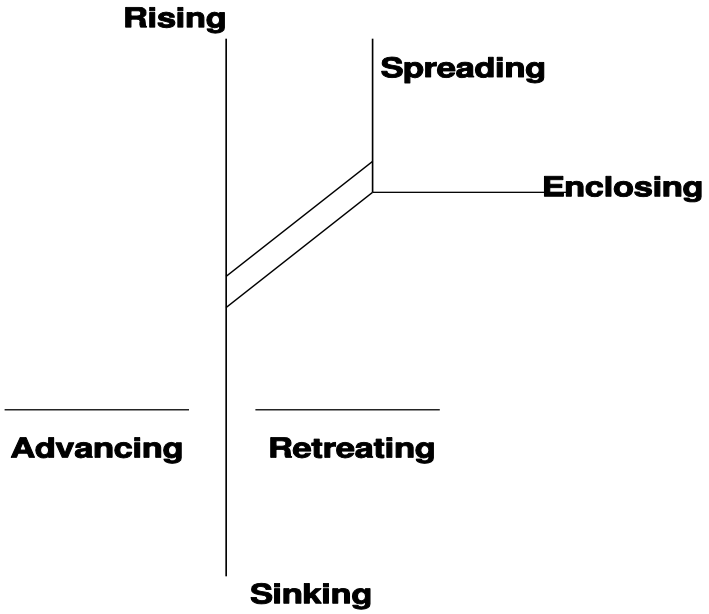


Figure 3.3: Shape qualities Graph.
(Studd & Cox 2013:148)

Whereas a lateral stroke in motif notation represents the Effort category, two lateral motif strokes indicate Shape and are also referred to as the Shape action stroke, which does not cross the horizontal line (Fernandes 2015:181; Hackney 1989:4). Apart from the Shape qualities presented in Figure 3.3, and the general preferences based on the design of the human body, Laban further identified five Basic Still Forms also referred to as basic shapes that are observable in the human body (Bradley 2009:101). The Basic Still Forms that the body can take on are recognisable as the Pin, Wall, Ball,

[86] See Section 3.3.1 on crystalline forms, Section 3.3.2 on Spatial Pulls, and Section 3.3.3 on Planes.

Screw and a Pyramid shape (Hackney 2005:241). Hackney (1989:2) states furthermore, that these terms can be used when referring to making *a* shape, *a* pose or *a* form such as *a* picture, as is the case with certain styles of dance. However, these shapes are also applicable when referring to body attitude when a person maintains some form of general shape configuration whilst executing various activities and functions.

As mentioned throughout this section, Shape is applicable to the Kinesphere of the individual or as a means of creating and establishing relationships with others and the environment. In order to understand one's orientation within such an environment, it is necessary to understand key spatial concepts related to the Space category of LMA. As Shape occurs in Space, the subsequent section introduces the Space category, in addition to a broad consideration of Space Harmony and the related concepts.

3.2.1.4 The Space category of LMA

According to Laban (Ullmann 1966:10) and what has been established throughout the Effort category of LMA (Section 3.2.1.2), human movement originates from a person's inner drive. This drive results in the transference from one orientation in space to another. The entire body or a part of the part can initiate this transference. Change of position in space determines the outer shape of each movement. Laban understood space as a part of the interaction of the inner and outer phenomena. This sets his work apart from other somatic or body-based systems of movement (Bradley 2009:81). It is crucial to note that the Space category does not refer to the Space Effort factor (Section 3.2.1.2). Space Effort refers to the way in which one gives attention to and focuses on a spatial orientation. Space Effort has no link with locality or reference to a place but rather, an awareness of one's surroundings, one's general space and one's personal space. Since Space forms an integral part of this study, the category is independently and comprehensively discussed in the following section.

3.3 Space Harmony

A great deal has foregrounded this particular discussion as the Body, Effort and Shape categories have provided a solid foundation for considerations on Space Harmony to

ensue; Laban's Choreutics being integral to this study. Moore (2014:1) states that Laban seemingly coined the term Choreutics from two Greek root words: *khoreia* (meaning dancing in unison) and *eu* (meaning beautiful and harmonious). Laban conducted extensive research through observing and writing down the various ways in which the body can move in space (Davies 2006:35). Moore (2014:1) refers to Preston-Dunlop and Maletic's delineation of Choreutics respectively as the "spatial organisation for dance" and "the theory and practice of ordering movement in space". Although often referred to as Space Harmony or the shaping of movement in Space, Choreutics has its own specific meaning. Movement is a language that humans use in order to survive and communicate. All movement occurs in Space.

In order to observe, analyse and create human movement, it is required to study the structures, choreological orders and available options pertaining to human movement. Choreology denotes the logic or science of circles, often only understood as a geometrical study (Ullmann 1966:viii). Choreology, choreography and Choreutics are the three branches of Choreosophy, defined by Laban as "the knowledge of dance-centred space" (Dörr 2008:82). Choreography is the dance itself and, the notation of the dance work with the use of movement signs (McCaw 2011:[sp]). With relevance to this study and to Choreutics, Choreology is a grammatical form and syntax of the language of movement. This form and syntax deal with the mental and emotional content, in addition to the external manifestation of movement (Ullmann 1966:viii). By approaching movement from a Choreutic and Choreological context, movement becomes accessible, meaningful and understandable (Ullmann 1966:viii).

Dealing with the "spatial architecture of human movement", Space Harmony is regarded as a tool to access the entire range of an individual's physical potential for motion and dynamic expression (Fernandes 2015:195,198). Concurrently, Ullmann (1966:5) likens movement to a living architecture. Similar to an architect drawing up various plans to convey the three-dimensional whole, a single unit of space-movement is describable in much the same way. This architecture created by human movements is made up of pathways that trace shapes in space, also referred to as trace forms (Ullmann 1966:5). These trace forms of human movement have to withstand influences originating from within the structure itself i.e. the human body (Ullmann 1966:5). For Laban, movement does not occur randomly in space but is rather directed

by the anatomical structure of the human body (Section 3.2.1.1) and the nature of gravity-bound space itself (Moore 2009:110).

A mover envisions the trace forms as a means of being specific and consistent in terms of her/his orientation and relation to space. According to Fernandes (2015:205), as the body moves in space, it traces lines within the sphere around the body. It serves to clarify that Laban's concern in terms of the points in space is the journey between each point, rather than arriving at a set goal (McCaw 2011:100). This journey from where the movement originates to where it finally arrives and the link between the two positions is referred to as a path (Ullmann 1966:10). As these paths unfold tracing lines, invisible points within this sphere connect, resulting in crystalline forms that crystallise in the space around the body.

The design of each crystalline form differs in terms of the implied trace forms, as well as the relationship of Body, Effort and Shape (Denney, Lovell & Mitchell 1996:1). In an attempt to make sense of these trace forms, to understand the universe and concepts related to Space, Laban resorted to a complex geometrical scheme based on the Dialogues of Plato.[87] Plato's Dialogues map and order movement through reference points and pathways in space through which the spherical space around the body becomes traceable (Moore 2009:113). The following section, focused on the Platonic Solids, compares the crystalline forms with one another as a means of revealing their differences.

3.3.1 The Platonic Solids and crystalline forms

According to Newlove and Dalby (2004:23), geometry attributes a tangible representation of space, as it aids in the measurement thereof. Geometry further contributes to a more simplified understanding of the larger concept encompassing space. Few Laban-based texts focused on Laban's Space Harmony address the Platonic Solids as comprehensively as one would expect. These Platonic Solids arguably provided a foundation for the development of Laban's theories regarding Space. Moreover, the comprehensive treatment that other Space related concepts

[87] See Moors (1978:77-78); Plato, Jowett and Kaplan (1951:viii).

have received further highlights the few texts addressing the Platonic Solids in relation to Laban and LMA. Despite the key role that Platonic Solids played in Laban's studies, Ullmann's (1966:vii) seminal text on Laban's Space Harmony only briefly touches on Plato and Pythagoras's influence on Laban. Fernandes (2015:205-243) provides a comprehensive account of the crystalline forms, yet she situates the Platonic Solids only halfway into her discussion on the architecture of moving space. Laban had based a lot of his findings regarding Space, on the Platonic Solids (Cooper & Hutchinson 1997:1258); therefore, it seems more appropriate to follow Newlove and Dalby's (2004:27) format of introducing the Platonic Solids as a preface to a discussion on Space Harmony.

During 400 BC, Plato considered the triangle to be the building block of the universe and that geometric progression led to the creation of the universe. Although Euclid and the Greeks were aware of the relevance of these triangles, it was Plato who first formalised the relationship between these unique solids and their representations (Dale 2014:Kindle Locations 2615-2619). Through his dialogues, specifically his treatise, *Timaeus* (Cornford 1937), Plato presents his theory on triangles. He explicates the way in which a combination of these triangles creates the five Platonic Solids or the five regular solids. According to Dale (2014:Kindle Locations 2615-2619), these Platonic Solids are in terms of mathematics, the only five shapes in the world of which the vertices or points match the inside of a sphere.

Each Platonic Solid receives its name based on the number of surfaces that construct the particular solid, followed by the Greek term for face i.e. *Hedron* (plural form: hedra). The five Platonic Solids are thus as follow: Tetrahedron, Octahedron, Hexahedron, Dodecahedron and the Icosahedron (Knott 2009:[sp]). These five solids are three-dimensional shapes with completely congruent angles and sides. The sides of the respective solids create equal polygons, each having three concentric spheres. When located in a sphere, the vertices of the respective solids ultimately connect with the edge of that specific sphere (Dale 2014:Kindle Locations 2555-2557). These solids respectively, create the four elements of earth (cube/Hexahedron), fire (pyramid/Tetrahedron), air (Octahedron), and water (Icosahedron), as well as heaven (Dodecahedron). These solids fuelled the driving force behind Laban's pursuit to

discover the basic laws of human movement (Dale 2014:Kindle Locations 2610-2615; Newlove & Dalby 2004:23).

Laban referred to the transformational dynamic of crystalline movement as dynamic Crystallography, which is a science focused on the system of forms amongst crystals of human movement based on the Platonic Solids (Ullmann 1966:103). To Laban, the human (or for that matter animal) skeleton is a crystalline structure. The numerous one and multi-dimensional Spatial Pulls of active muscles on individual bones, spreading muscular tensions through larger or smaller segments of the skeleton occur in sequences of ordered tension (Bartenieff & Lewis 2002:99). Since all bodily movement can be understood as the continuous creation of polyhedral forms, Laban uses this Crystallography to study the Spatial Tensions and transformations in human movement (Laban 1974:103;105).

Spatial Tension can be understood as a possible compound or bridging notion between the various aspects of LMA (Moore 2009:121).[88] Groff (1987:29) states that Spatial Tension can be recognised in body usage and in the active relationship between the whole body and parts of the body, such as the limbs. The polar ends present in the body exist along a continuum of tensions, releases, interactions and dynamic interplay (Bradley 2009:72-73). According to Bartenieff and Lewis (2002:103), these Spatial Tensions or Pulls are the springboards for mobility. Based on the anatomical structure of the human body, a continuous interplay between the parts of the body occurs as the whole body attempts to regain balance. Through these positional changes the body's centre of gravity shifts accordingly (Dörr 2008:23). Bradley (2009:72-73) confirms that the body supports counter-tensions in various directions, whilst demonstrating the laws of Stability and Mobility. Continuous shifting between the Spatial Pulls, as well as the centre of gravity results in an upright stability, whilst simultaneously establishing a readiness to move (Bartenieff & Lewis 2002:103).

[88] It is noteworthy to highlight the recent and continuous discussion regarding the difference between Spatial Tension and Spatial Pathways. Pforsich (1986:3) provides insight, whilst various contradictory and supportive debates have transpired on the DNB Theory Bulletin Board. See *The Case for Spatial Tension* (Haisma 2005:[sp]) and *What is Spatial Tension?* (Longstaff 2007:[sp]).

As an active use of Spatial Tensions and counter-tensions created by the relationship between the parts of the body existing in the Kinesphere, Spatial Tension further refers to the Body in Space in relation to the Kinesphere (Groff 1987:29). Moore (2009:121) explains that on an objective level, Spatial Tension is understood as the complexity of the line of motion in three-dimensional space, differentiating one-, two-, and three-directional inclinations. Maletic (1987:58-59) determines that Laban established an area of reference for directional orientation in the centre of the body. As a result, each movement has numerous single tensions that arise in the body through anatomic articulation (Maletic 1987:58-59). Spatial Tensions and counter-tensions represent the dynamic interrelationship between the body and the points in space (Bloom 2006:28).

According to Fernandes (2015:206), Laban arranged sequences of points within each of the crystalline forms by tracing pathways through the multitude of points that comprise the respective solids. Laban referred to these sequences as Spatial Scales.[89] Although it falls outside the scope of this study, Spatial Scales form a core part of the LMA system. According to Denney, Lovell and Mitchell (1996:[sp]), Laban based his Scales on each of the five crystalline forms. These Scales are exercises that developed within the crystalline forms in order to practise them with the additional Body, Effort and Shape qualities. By optimally executing the Scales, the mover activates the three-dimensional space by connecting selected points within his or her personal space. In doing so, the mover not only expands his or her skill level but also explores creative possibilities for a wider range and quality of movement. Mindfully performing the Scales furthermore establishes a sense of harmony and energetic efficiency, since the movements are supported by space and the design of the body (Newlove 2001:23; Denney *et al.* 1996:[sp]).

As the body constructs a specific geometrical structure, it in turn capitalises on the possibility of harmonising internally and externally with the universe. Groff (1987:29) asserts that Spatial Tension is a basic component in the entire Kinesphere. Laban based his Scales on the reflective symmetry of moving first in one direction, followed by moving the same Scale in the opposite direction along a given axis (Moore 2009:222). The individual performs these Scales by balancing in alignment with

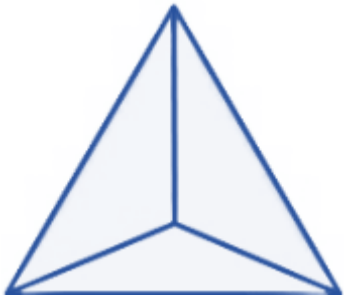
[89] Newlove and Dalby (2004:62-110) provide a guide for executing the various movement Scales.

dimensions, planar diameters or diagonals. As a result, the body takes on a variety of relationships to the gravitational pull (Moore 2009:122; Bloom 2006:28). An awareness of these spatial points through Spatial Intent is further established (Bloom 2006:28; Davies 2006:35).[90] Dörr (2008:118) explains that due to the structure of the human body, movement is performed according to its chronological laws. There exists an organic development of movements, as well as an established relationship between the structure of the human body, the laws of gravity, and direction in space. Laban's movement Scales demonstrate how the various zones of the body and its limbs connect in relation to the different directions in space. The Scales further show how the laws of movement are therefore fundamentally linked to the elements of space (Dörr 2008:118). These elements of space relate to the four elements identified by Plato i.e. fire, air, water and earth (Karfík 2012:170; Cornford 1937:144,148).

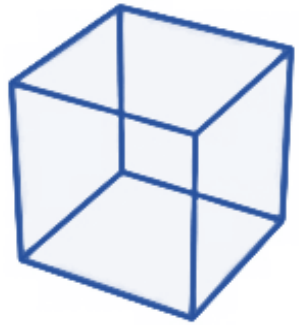
This connection between the human body and the four elements influenced the groundwork of Laban's theory and his mystical view of matter (Davies 2006:35).[91] After observing human movement within various cultural constructs and in various movement styles, Laban chose the Tetrahedron, the Octahedron, the Cube, the Dodecahedron and the Icosahedron as the five geometric structures amongst the crystalline forms in order to structure his bodily movement principles in space. Table 3.4 addresses the five crystalline forms, along with their respective qualities and geometric structure based on Plato's *Timaeus* (Cornford 1937) and discussions belonging to a geometry discourse.

[90] Spatial Intent is addressed in Section 3.3.2 of this chapter.
[91] See *The Constitution of the Human Body* in Plato's *Timaeus* (Karfík 2012).

Table 3.4: The Five Crystalline Forms[92]

THE FIVE CRYSTALLINE FORMS	QUALITIES	GEOMETRICAL STRUCTURE
Tetrahedron	With four equilateral triangles the Tetrahedron has four sides and four vertices or points in space. It is thus the least stable of the five regular solids (Michell 2008:175; MacLean 2007:3).[93] The regular Tetrahedron is similar to the pyramid, which is part of the Basic Still Forms discussed under Shape.[94] The meaning of "pyramid" is translatable to "fire in the midst" which communicates this crystalline form's representation as the element of fire (French 2014:100; Cooper & Hutchinson 1997:1257; Cornford 1937:223).	
Octahedron	The Octahedron has eight equilateral faces, or sides and six points (MacLean 2007:11; Cooper & Hutchinson 1997:1258). Tracing along the pathway of the Dimensional Scale and creating a cross of axes between the vertical, horizontal and sagittal dimensions results in the Octahedron, once the points of the trace form are connected (Denney *et al.* 1996:[sp]). The Octahedron represents the element of air, and the dual of the Cube (French 2014:100; Cornford 1937:223)[95]	

[92] Also refer to Fernandes (2015:205-243) and Newlove and Dalby (2004:23-61).
[93] Regular, in this context means that all sides are equal and all angles are the same. It also indicates that the faces of the solid are identical (Croker, Williams & Clarke 2012:2746; Knott 2009:[sp]).
[94] See Section 3.2.1.3 for more on the Basic Still Forms discussed as part of the Shape category.
[95] Knott (2009:[sp]) explains that dual solids result when the number of edges in each pair are similar, but the number of faces of one is equal to the number of points of the other.

Cube	The Hexahedron or Cube has six equal sides with eight points (Croker *et al.* 2012:995; MacLean 2007:15). Michell (2008:55), Jowett (2010:487), and Cooper and Hutchinson (1997:1256) argue that the Cube is the most stable solid of the five. This is due to the four-sided plane surface that the Cube rests on with at least two equal sides. In contradiction, French (2014:100) posits that this is only true once placing the Tetrahedron inside the Cube. This is due to the edges of the Tetrahedron that lie on the faces of the Cube with the vertices connecting to the four corners of the Cube. As a result, the Tetrahedron stabilises the Cube. Plato assigns the cubical figure to earth, since it is the most immobile and most plastic of the solids (Cornford 1937:222).[96] Since the dual of the Octahedron is the Cube, the Cube's dual form, according to Knott (2009:[sp]), is the Octahedron. The Diagonal Scale is performed inside the cube through three-dimensional movement (Denney *et al.* 1996:[sp]).	

[96] Cornford (1937:222) clarifies that plastic in this regard refers to "retaining any shape into which it is moulded", whilst immobile is regarded as the equivalent of moving something with great difficultly.

Dodecahedron	The Dodecahedron has twelve, identical pentagonal facets and twenty points in space (MacLean 2007:53). Plato did not assign an element to this solid but rather, related this crystalline form to the cosmos as a whole (Cornford 1937:221). According to French (2014:101) and Cooper and Hutchinson (1997:1258), the Dodecahedron further represents the Universe, Life Force, Chi, ether or quintessence. The Dodecahedron and the Icosahedron are dual solids to each other. The midpoints of the faces of the Dodecahedron define the points on an Icosahedron (Knott 2009:[sp]; MacLean 2007:54).	
Icosahedron	This crystalline form is structured through a combination of 120 of the elementary triangles, and of twelve solid angles, each enclosed by five equilateral triangles (Jowett 2010:515; Cooper & Hutchinson 1997:1258). As a result, the Icosahedron has twelve vertices, twenty faces and thirty sides. Every face of the Icosahedron is an equilateral triangle (MacLean 2007:41). This geometrical structure is furthermore linked to the element of water (Michell 2008:175; Cornford 1937:223). The dual solid for the Icosahedron is the Dodecahedron (MacLean 2007:116). According to Konie (2011:[sp]) the Icosahedron provides the inner structure for the Transverse, Axis, and Girdle Scales. There exists a close relationship between the anatomical structure of the human body and the planar scaffolding of the Icosahedron as the three cardinal planes provide the inner structure of this solid (Konie 2011:[sp]; Moore 2009:116).	

Based on Table 3.4, the crystalline forms play an integral part in understanding Space within the LMA discourse. Maletic (1987:67) submits that the Cube, the Octahedron, the Tetrahedron, the Icosahedron, and Dodecahedron provide outlines of the directions prevalent in the surrounding space. These crystalline forms furthermore serve as metaphors for the dynamic shaping of expressive movement forms (Maletic 1987:67). The body's connected architecture and the spatial structure of the sphere around the body in relation to the crystalline forms and the moving body, therefore enhance one's mindfulness toward Space (Bloom 2006:28; Newlove 2001:23). These concepts belonging to Space Harmony are predominant in discussions centred on the body's relationship to, and orientation in the surrounding space. Therefore, Section 3.3.2 will address the Kinesphere and the space significant around the Kinesphere.

3.3.2 Kinesphere and Dynamosphere

Space deals with the Kinesphere of the body, which refers to the mover's own three-dimensional volume and personal space. Blakeslee and Blakeslee (2008:3) refer to the peripersonal space that, similar to the Kinesphere, exists like a changeable aura continuously expanding and contracting according to the needs of the individual. This space around the body is physically definable as the peripheral distance accessible through extending the limbs, whilst remaining in the same place or stance (Ullmann 1966:10). This invisible sphere around the body travels with the body. Thus, by moving out of the original Kinesphere a new stance is created with the Kinesphere never being left behind (Ullmann 1966:10).

The discussions regarding the crystalline forms subsequently infer that the Kinesphere contains dimensions, planes and diagonals revealing the points in space related to the body's centre of gravity. Although often associated with notions regarding the personal space, the Kinesphere is not only limited to the personal space since it can expand into the shared space (Schiller 2003:66; Preston-Dunlop 1978:33-34). In fact, Preston-Dunlop (1978:36) divides the Kinesphere into three zones, namely inside the body (internal); between one's skin and costume (proximal); and axial, which relates to Laban's notion of reach space. These three zones can further be aligned with

Tsaftaridis's (2009:146) second choreographic space.[97] Although the Kinesphere relates to the body, the size of the Kinesphere can vary according to a diversity of actions and interactions. This results in a Kinesphere that expands and shrinks depending on the environment, the individual's personal preference and the circumstances. As the Kinesphere attunes to each individual's body and spatial orientations, this personal sphere naturally differs amongst diverse cultures. Certain cultures maintain a wider personal space, whilst others thrive on the closeness detectable between family members (Fernandes 2015:200). Within the varying approaches to one's reach space, there exist three approximations of the Kinesphere. These approximations establish relationships between different personal and public spaces (Billingham 2009:67). The Small Kinesphere has a Near-Reach space of ten to twenty centimetres around the body for the execution of minor gestures. The Medium Kinesphere is slightly larger with a Mid-Reach space of between thirty and fifty-one centimetres around the entire body, whilst the Large Kinesphere has a Far-Reach space of fifty-one centimetres outward encircling the body.

Kinesphere approximations are activated whenever the situation demands the individual to access and alternate between these three reach spaces (Fernandes 2015:200). It is important to note that the Kinesphere and the actual, physical size of the body share no relation. It addresses a mover's orientation in space, as well as the intent with which the individual accesses the space around the body. With reference to LMA, this intent translates to Spatial Intent. Spatial Intent refers to having a clear intention of where the body is going in space by organising and establishing the most effective and clearest pathway for the movement (Brodie & Lobel 2012:144; Hackney 2005:243-244). This intention can relate to the visible movement of the body from place to place, during which the mover creates pathways in their Kinesphere through certain movement patterns.

Concomitantly, this intention can also occur in what Moore (2014:1) highlights as a "psychological space". Laban defined this "psychological space" as the Dynamosphere in which dynamic actions take place (Ullmann 1966:30). Therefore, the six-dimensional directions in the Kinesphere could each have a specific dynamic

[97] Tsaftaridis's (2009:146) three choreographic spaces are addressed in Chapter Four (Section 4.4).

distinction (Maletic 1987:78). According to Newlove and Dalby (2004:141), Laban further used the term Dynamosphere to describe the three-dimensional structure revealing the dynamics of the eight Effort Actions and their relation to one another within the Kinesphere. Effort is thus at the core of Laban's notion of Dynamospheric actions (Salazar 2013:179). Studd (2007:[sp]) opines that the interactive rhythms and possibly the Dynamospheric connections that exist between people and the environment with specific reference to the relationship between the core of the human body and the periphery, could add considerable value to discussions regarding Spatial Tension. Spatial Tension furthermore influences the way in which Spatial Pathways act on the Body and vice versa (Potter, Adrian & Fleisher 2016:80). Therefore, the section below will address these Spatial Pathways and Spatial Pulls in addition to the Cross of Axes prevalent in space.

i) Spatial Pathways, Tensions, Pulls and Cross of Axes

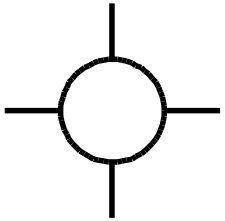
Owing to the liveliness of space, Spatial Pathways enable a mover to express her/his energy as she/he moves towards, away from and around the centre of the body. These pathways connect points in the mover's Kinesphere, as well as define the path along which the body moves in space (Whittier 2010:238; Adrian 2008:Kindle Location 23). A Spatial Pathway refers to the trace drawn by movement, connecting the shortest distance between two points in space without travelling through another point (Fernandes 2015:243). These pathways traced through the Kinesphere can either be Central, Peripheral or Transverse (Hackney 2005:243).

A Central Pathway refers to the path between the centre and the edge of the Kinesphere. This reveals the trace form either starting, ending or moving through the centre of the body at the Cross of Axes (Adrian 2008:Kindle Location 23; Groff 1987:30). A Peripheral Pathway reveals the outer edge of the Kinesphere as the trace form moves along the edge of the Platonic Solid (Groff 1987:30). Konie (2011:1) states that this organises the energy in order to reveal the Kinesphere, whilst maintaining a sense of distance between the centre and edge. Therefore, a mover traces along the periphery of her/his personal space. A trace form that travels through space without moving through the centre or along the periphery of the Kinesphere, is referred to as a Transverse Pathway (Groff 1987:30). A Transverse pathway cuts or sweeps through

the space between the centre and the edge (Billingham 2009:67). Similar to the three Spatial Pathways, there are three Spatial Tensions which actively interact between the torso and the limbs in space. According to Moore (2009:121), Spatial Tension on a subjective level, refers to “changes in muscular activation and sensation related to shifts in the mover’s relationship to the plumb line of gravity”. Central Tension is the quality of radiating or expanding from the centre outward into space, or inward toward the navel. This tension is supported by the torso and often revealed through the flexion and extension of the limbs from the centre outward or inward. Peripheral Tension involves movements with a quality related to the edge or towards creating a boundary. There is an impulse of distancing the torso from the limbs and relates to the feeling of withholding, revealing a spatial counter-tension between two directions. Transverse Tension has a quality that cuts through the points of the Kinesphere that are not on the periphery nor have a quality of radiating. Movements that have a Transverse Tension quality are continuously changing, rotating thereby providing a three-dimensional movement quality in space (Fernandes 2015:247). Thus Spatial Pathways refer to a trajectory and the Spatial Tensions refer to a quality.

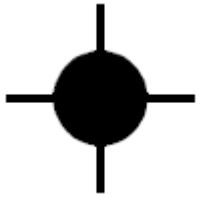
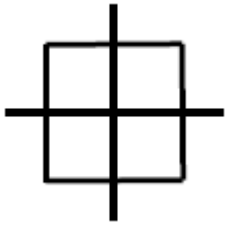
Once Spatial Intent is established, the mover’s awareness can shift towards the Spatial Pulls that are continuously at work within the sphere around the body. According to Hackney (2005:263), Spatial Pulls are invisible lines that are related to gravity and have inherent power, as well as the potential energy that can be revealed through movement. The three dimensions reveal the form that constructs the space around the mover. Laban observed and realised that human movement takes place in a dimensional way since the body can reach Place High and Low (vertical dimension), from side to side (horizontal dimension) and forwards and backwards (sagittal dimension). Laban’s movement theory is intrinsically based on the Dimensional Cross as it adheres to the three-dimensional design of the human body (Newlove & Dalby 2004:17). Before addressing the Dimensional Cross (Section 3.3.3), it is necessary to address the Cross of Axes. As explicated in Table 3.5, LMA distinguishes between three systems of reference, namely Standard Cross of Axis; a Body Cross of Axis; and a Constant Cross of Axis.

Table 3.5: Three Cross of Axes[98]

Cross of Axes	Qualities	Motif Symbol[99]
The Body Cross of Axis	The directions are determined by the body's construction (Hutchinson Guest 2013:279-280). Upward is "above the head" even when lying on the floor. Downward is "toward the feet" and forward is in front of the thorax. This Cross of Axis is independent of turning, lying down or displacing oneself. The centre of the pelvis, slightly below and inside the navel, is the reference point called Place. The placement of the limbs is related to the line of the spine recognisable at the base of the pelvis (Fernandes 2015:204; Hutchinson Guest 2013:279).	The circle represents the aspects of the body in conjunction with a cross which represents the directions (Hutchinson Guest 2013:280). 
Standard Cross of Axis	As gravity remains constant so do the positions (Hutchinson Guest 2013:280). The person who moves her/his front determines the forward direction. This forward direction is carried along as the whole body	The motif of this Cross of Axis is based on a combination of the horizontal directions and the vertical line of gravity (Hutchinson Guest 2013:281).

[98] This table is constructed from the scholarship of Fernandes (2015:205), Hutchinson Guest (2013:279-283) and Hutchinson Guest (1977:106,414-433). For a concise table that represents all five crosses of axes centred in the mover, see Hutchinson Guest (1977:432).

[99] When writing a motif the symbol of the Cross of Axis in question appears before the movement phrase. It is crucial to understand that in LMA the points in space relate to the mover's Kinesphere. The mover's perspective serves as a reference, regardless of the space or location in which they move. The observer is thus placed as the body in space moving according to the points in space without inverting the directions (Fernandes 2015:205). These motifs are sourced from *Systems of Reference* (Longstaff 2010:1).

	turns (Fernandes 2015:203; Hutchinson Guest 2013:280). The line of gravity remains resolute as it points out the adjusted directions to the body (Hutchinson Guest 2013:280).	
Constant Cross of Axis	The directions are established within the location and remain the same, regardless of the body's movement (Fernandes 2015:204; Hutchinson Guest 2013:283). The centre of these constant directions change along with the mover since the centre of this cross lies in the mover and not the room or stage. Despite the movement of the centre along with the mover, the directions do not follow the mover as in the case with the Standard Cross. The directions do not tilt with the mover as with the Body Cross of Axis either (Hutchinson Guest 2013:280).	The square represents a defined area in conjunction with a cross (Hutchinson Guest 1977:106). 

With reference to the three axes presented in Table 3.5, Laban focused on the multi-dimensional ways in which the human body could actively engage with gravity. He addressed an active, responsible and harmonious relationship between the mover and environment (Bradley 2009:25). In order to describe actions particularly in terms of direction, it is necessary that the observer is aware of the system of reference that is at play (Hutchinson Guest 1977:414). In light of the three reference systems discussed in Table 3.5, it further serves to address the dimensions, planes and diagonals prevalent in the three-dimensional design of the body as a means a of understanding the matrix that comprises Space Harmony (Ullmann 1966:11).

3.3.3 Dimensions, diagonals, planes

Denney *et al.* (1996:1) assert that Space Harmony is primarily built upon the dimensions, then the Vertical, Sagittal, Horizontal Planes and finally the diagonals. Based on the trace forms, Spatial Pathways, Tensions and Pulls, as well as the points in space constructing the five crystalline forms, one can deduce that an unlimited number of spatial directions are traceable through the body's centre. There are 26 directions that radiate from the centre of the Kinesphere, with the centre serving as the 27th point in space (Ullmann 1966:13). For the purpose of observation, analysis and maintaining a sense of control, these 27 points that comprise the crystalline forms, provide support for the three-dimensional design of the body in relation to space.

A dimension has two directions with one Spatial Pull for each direction. The three cardinal dimensions are vertical (high or low); sagittal (forwards or backwards); and horizontal (right or left) (Hackney 2005:244; Newlove & Dalby 2004:70). These three key dimensions, each containing two directions with opposite poles, encapsulate the world due to their three-dimensionality (Hackney 2005:244-245). The vertical dimension is an Up-Down Pull and relates directly to gravity as it divides the body into horizontal halves thereby outlining the sides (Bradley 2009:81). An imaginary Spatial Pull bisects the body into upper and lower halves and reveals the left and right sides, which defines the horizontal dimension. The sagittal dimension is revealed by a line that is pulled to the front and back of the body completing the Cross of Axes (Bradley 2009:81). The Dimensional Cross thus moves in six directions (Hackney 2005:244; Newlove & Dalby 2004:70). Laban uses the term Dimensional Cross to refer to the

three spatial dimensions. By intersecting at the body's centre, these dimensions establish the core of a person's Kinesphere (Newlove & Dalby 2004:49). The Dimensional Cross is denoted as the basis of a body's spatial map with oblique lines running from the centre and between the dimensions towards the eight corners of the Cube (Newlove & Dalby 2004:24; Laban & Ullmann 1975:87). These lines that are surrounded by the three dimensions as they coincide with the centre of gravity of the body, are referred to as the diagonals that construct the Diagonal Cross (Laban & Ullmann 1975:87).

A diagonal has two directions that are labelled according to the three surrounding dimensions and three equal Spatial Pulls active within the Cube (Laban & Ullmann 1975:87). These three equal Spatial Pulls draw the mover off her/his plumb line of gravity, thereby encouraging mobility (Ullmann 1966:90). A diagonal movement may lead to Right-Forward-High and in the opposite direction of Left-Back-Low. There is a total of eight diagonal pathways that form the internal structure of the Cube (Hackney 2005:245; Newlove & Dalby 2004:71; Ullmann 1966:11). Between two particular diagonals and two dimensions lie the diameters.

Diameters are established as oblique lines that run from the centre between two dimensional and two diagonal directions towards the central point of the Cube's edges (Laban & Ullmann 1975:87). The six diameters intersect one another in the centre of the sphere of movement. The two dimensions which locate the diameter, determine its description. Each of these dimensions has two uneven Spatial Pulls. When a diameter lies between low and the left side for instance, it thus refers to Left-Side-Low. The opposite would be Right-Side-High (Laban & Ullmann 1975:87; Ullmann 1966:11). The two directions of a diameter create a line that dissects a plane.

Planes emerge from the Icosahedron when the Spatial Pulls combine to form a flat rectangle. Each direction has two unequal Spatial Pulls (Moore 2009:116). Movement in the three cardinal planes invests in a primary Spatial Pull and a secondary Spatial Pull, simultaneously. The name of the plane is representative of the primary Spatial Pull. Table 3.6 explains the three planes.

Table 3.6: The Three Cardinal Planes[100]

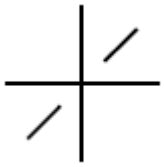
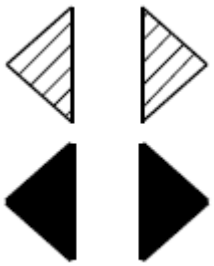
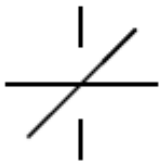
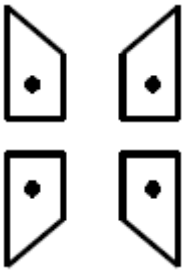
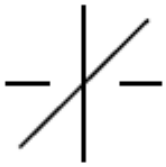
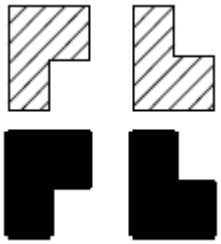
Planes	Qualities	Motif Symbol
Vertical Plane 	In this plane, the vertical dimension is the primary Spatial Pull with the horizontal as the secondary. This plane, also referred to as the Door Plane, combines vertical high with vertical low and the right and left side.	
Horizontal Plane 	The Horizontal Plane referred to as the Table Plane has the horizontal dimension, right side and left side as the primary Spatial Pulls. The secondary Spatial Pull is the sagittal dimension with forward and backward as the two directions.	
Sagittal Plane 	The sagittal dimensions (forward and backward) as primary Spatial Pulls, along with the vertical dimension (high and low) as secondary Spatial Pulls, create the Wheel Plane.	

Table 3.6 elucidates the three cardinal planes with reference to the primary and secondary Spatial Pulls at play. Based on the planes, it is suggested that each plane is affined to one another and Space. The Door Plane shows a strong influence of the upwards and downwards uneven Spatial Pulls. Yet, as the two shorter parallel edges at the top and bottom of the Door Plane reach sideways, an affinity to the Table Plane emerges. The sideway Pull is the strongest influence on the Table Plane but shows an affinity to the Wheel Plane as the two shorter parallel sides of the rectangle reach towards the forward and backward dimensions. Finally, as the Wheel Plane's shorter parallel sides also reach upwards and backwards, this gives way to an affinity of the Door Plane (Newlove & Dalby 2004:56). In light of these affinities regarding the three cardinal planes, the following section discusses the specific affinities and disaffinities that exist between Effort, Shape and Space.

[100] The table is based on integrated scholarship from Moore (2009:116-117) and Newlove and Dalby (2004:49-56). The motifs are sourced from Hackney (2005:245).

3.3.4 Affinities and disaffinities

Within this matrix of Space Harmony and drawing from the Effort and Shape categories (Sections 3.2.1.2 and 3.2.1.3), this section will address the notion of affinities and disaffinities. In an LMA context, affinities are preferences that Laban himself and other practising movement analysts have observed countless times. Laban regarded affinities as shared preferences, particularly with a combination of Shape and Effort, or Effort and Space, or Shape and Space (Bradley 2009:89). Studd and Cox (2013:101) clarify that there is an affinity between Space and the Shape Change that occurs inside the core of the body. For instance when the entire body moves forward in space it is supported by Advancing in the core of the body. Nevertheless, these combinations by no means claim to be more or less functional or expressive than other noticeable combinations, nor are they promoted as correct. It however seems that affinities contribute to congruent communication patterns.

Combinations that are contradictory to recognised preferences and expectations are referred to as counter-affinities or disaffinities (Bradley 2009:89). Counter-affinities may consequently contribute to incongruent communication patterns, which could result in conflict. Yet, as Bradley (2009:89) suggests, highly dramatic instances occur through an interplay between counter-affinities. A disaffinity occurs when the Shape Change within the body's core contrasts with the body's relation to Space. As the whole body Rises upward, a disaffinity would result when the core of the body simultaneously Sinks (Studd & Cox 2013:101).

With reference to the dimensions that comprise the Dimensional Cross of Axis, Laban further determined that these directions are affined with specific Effort factors more commonly observed across various movement behaviours. Owing to a shared relationship with gravity, the vertical dimension and Weight Effort are affined with each other. One tends to become increasingly Light as one gradually moves toward the upper end of the vertical dimension. Thus, one would commonly Place High with a Light Weight Effort quality. Accordingly, one would then gradually become Stronger in the Weight Effort factor as one starts to move through the centre to Place Low. Disaffinities in the vertical dimension would therefore be to Place High with a Strong

Weight Effort and Place Low with a Light Weight Effort quality, thus moving against the pull of gravity (Bradley 2009:89; Maletic 1987:78).

Space Effort is aptly affined with the horizontal dimension as it deals with an approach to the individual's focus. As one moves through the centre, opening up to either side in a Spatial Pull, one engages in an Indirect Space Effort with an all-encompassing focus. One engages with a Direct Space Effort as one moves through the centre, crossing the midline via a single, narrow focus. Once more the counter-affinity would entail an individual's opening up in the side-side Spatial Pull with a Direct focus and closing through the midline with Indirectness (Bradley 2009:89). Finally, the sagittal dimension is affined with the Time Effort factor. Laban explains that one would move forward in space with a lingering Sustainment in contrast to jolting backwards with Quickness as a result of Retreating from an apparent threat. There are various contexts wherein the disaffinities of rushing Forward with caution seems more plausible than some of the other disaffinities between Space and Effort (Bradley 2009:90).

Bartenieff (2002:89) posits that as the individual moves towards the specific points in space i.e. up-down, side across and open, and forward-backward, the total body, including its centre, becomes involved in Spatial Shaping. Spatial Shaping refers to the Rising-Sinking, Spreading-Enclosing and Advancing-Retreating actions observable in movement with particular emphasis in spatial dimensions. As a result, the body shape becomes convex when Rising, Spreading and Advancing; during Sinking, Enclosing and Retreating, it concaves. Table 3.7 concisely expounds the directions, dimensions, Effort factors, Effort elements, Spatial Shaping and Shape affinities.

Table 3.7: Affinities between the Space, Effort and Shape categories[101]

Space		Effort		Shape	
Dimension	**Direction**	**Effort Factor**	**Effort Element**	**Emphasis**	**Qualities**
Vertical	Up	Weight	Light	Vertical	Rising
	Down		Strong		Sinking
Lateral	Across	Space	Direct	Lateral	Enclosing/Narrowing
	Side-Across-Open		Indirect		Spreading/Widening
Sagittal	Backward	Time	Sudden	Sagittal	Retreating
	Forward		Sustained		Advancing

[101] This table is based on similar tables sourced from Bartenieff (2002:89) and Studd and Cox (2013:150).

Table 3.7 indicates that these affinities form a crucial component of Laban's theoretical work. Each case, despite the combination, exposes an expressive statement or level of functional adequacy. These affinities between Effort, Shape and Space are, in all cases, interdependent with the body's potential and limitations.

3.4 Conclusion of Chapter Three

What makes Laban's choreology useful is that it provides a research platform for the observation, discussion, interrogation and analysis of movement of any nature. With LMA, one does not need to borrow terms, concepts or frameworks that belong to other movement and dance related disciplines. LMA is non-genre specific and serves as an approach and language for engaging with all forms of movement. LMA addresses personal uniqueness and specific dance styles, as well as the influence of social-cultural backgrounds on the body. The LMA system allows one to distinguish subtly and specifically between a wide range of both qualitative and quantitative components of movement. LMA becomes informative when observing, analysing and creating movement of any nature. The LMA vocabulary, the Bartenieff Fundamentals, Bartenieff Principles, movement themes and the interrelations that exist within the theoretical framework, thus naturally provide an opportunity for dialogue when approaching screendance observation, analysis and conceptualisation.

Throughout this chapter I introduced the LMA system as a means of conceptualising the relationship between the LMA categories of Body, Effort, Shape and Space. Theorists and practitioners outside of the LMA and screendance paradigm have referred to the various ways in which LMA and specifically the four BESS categories apply to a wide range of fields. In light of this study's aim, Chapter Four will address the way in which the Body, Effort, Shape and Space categories interrelate specifically with screendance.

CHAPTER FOUR: CONCEPTUALISING LMA AND SPACE IN SCREENDANCE

4.1 Chapter introduction

Chapter Three considered the LMA system by unpacking the Body, Effort, Shape and Space categories (Section 3.2.1). Ullmann (1966:8) suggests that since Choreutics deals with the analysis and synthesis of movement, the combination of Choreutic concepts welcomes the various applications of movement to work, education and art, as well as regenerative processes in the widest sense. In light of the hypothesis posed by this study, it is thus LMA's application to screendance that bears a key relevance, which this chapter systematically addresses. The aim of this chapter is to conceptualise Space Harmony's interrelationship with screendance. Conversations on real and implied space, the space present between the mover and the camera, and the reconfiguration of space on screen will guide discussions within an LMA context. The interrelatedness between screendance and the LMA categories of Body, Effort and Shape will serve as a preface to these discussions on Space Harmony.

4.2 Interrelatedness between the Body, Effort and Shape categories and screendance

The Whole-Part-Whole synergy promoted by Studd and Cox (2013:41-63) has guided discussions throughout this study. Whereas Chapter Three (Section 3.2.1) explained that the four LMA categories of Body, Effort, Shape and Space are interrelated with one another, the following sections highlight certain connections between the LMA categories and screendance.

4.2.1 Interrelatedness between the Body category and screendance

The Laban and Bartenieff work primarily revolves around the change and accommodation in bodies in response to contextual and expressive needs. Screendance contexts generally address the notion of the body in terms of its materiality and fluidity. According to Allen and Pearlman (2007:1), screendance can

be defined as “stories told by the body”, whilst Rosenberg (2012:158) argues that this notion should also include “stories not told by the body”. Both cases include the corporeal body that serves as an instrument of inscription and thus screendance often focuses on the body as central to the work. Preston (2006:79) asserts that the body takes on new dimensions on screen, in space, or within what Rosenberg (2000:278) refers to as the transdimensional space.[102] As a result, discussions on the body in screendance are often with reference to the live body, the mediated body, the digital body, the mechanical body and the dancing body, to name a few iterations of the body in screendance.

The particular design and editing of the body, shapes the audience’s perception of what they see. Effectively shaping the body beyond its natural abilities, screendance revolves around the *re*-presentation and recorporealisation of the human body. Merleau-Ponty (2004:36) asserts that spatial forms or distances are relations between different points in space and a central perspective, namely our body. Lisa Nelson’s (2006:1) description of “the body as both proscenium and performer” underpins Merleau-Ponty’s (1964:5) suggestion that one’s sense of space originates in one’s own body as it contextualises, enacts and frames the body. One’s physicality directly informs the way in which one perceives space (scale, symmetry, distance, texture and temperature). Once situated within the camera space, movement’s relative technological possibilities invite an exploration, as well as a re-imagination of the body’s metaphoric and poetic possibilities.

In light of these possibilities it serves to provide a brief survey of scholarship that pertains to the re-imagination of the body in screendance. Whilst the disabled body has featured in discussions regarding spectator relationships (Whatley 2010:41-52), Brannigan (2011:194) presents possible terms for an analysis of dancefilm grounded in the body and gesture rather than language. Vitaglione (2016:94) examines theories and practices surrounding the artistic treatments of locations in order to emphasise the choreographic and cinematic techniques that connect the dancing body to the

[102] Transdimensionality refers to the way in which “a two-dimensional screen relates, through the edit, the choreography of the camera and the frame, to three-dimensional bodies in relation to other bodies and to themselves in their design and gesture” (Preston 2006:79; Rosenberg 2000:278).

environment. Vitaglione's (2016:94-111) study on site-specificity shares a link with Kappenberg's (2009:96) notions regarding the body as site in screendance. Since the languages of the body originate differently, it is apposite that this section briefly addresses Kappenberg's (2009:96) body-centred polarities.

Kappenberg (2009:96) determines two polarities in terms of the body i.e. body as site and body as tool. The former refers to the movement vocabulary and styles that bodies perform daily. Private and public environments can determine this vocabulary. Artists working with the body in this way might treat it as a site-specific or site-sensitive work where the body serves as the primary site of inscription. In contrast, Kappenberg (2009:96) presents the polarity of the body as tool. The body as tool depends on formal, rehearsed movement languages that train the body to represent particular concepts and embody certain aesthetics. In this sense, the artist employs the body as a messenger to communicate certain themes, messages and ideas (Kappenberg 2009:97).

Kappenberg's (2009:96) polarities further demonstrate a certain fluidity and modality which translates to Dodds's (2004:127) concept of a fluid body in discussions of the body as a commodity and method of promotion in advertisements and music videos (Dodds 2004:136).[103] Porter (2009:20-37) demonstrates this fluidity by examining the challenges of the material body and cinematic transformation through means of camera close-ups, pans and editing techniques, such as a jump-cut.[104] Jenelle Porter (2009:20-37) also refers to the moment of climax that occurs as the body makes choreographed shifts, as well as how the body partners with itself via the transmission of images. In addition to the consumer body and the fluid dance body, Rosenberg (2012:53) regards screendance as a site of practice that aligns itself with the histories and theories of mediation in various ways.

[103] *The Screendance Collective* is a web-based platform featuring music videos that implement essential screendance related concepts into generally commercial videos. *The Screendance Collective* is available at www.vimeo.com/groups/screendancecollective/albums/7565

[104] It serves to clarify that Porter (2009:9-100) divides her *Dance with Camera* chapter into the Body, Effort, Shape and Space categories addressing screendance works with specific pertinence to the respective headings. Other than the similarity of the headings with the LMA discourse, there is no overt correlation between Porter's (2009:9-100) discussions and the LMA discourse.

Addressing the mediated body against the context of screendance, Rosenberg (2012:53) argues that screendance encourages ideas around the body to be separated from somatic and corporeal principles. In this sense, bodies can be re-imagined, recorporealised and remediated. Brooks (2008:1-15) addresses the tensions between the acceptance or rejection of so-called unnatural remediated bodies and natural live bodies moving on the stage. Screen technologies can thus reconstruct the dancing body or, with reference to Dodds's (2004:78,136) statements, construct an impossible body free from limitations assigned by gravity, temporality and mortality (Rosenberg 2012:55).[105] Here, Heighway's (2014:44-63) new understanding of the dancing body as removed from the concept of the human body contributes to these possibilities.

Compared to the live body, the screen body is able to defy gravity, travel in slow motion and reverse certain movements (Dodds 2004:78). Demonstrating how the body becomes a site of experimentation for the televisual apparatus, Dodds (2004:75) parallels the movement performed on stage to specifically televised performances on screen.[106] The fact that the body can be framed in distinctive ways reiterates the role that mobile framing plays in screendance as a means of creating a fragmented body on screen, as opposed to the portrayal of a complete body on stage (Dodds 2004:72). Moreover Rosiny's (1999:109-121) focus is on the functionality of the body and physicality in dance video. Body integration in dance on screen and the retaining of embodiment and somatic sensibilities when creating the artefact that is both dance and the moving image, thus form part of the screendance discourse (Barzey & Hudson 2013:144-150).

Through the manipulation of spatial and temporal possibilities in television and various other televisual effects, a dancing body that could not be realised on stage, is realised on screen (Dodds 2004:78). Although Dodds (2004:78) speaks specifically about the televisual apparatus, similar statements can be made regarding the cinematic

[105] See *Mediated Bodies: From Photography to Cine-Dance* (Rosenberg 2012:33-53) and *Recorporealization and the Mediated Body* (Rosenberg 2012:53-73).
[106] Kaplan (2016:3) defines the televisual apparatus as the technological features of the television and the way in which the device produces and presents images. Televisual apparatus furthermore, refers to the various advertisements, commentaries, displays, the ratio of programming to sponsorships and the various viewer reception sites.

apparatus.[107] Brannigan (2011:39) identifies the ways in which the close-up provides new cinechoreographic terrain and new perspectives on the dancing body. As a result, the close-up has significantly influenced the history of screendance. Through the use of close-ups screendance has the capacity to explore micro-choreographies on the screen since the focus can be placed on body parts, gestures or facial expressions (Brannigan 2011:45-46).[108]

Candelario (2014:80-92) accordingly discusses the role of the camera and screen as participants in the immersive processes that make the body-site relationships possible; for instance, in the work of Eiko and Koma. These immersive processes in turn, relate to interactive artwork such as that of Gretchen Schiller (2003:9) who employs Laban's theory of the Kinesphere and Effort-Shape concepts.[109] Schiller (2003:9) questions the way in which choreographed movement-based, interactive artworks invite audience members to participate in multimodal, multi-sensual and responsive environments through a Whole-Body engagement. Suggesting the neologism, Kinesfield, she addresses movement-based interactive and choreographic art.[110] *Osmose* (Davies 1995) (Figure 4.1) exemplifies Schiller's (2003:16) definition of the Kinesfield as a description of "the body-medium as a temporal-spatial dynamic based on interactive processes of feedback which take place between the body and its environment".

[107] A noteworthy difference between the televisual and the cinematic apparatus is the programmes that are broadcast or televised as continuous segments on a daily or weekly basis, also referred to as "series" or "serials" (Kaplan 2016:3).
[108] Brannigan (2011:39-61) explains that micro-choreographies are movements that are constructed through various related parts in order to form a choreographic whole across equal and indeterminate sites. These choreographies are characterised by micro-movements or small impulsions.
[109] Interactive art or installations encourage audiences to physically engage with the art that is generally governed by interactive spaces or situated within exhibition work (Adams 2003:42).
[110] See Schiller (2008:431-453).

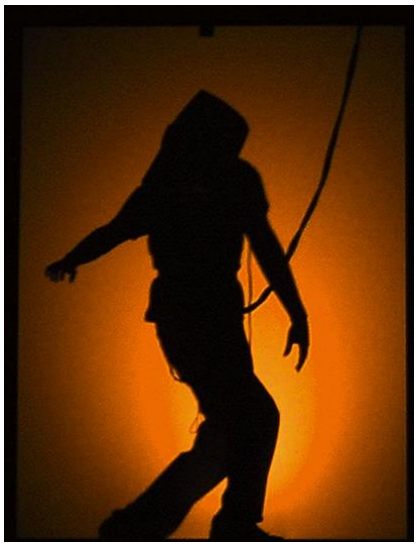


Figure 4.1: The user-interface of *Osmose*, 1995. The entire body is immersed in a 360-degree enveloping spherical space by using a device that is mounted on the head of an audience member. (Immersence 1995:1)

Figure 4.1 not only demonstrates Schiller's (2003:16) Kinesfield but also shows how the LMA concept of breath is used to activate Davies's (1995) interactive artwork. This movement-based virtual reality installation depends on an audience member's use of breath as a means of initiating the installation. Components, such as the body actions, the three methods of movement sequencing, the Basic Six and the ten Bartenieff Principles that constitute the Body category of LMA, intrinsically connect to any screendance work featuring the human body or a version thereof.

Chapter Three (Section 3.2.1.1) demonstrated that the Body in an LMA context refers to organisation, connections, movement initiation and different parts that structure a whole. Based on these examples, it is indicated that the Body category of LMA also shares certain connections with the body often drawn into question during screendance debates. The scholarship discussed in this section determines that the body forms a crucial part of screendance. Using the LMA vocabulary as a means of addressing the Body category, can contribute further to the observation and analysis of screendance. Similar to discussions on the corporeal body in screendance, the performance and quality of movements performed by the body are equally prominent in screendance discourse. Questions regarding the quality of a screen performance further speak to the Effort category of LMA.

4.2.2 Interrelatedness between the Effort category and screendance

This section focuses on Effort as an LMA category and its links with screendance. In the previous section on the interrelatedness between screendance and the Body category, reference is made to the body as site and the body as tool (Kappenberg 2009:96). As noted, Kappenberg (2009:89) represents these polarities in an adapted version of Laban's Effort Graph, along with reconsidered notions of time and space. Although she adapts the LMA Effort elements for screendance, there are key differences between the original Laban Effort Graph and Kappenberg's knowledge map.

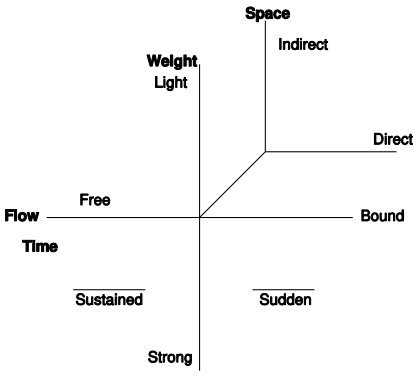


Figure 4.2: Laban's original Effort Graph. (Studd & Cox 2013:138)

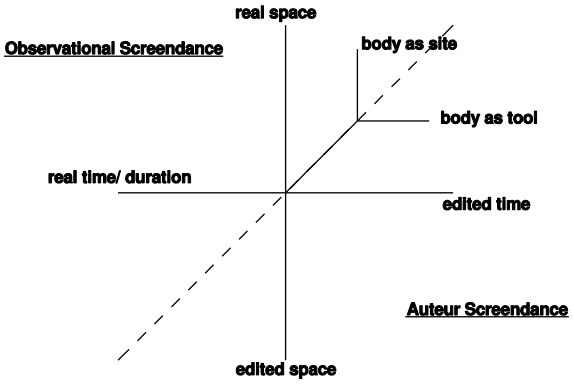


Figure 4.3: Kappenberg's knowledge map for screendance practices. (Kappenberg 2009:97)

In Figure 4.3 Kappenberg (2009:89) positions a field that ranges from real time and real space to edited time and edited space on her knowledge map, thereby implying the applicability of an LMA approach towards Laban's Effort elements and screendance. Based on the differences between Figure 4.2 and Figure 4.3, I argue that Kappenberg's knowledge map creates false linkages between her suggested map and the Laban Effort Graph. There are no evident connections between the two figures or any LMA related vocabulary. Laban's four Effort motion factors i.e. Weight, Time, Space and Flow visible in Figure 4.2 do not reflect in Figure 4.3. Notwithstanding the dissimilarities between the two graphs, Kappenberg's (2009:101) knowledge map provides a platform for screendance discussions regarding continuous (real/digital)

and discontinuous (edited) space without limitations and prescriptions. Kappenberg's (2009:101) knowledge map also referred to as the Screendance Effort Graph shows how choreographic sensibilities could operate in screen-based work, together with moving bodies and moving images. This map represents the complexities of artistic methodologies as Kappenberg (2009:101) states that her map can be developed further to accommodate the diversification of screendance practices that could also challenge existing methodologies. The final variation of her Screendance Effort Graph presented in Figure 4.4, furthermore privileges mobility through a distorted representation of the entire map.

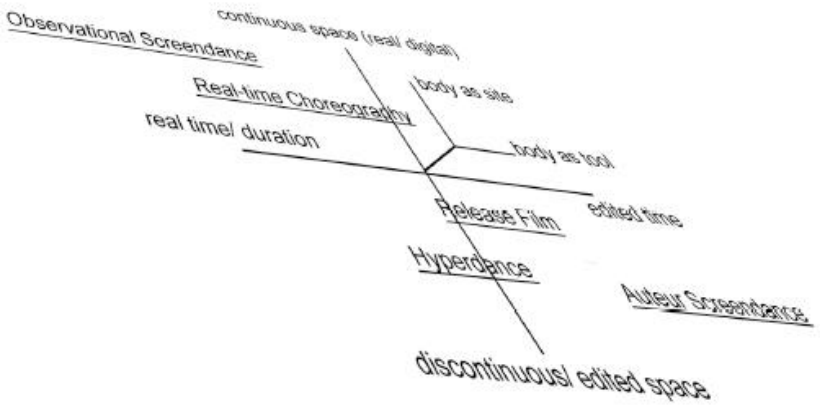


Figure 4.4: Kappenberg's distorted Screendance Effort Graph.
(Kappenberg 2009:103)

Figure 4.4 suggests that Kappenberg's (2009:103) distorted Screendance Effort Graph, which is designed to indicate timelessness, unconditional spaces and autonomous bodies, bypasses Laban's conceptualisation of Effort. Effort's interrelatedness with screendance is however identifiable in the work of Olenina (2016:79-104) who highlights the cinematic mediation of dance and expressive movement within the context of Soviet filmmaking. Olenina's (2016:79-104) examination of the models of corporeal expressivity and spectatorial involvement contribute to Effort's relevance in screendance. Brannigan (2011:172-197) and Friedland (2016:47-56) specifically address the expressivity of gestural movement, thereby determining that notions regarding gesture establish a link between the LMA theory and screendance. Bartenieff and Lewis's (2002:110) definition of a gesture emphasises the expressivity of the movement. Porter (2009:43) also speaks to notions

regarding the expressivity and energy tone prevalent in works created by artists. Porter (2009:44) further questions the mundanity of a performance and explores a performer's physical and mental endurance by comparing *Dance or Exercise on the Perimeter of a Square* (Nauman 1967-68) with *Trio A* (Rainer 1966). With reference to Nauman's (1967-68) and Rainer's (1966) screendance work, it serves to mention the way in which the dancing figure is located on the screen as it speaks to the Effort qualities revealed by the movers. Pearlman (2010:236-248) questions how three distinct genres of screendance can construct the dancing figure in relation to the spectator at the hand of Tom Gunning's (1990:56-62) "cinema of attractions" versus narrative cinema. The narrative film positions the mover as a character within the story, thereby they are unaware of the audience gaze. In this regard, it is the character who dances as a means of expressing her/his emotions within the dramatic story and not the mover (Pearlman 2010:238). Since Effort as an LMA category relates to notions of expressivity, Pearlman's position of the dancing figure as a character within screendance highlights the connection between Effort and screendance.

Pertaining furthermore to the dancing figure as a character, Lelia Etsebeth's (2011) unpublished M.Tech dissertation provides insight towards characterisation in theatre work. Etsebeth (2011) studies the way in which Effort can aid in the development of theatre scripts focusing specifically on character dialogue. Etsebeth (2011:v) develops a number of characters with specific embedded characteristics by addressing the relationship between LMA and characterisation as demonstrated in actor training. Although Etsebeth's (2011) study is not directly related to the screendance discourse, her findings provide a possible platform for locating screendance characters and their awareness of the dynamic quality of their movements. The way in which Etsebeth (2011) applies Effort to scriptwriting, permits an understanding of character relationships which essentially leads to the Shape category addressed by the following section .

4.2.3 Interrelatedness between the Shape category and screendance

Chapter Three (Section 3.2.1.3) has defined Shape as the process through which the body forms and transforms. The LMA category of Shape relates to screendance

especially concerning interactive art where audience members engage in a relationship with the artwork or installation.

An example of these audience-based relationships is observable in the six-screen interactive video installation titled *Hyperchoreography-Six Solos* (Fildes & McPherson 2014). The audience's movements activate and control this video of six dancers.[111] These movements emphasise Schiller's (2003:9) notions on the bodily movement interactions and dynamic relationships that take place through choreomediated installations. According to Schiller (2008:433), choreomedia describes the "artistic act of organising the temporal, spatial and qualitative rapport of people, objects, media and physical spaces" whilst sharing notions with videodance, cinedance and dancefilm. Schiller (2003:135) concludes that the attention from the body and the technological interface as separate subjects of discourse, shift towards the relational and differential movement dynamics which take place between them. Importantly, Fildes (2008) acknowledges Bench's (2006:94) preferred use of the word hyperdance as a better description for this type of work, as opposed to hyperchoreography. In hyperdance, the artist or user constructs new dances out of a distinct set of pre-choreographed, pre-recorded movement phrases. In hyperchoreography, the choreography has to be conceptualised precisely (Bench 2006:94). For Bench (2006:89), hyperdance enhances performance for the screen as it not only positions the computer user as an audience member but as a performer, and often also as a co-choreographer. Kappenberg (2009:101) substitutes real space with continuous space, in order to classify hyperdance on her graph, rather than limiting the possibilities for space to be either real or digital.

Although not intrinsically relevant to screendance, these interactive video installations imply notions of Shaping and Shape qualities as the user establishes a relationship with technology by bridging the space in between through their interactivity. In accordance with Shaping and Shape qualities, Dodds (2004:91) states that the rhythm of a screendance work is dependent on the speed and dynamic of the physical

[111] Note that Fildes and McPherson created *Hyperchoreography-Six Solos* (Fildes & McPherson 2014) as a dance installation. Fildes and McPherson have created other works as part of the Hyperchoreography initiative. See http://hyperchoreography.org/index.html

movement, as well as the quality of the camera movement. Some of the screendance works discussed by Porter (2009:58-73) as part of her Shape category exemplify the role of the camera's movement in screendance. Porter (2009:58) states that *Nine Variations on a Dance Theme* (Harris 1966) demonstrates how Bettie de Jong performs a fifty-second-long dance phrase in nine different filmic ways. Here I suggest that the Shape category comes into play as the handheld camera carves through space by circling the dancer in the first variation.

Similar to Harris's *Variations* (1966), the handheld camera shapes with Toni Basil in *Breakaway* (Conner 1966) and employs Shaping as a way of entering in a relationship with William Forsythe in the short film *Solo* (Balogh 1997). In this regard, it is the formality of the camera angles which contrast with the kinetic dance (Porter 2009:70). Moreover, the LMA Shape qualities share links to screendance and camera movement. Shaping qualities such as Rising, Sinking, Spreading, Enclosing, Advancing and Retreating are identifiable in the actions of the movers on screen and the movement of the camera in relation to the movers.

Certainly, the relation between Shape and screendance is further distinguishable in the editing process during which the editor shapes the shots and footage as a means of creating the finished screendance product. Pearlman (2009) specifically addresses the way in which the editor shapes the film edit based on the intuitive process of creating rhythm through editing. Dodds (2004:91) posits that the rhythm of a screendance work also depends on the frequency of the cuts in the edit. Rhythm is the result of the interaction of Effort combinations with variations in spatial patterns (Bartenieff & Lewis 1980:75). Directional Movement is the most prevalent mode of Shape Change concerning the editing process, since the juxtaposing and organisation of these shots bridge the space between the camera shots in such a way that they create a certain rhythm. Through an understanding of the attributes of editing, it is conceivable that editing not only connects the shots spatially but also temporally as editing can manipulate space and time.

It is the various on- and off-screen relationships that often imply the Shape category's interrelatedness with screendance. These relationships take place within the implied

space on screen, the space between the mover and the camera, and the reconfigured space in screendance. Section 4.3 to Section 4.5 unpack the key concepts related to the Space category of LMA and the connections that these concepts share with larger screendance concepts. Although camera shots and lenses are interrelated with camera angles and camera movement, it is for the purpose of this study's argument that an artificial divide is established. In discussions on space in screendance these concepts are all interlocked, yet in order to clarify the connections shared with LMA, it serves to discuss the elements of the camera and space separately. Using Chapter Two (Section 2.6.1) and Three as an inroad, Section 4.3 will address notions regarding implied space in screendance through an LMA perspective. The sections that follow are divided according to implied space, the space between the mover and camera, and the reconfiguration of space in screendance.

4.3 Implied space vs real space

I have suggested that camera shots and framing imply space by creating the illusion of a three-dimensional, real space (see Chapter Two). In light of those considerations, this section addresses implied space against the context of a fixed camera. As a result, discussions on implied space will centre on camera shots and the use of camera lenses as a means of creating the illusion of a three-dimensional space on screen.

Since the camera exists in the real three-dimensional environment its point of view is spherical with an infinite amount of positions that correspond to the infinite points within the Kinesphere. Tsaftaridis (2009:140) argues that the camera space can be likened to the Kinesphere which is orientated according to the Horizontal, Vertical and Sagittal Planes. In the context of this study, camera space refers to the implied space created through camera shots and lenses. Since the human eye-level is the central point of reference, it serves as the intersecting point of the axes and the planes. The difference between the Kinesphere and the camera space however, lies in the way that space is defined. Whereas the mover defines space through an outward expression of energy, the camera defines space inwardly (Tsaftaridis 2009:140).

Since the two-dimensional screen does not help to reveal the three-dimensional qualities of movement, Austvoll (2004:26) argues that space within the image is created through a sense of depth. Block (2013:27) demonstrates that three-dimensional space can be implied on a two-dimensional screen by using perspective as a depth cue. Similar to Block (2013:14), Bordwell and Thompson (2008:145) suggest the use of depth cues in order to create a three-dimensional space. These cues are visual elements that create the illusion of depth within a two-dimensional medium (Block 2013:14). The mise-en-scène provides these depth cues, suggesting that space has both volume and several distinct planes (Bordwell & Thompson 2008:145). These planes referred to are the layers of space occupied by persons or objects. They are described according to the distance between the subjects and the camera as either foreground, middle ground or background. For this study, the most important depth cues that Block (2013:15) unpacks are perspective and movement.[112] Using a maximum of three vanishing points, Block (2013:16-27) explains one-point, two-point, and three-point perspectives as ways of creating illusory depth.

These perspectives produced by the camera shots and lenses relate to notions of proximity, a term coined by Edward T. Hall, in the late 1960s (Maasø 2008:39). According to Mamer (2013:5), proxemics is derived from the term proximity, which refers to the distance between a subject and the camera. Proxemics is based on interrelated observations and theories with regard to a person's use of space as a specialised elaboration of culture (Hall 1982:1). In *The Hidden Dimension* (1982) Hall interrogates proxemics based on various observations, interviews and findings.[113] Hall (1982:1) writes extensively on how modern society is affected by cultural concepts of space and the differences among them. Hall's proxemics emphasise the importance of spatial proximity and physical relationships between subjects who interact and communicate with one another (Maasø 2008:39). This interrelationship varies according to how humans communicate within a specific social context. Importantly, the generalisations posited by Hall (1982:114-117) are sample group specific and not

[112] Other depth cues identified by Block (2013:16-27) include: shape change, size difference, textural diffusion, aerial diffusion, tonal separation, colour separation, focus, and 3D pictures. Block's (2013:16-27) notions regarding the movement of an object and camera movement is discussed in Section 4.4.2.
[113] *The Hidden Dimension* (1982) is a primary source and seminal text within the theoretical discourse on proxemics.

representative of all human behaviour as cultures have a variety of proxemic patterns. Section 4.3.1 considers how Hall's proxemics, in relation to the respective camera shots, can imply space on screen. This section also draws links between camera shots and the LMA vocabulary.

4.3.1 Camera shots relating to Hall's four proxemic distances

Proxemics encourages a focus on the systematic patterns that organise body behaviour. Hall (1982:114-117) differentiates between the Intimate, Personal, Social and Public distances, each with a close and far phase.[114] Hall's four distances also relate to the three ways that Moore and Yamamoto (2012:140) categorise space as a locale in which movement takes place. General, interpersonal and personal space, will be discussed in relation to Hall's four proxemic distances. It has to be clarified that general, interpersonal and personal space are terms suggested by Moore and Yamamoto (2012:139-143) which relate strongly to, yet are not part of the standardised LMA vocabulary. Moore and Yamamoto's (2012:139-143) perspective on the three ways in which space can be categorised furthermore connects Hall's (1982:114-117) proxemic distances with the general LMA understanding of Space. In addition, Austvoll's (2004:9) translation of camera shots into proxemics will further demonstrate how perspective contributes to constructing implied space on screen.

i) Intimate distance

At an intimate distance, the other person's presence is noteworthy and could be overwhelming due to enhanced sensory awareness. In its close phase, the intimate distance is entered during love-making, wrestling, consoling and protecting (Hall 1982:117). When contact is maximised a communication between the skin and muscles occur during which the pelvis, thighs and head can engage. These qualities of the intimate distance relate to the LMA notion of Shaping since the movers shape

[114] Arthur Lessac's (1997:240-245) four levels of communication i.e. the Extravagant, Formal, Informal and Conversational or Intimate levels of communication correspond with the Public, Social, Personal and Intimate Distances identified by Hall (1982:114-117). Hall (1963:1006-1007) furthermore identifies eight different "dimensions" pertaining to proxemic behaviour and perception, which can be further correlated to Laban's theories. These eight variables are excluded from the scope of this study.

either with one another or with the camera. During this close phase, a great amount of detail pertaining to the mover's body becomes visible to an extent. Based on this, the extreme close-up (ECU) camera shot establishes the intimate distance. Moore and Yamamoto's (2012:140) perspective on personal space further translates this distance to Laban's theory on the Near-Reach of the Kinesphere, which is about 10 to 20 cm. This distance entails the touching and shaping of/or with body parts. This relationship between two movers would thus be visible only at the point of contact. Movement on the smallest scale can be revealed through the framing of an extreme close-up (Austvoll 2004:18). Figure 4.5 and Figure 4.6 reveal two variations on the extreme close-up used in the respective screendance works, *Nine Variations on a Dance Theme* (Harris 1966) and *Amelia* (Lock 2002).

Figure 4.5: An extreme close-up shot from *Nine Variations on a Dance Theme*, 1966. This shot of mover Bettie de Jong reveals a blurred section of her body. (Screenshot by Author 2016)

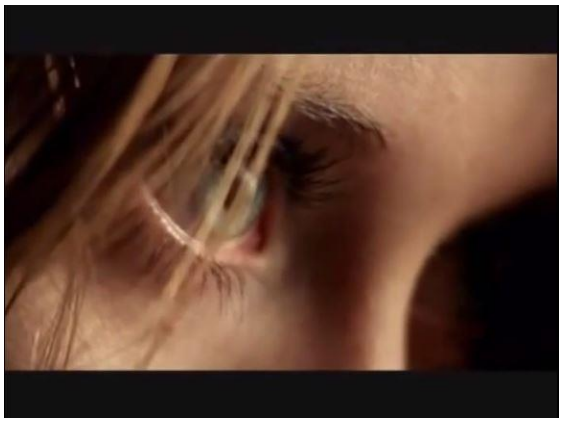


Figure 4.6: An extreme close-up shot from *Amelia*, 2002. This extreme close-up reveals a more recognisable image of the mover's eye. (Screenshot by Author 2016)

These figures demonstrate that different framing choices result in different types of extreme close-up shots. In Figure 4.5 and Figure 4.6, the extreme close-up places the mover and the camera in an intimate relationship where the camera seemingly invades the mover's Kinesphere. In addition to the close phase of the intimate distance exemplified in Figure 4.5 and Figure 4.6, the far phase, ranging from 15 cm to 46 cm, causes a distortion of certain facial features whilst others appear enlarged. This distance relates to a Medium Kinesphere with a Mid-Reach distance of 30 to 51 cm

and shares the attributes of a close-up. However, due to its qualities, the close-up relates stronger to Hall's (1982:117) personal distance.

ii) Personal distance

The personal distance often involves participants establishing contact through their extremities (Hall 1982:119). Here, facial attributes, surface textures, the three-dimensional quality of objects and the relationships between people become particularly clear. Laban's Far-Reach space within a Large Kinesphere relates to the close phase of the personal distance, ranging from 46 cm to 76 cm (Hall 1982:119). This reach space in the Kinesphere stretches from 51 cm outward. Since individuals have to reach towards the edges of their Kinesphere to establish contact, this phase also relates to the Peripheral or Central Pathways discussed in Chapter Three (Section 3.3.2).

The close-up camera shot accurately captures the nature of the close phase of the personal distance. This camera shot frames a certain feature or part of the subject entirely. Since the close-up frames the subject in the personal space, the camera is at a Mid-Reach distance and as such, links with Moore and Yamamoto's (2012:140) category of personal space. As demonstrated in Figure 4.7 and Figure 4.8, this distance further limits the spatial range for camera movement (Austvoll 2004:17).

Figure 4.7: A close-up shot from *The Red Shoes*, 1948. This shot focuses the attention on a key component in the film.
(Screenshot by Author 2016)

Figure 4.8: A close-up shot from *Nine Variations on a Dance Theme*, 1966. This close-up shot of mover Bettie de Jong's foot establishes somewhat more space between the mover and the camera than the extreme close-up.
(Screenshot by Author 2016)

Figure 4.7 shows how the close-up can emphasise an important detail in the film as in the case of the red shoes in the centre of the shot. In contrast to this central framing, Figure 4.8 shows the effectiveness of creating space between the frame and the subject. Figure 4.7 also suggests that the mover is standing up in the vertical dimension, whereas the mover in Figure 4.8 sits on the floor. Figure 4.8 excludes a larger part of the mover from the frame. Since the close-up frames only the feet, both figures imply the mover's body off-screen.

Whereas the close-ups from Figure 4.7 and Figure 4.8 demonstrate the close phase of the personal distance during which the camera remains within the Kinesphere of the mover, the far phase (76 cm to 1.2 m) of the personal distance places the camera just before it reaches the periphery of the mover's Kinesphere. This far phase is measurable from a point that is just outside of one's easy reaching distance towards a point where two people have to extend either one of their arms in order for their fingers to touch (Hall 1982:120). Figure 4.9 and Figure 4.10 demonstrate how the medium shot (MS) relates to the far phase of the personal distance based on its proxemic attributes.

Figure 4.9: A medium shot from *Pina*, 2011. The medium shot frames the hands of the mover without losing clarity of the subject. (Screenshot by Author)

Figure 4.10: An alternative medium shot from *Pina*, 2011. The mover is in the foreground of this medium shot with the background subjects slightly visible. (Screenshot by Author 2016)

In Figure 4.9, the medium shot frames a larger section of the subject; in this case the mover's torso and hips. Figure 4.10 reveals how the medium shot can frame the mover from the torso up, as well as including details pertaining to the background of the shot. According to Austvoll (2004:15), the medium shot reveals more detailed parts of the subject without losing the subject midst the space on screen. Since the camera is placed just before the periphery of the mover's Kinesphere, this distance remains within the personal space category posited by Moore and Yamamoto (2012:140). On the edge of the personal distance lies the beginning of the social distance.

iii) Social distance

Starting from the boundary line of the personal distance's far phase (1.2 m) and reaching to about 2.1 m, Hall (1982:121) identifies the social distance. Although some conversations are audible, details on the face are no longer visible and physical touch requires special effort. At this distance there are very few differences between the close and far phases. At a distance of 1 m to 2 m, colleagues located within a business context often access the close phase of this distance. Despite the noteworthy distance associated with this professional relationship, there is a higher level of involvement in the close phase than in the far phase (Hall 1982:121). This social distance is thus observable amongst colleagues or acquaintances who are attending a social event. Figure 4.11 and Figure 4.12 reveal that a medium long shot (MLS) can frame the close phase of the social distance.

Figure 4.11: A medium long shot from *Pina*, 2011. This medium long shot frames the mover in the foreground from the middle down.
(Screenshot by Author 2016)

Figure 4.12: A medium long shot from *One Flat Thing Reproduced*, 2000. This medium long shot shows the movers from the middle upward and parts of the set design.
(Screenshot by Author 2016)

The medium long shots of Figure 4.11 and Figure 4.12, implies that the camera is on the periphery of the mover's Kinesphere (Austvoll 2004:14). The placement of the camera and the framing of the medium long shot in Figure 4.11 and Figure 4.12 suggest a sense of three-dimensionality with a one-point perspective thereby creating the illusion of depth within the two-dimensional screen. Whereas the medium long shot relates to the close phase of the social distance, the long shot (LS) reveals the attributes of the social distance in its far phase. At a distance of 2.1 m to 4 m the far phase of the social distance involves a full body view of a person with a certain amount of space around her/him (Hall 1982:122). Moore and Yamamoto's (2012:140) suggested category of interpersonal space coincides with the qualities of the social distance, as it involves the changing distances and orientations between movers in the same location.

Within the interpersonal space there are a lot of movement variables at play that deal with the changing relationships that are created (Moore & Yamamoto 2012:140). The images from *Amelia* (Lock 2002) and *Strange Fish* (Hinton 1992) reveal these relationships between the movers, as well as the relationship between the movers and the camera as established through a long shot.

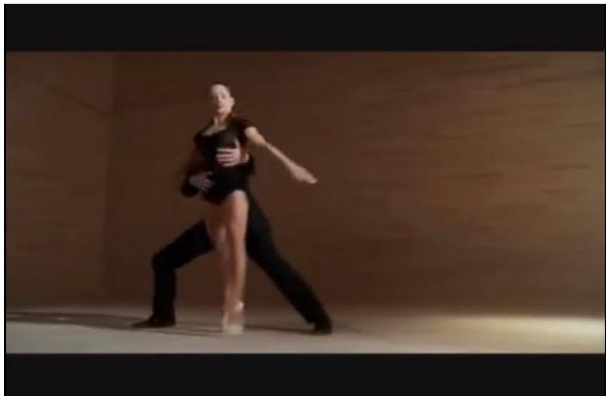


Figure 4.13: A long shot from *Amelia*, 2002. The long shot frames the entire body of the two movers from *La La La Human Steps* against the backdrop of the set.
(Screenshot by Author 2016)

Figure 4.14: A long shot from *Strange Fish*, 1992. This long shot reveals the movers in full body with a margin above and below their heads.
(Screenshot by Author 2016)

As demonstrated in Figure 4.13 and Figure 4.14, the long shot establishes a relationship between the mover and the camera where the camera operator seems to be standing beyond the edge of the mover's personal space. Thus, Austvoll (2004:12) argues that the camera placement could relate to the interpersonal space. Yet, a long shot of a mover could also relate to Moore and Yamamoto's (2012:140) category of general space, depending on how the relationships between the elements are constructed in the shot. Both Figure 4.13 and Figure 4.14 reveal an interpersonal space, whereas the public distance provides an example of a general space category concerning the locale.

iv) Public distance

Hall (1982:123) identifies the close phase of the public distance as ranging from 4 m to 8 m. In the case of an imminent threat, the individual has enough distance to take defensive action. The very long shot (VLS), which suits the range of the close phase of the public distance, is accessible through any form of locomotion and emphasises the relationship between the visible subject and the general environment. This distance can imply Moore and Yamamoto's (2012:140) category of interpersonal space where the camera focuses on a protagonist. As Figure 4.15 demonstrates, the very long shot can also imply the general space where the camera is not aiming or focusing on a protagonist.

Figure 4.15: A very long shot from *Pina*, 2011. This very long shot frames the location and the movers from head to toe with a large margin of space around them. (Screenshot by Author 2016)

In contrast to the very long shot featured in Figure 4.15, Austvoll (2004:10) argues that the extreme long shot (ELS) implies the far phase of the public distance (7 m or more). Here, Moore and Yamamoto (2012:140) suggest the general space category. Often used as an establishing shot at the beginning of a film, this shot frames the subject exceptionally far away from the camera (Mamer 2013:5). According to Austvoll (2004:10), the extreme long shot frames a space where the mover has not yet arrived but can travel towards. Figure 4.16 and Figure 4.17 reveal how an extreme long shot effectively sets up the spatial context for the bodies included in the frame, thereby revealing the travel distance.

Figure 4.16: An extreme long shot from *Pina*, 2011. This extreme long shot shows how the mover is dwarfed by her environment.
(Screenshot by Author 2016)

Figure 4.17: A distinct extreme long shot from *Pina*, 2011. Very little detail is visible from this camera shot in terms of the movers' bodies in this shot.
(Screenshot by Author 2016)

Referring to Figure 4.16 and Figure 4.17, this camera shot is also functional to indicate on- and off-screen space in the same sense as Rosenberg's (2010:69) *camera-looking*. The extreme long shot can either introduce the movers and space simultaneously, such as the case in Figure 4.18, or it can establish a space devoid of movers similar to the shot in Figure 4.19.

Figure 4.18: Movers inside the frame of *One Flat Thing Reproduced*, 2000. Emphasis is placed on the movers when preceded by shots without movers.
(Screenshot by Author 2016)

Figure 4.19: Movers outside of the frame of *One Flat Thing Reproduced*, 2000. This shot reveals a space void of any movers.
(Screenshot by Author 2016)

Figure 4.18 and Figure 4.19 demonstrate Austvoll's (2004:10) statement that the shots of the movers are emphasised when preceded by a space primarily without movers. With reference to these examples of the extreme long shot, it serves to address Ed Groff's (1987:11) presentation on the notion of the psychological Kinesphere as it pertains to the qualities of the public distance. Groff (1987:10) avers that proximity is separated in zones of private and public interactive space. These zones aid in

examining flight, fight or freeze distances in animal and human behaviour. According to Groff (1987:11), a mover's sense of psychological space is not limited to the periphery of the physical reach space of the Kinesphere (see Moore (2014:1) on Dynamosphere). This awareness of a sensory field extending beyond the physical Kinesphere effects a dynamic interactive relationship with the general space that is more adaptable to other individuals and objects within the awareness zone. With reference to this adaptability of the general space and considerations throughout this section regarding proxemics and camera shots, it is helpful to arrange the corresponding concepts in a table. Table 4.1 organises the various proxemic distances as they relate to the respective camera shots, as well as Moore and Yamamoto's (2012:140) perspectives on space categories.

Table 4.1: The relation between proxemics, camera shots and space categories

Hall's Proxemic Distance	**Proxemic Phase**	**Camera Shot**	**Moore and Yamamoto's space category**
1. Intimate distance	Close	Extreme close-up	Personal space
	Far	Close-up	Personal space
2. Personal distance	Close	Close-up	Personal space
	Far	Medium	Personal space
3. Social distance	Close	Medium long	Interpersonal space
	Far	Long	Interpersonal space/ General space
4. Public distance	Close	Very long	Interpersonal space/ General space
	Far	Extreme long	General space

Based on these distances and the connections that they share with the camera shots presented in Table 4.1, it is suggested that the methods by Block (2013:14), Austvoll (2004), Moore and Yamamoto (2012), Groff (1987) and Hall (1982) share strong parallels in terms of understanding how camera shots can imply a three-dimensional space on a two-dimensional screen. From her camera perspective, Rosiny (1999:121) identifies that the long shot, the medium close-up and the extreme close-up are often used in filming dance. This said, these camera shots also rely on the choice of camera lens used. Similar to the way in which camera shots can create illusory depth, camera lenses provide another method towards framing a viewer's perspective. Section 4.3.2

explicates how camera lenses can aid in creating a sense of three-dimensionality on the flat surface of the screen.

4.3.2 The influence of camera lenses on creating perspective

According to Tsaftaridis (2009:141) the use of camera lenses is a subtle way of manipulating the perception of the exosphere. Consequently, these lenses influence the way in which the viewer perceives the dimensions of space. The camera lens particularly, controls the depth of field and perspective (Pearson & Simpson 2005:91). Camera lenses allow the camera to lengthen or shorten the depth of space. With reference to Kappenberg's (2009:103) Screendance Effort Graph, the effect created by a camera lens in screendance relates to either quadrant of real space, as well as edited space depending on the camera lens employed. Certain lenses alter the real space, thereby suggesting that a screendance which is dependent on changing the image through the use of camera lenses can be categorised under Kappenberg's (2009:101) category of a discontinuous space i.e. edited space.

Consequently, a wide-lens angle provides a larger depth, whilst a narrower angle shortens the depth. A change in focal length, aperture and lens focus establishes different depths of field within the shot (Pearson & Simpson 2005:91).[115] These changes in depth of field establish relationships between the elements of the shot that are in focus and those that are not. The sharpness of the objects in the picture is another depth cue identified by Block (2013:42). When an image is blurred, it loses its deep space characteristics, thus rendering the depth cue ineffective and the space flat (Block 2013:42). Focus as a depth cue relates to Rosenberg's (2010:69) *camera-looking* since the camera draws the viewer's attention towards certain details by focusing specifically on these details. The choice of lens to use when filming screendance is therefore based on the aesthetic, since different parts of the work may demand different perspectives to communicate a variety of spatial and movement experiences. The lens provides a particular perspective on the bodies in the frame and the relationship of these bodies to the space implied by the camera shot. The lens has

[115] Block (2013:60) defines depth of field as the area in front of the lens that is in sharp focus.

the ability to enter the Kinesphere of the mover by focusing on detailed movement. The lens can further establish an intimacy between the mover and audience that is impossible to achieve within a live performance context (McPherson 2006:24). The space in screendance can be altered through the use of either a standard lens, a wide-angle lens or a telephoto lens (McPherson 2006:69).

The “normal” or standard lens is the most common choice for the filmmaker because it minimises distortion, thus closely resembling the way in which the human eye perceives reality (Monaco 2009:88). The standard lens, also referred to as a spherical or “flat” lens, offers a naturalistic perspective of the world. Block (2013:275) explains that it is due to the round glass elements of the lens that the image is not distorted. The wide-angle lens with its small focal length provides a field of vision that is wider than the standard lens but narrower than the human eye is able to see. This ability to capture a wider field of view provides an opportunity for more depth cues to be included in the frame (Block 2013:60). The wide-angle lens usually magnifies the subject in the frame and in some cases, an extremely wide-angle lens results in a distinctive “fisheye” effect where the corners of the frame become convex. This lens stretches the foreground and background creating the illusion of more space within the frame (McPherson 2006:69; Pearson & Simpson 2005:91). Although longer than the wide-angle and standard lenses, the telephoto lens excludes depth cues due to its narrow field of view. Functioning like a telescope, this telephoto lens creates the impression that distant subjects are closer than in reality (McPherson 2006:70). Therefore, objects have to be placed farther away from the camera (Block 2013:60). This lens creates the effect of condensing depth, thereby producing a flattened image on the screen (Pearson & Simpson 2005:91).

Block (2013:275) posits that one cannot depend on the wide-angle or the telephoto lenses to create deep or flat space since the lens cannot compress or deepen the shot. There has to occur movement either of the objects in the frame or the frame itself i.e. the camera. Although the lens contributes to creating depth, it is the distance between the objects and the camera, as well as the ability of the lens to frame these objects in perspective, that enhances the depth of field (Block 2013:275). Since the camera lens cannot be divorced from the camera shot, this section implies a

connection between the LMA vocabulary and various camera shots discussed in Section 4.3.1. This section has demonstrated the usefulness of camera shots and camera lenses to create illusory depth, thereby suggesting a three-dimensional space in screendance. Discussions further suggest links between the implied space in screendance and the LMA taxonomy. The movement of the camera can further enhance a sense of depth on screen with either camera angles or the movement of both the camera and the objects in the frame. The following section discusses this movement as it relates to the space existing between the mover and the camera.

4.4 The space between the mover and the camera

This section will address the space between the mover and the camera with reference to camera movement and its relation to the Shape category of LMA. Block (2013:28,30) and McPherson (2006:24) recognise that the movement of the camera and the objects in the frame can be considered as useful depth cues. Chapter Two (Section 2.6.2) briefly addressed the space between the mover and the camera with reference to Tim Glenn's (2015:58-73) discussion on choreographing camera movement and cinematography. Austvoll (2004:25) contributes to the choreography of the camera by referring to mobile framing as a way towards changing what is being framed in the same shot.

Mobile framing refers to the general changes and movement of the frame with respect to the framed content. The mobile frame changes the camera height, distance, angle, or level during the shot (Bordwell & Thompson 2008:195; Austvoll 2004:25). Since the framing positions the content of the image in a specific way, the viewer seems to be moving along with the frame, either towards or away from the object (Bordwell & Thompson 2008:195). Conceivably, camera movement forms a crucial part of filming dance in screendance. The movement of the camera through space alters the perception of the viewer by rendering it three-dimensional (McPherson 2006:24). Camera movement and camera angles arguably contribute towards implying space in screendance; nevertheless, I suggest addressing these concepts in terms of their influence on the space between the mover and the camera. Preston (2006:75) proposes that the choreographic potential of screendance should be expanded to

include the elements of camera operation and composition. The choreography and camera work share a symbiotic relationship where the moving camera operator can explore different points of view, angles and camera movement (Preston 2006:75). These choices enable the camera operator to manipulate spatial relationships within and outside of the frame.

Different styles of camera movement result in different conceptions of space (Bordwell & Thompson 2008:199). Tsaftaridis (2009:146) identifies three choreographic spaces that support Bordwell and Thompson's (2008:199) statement. The three spaces demonstrated by Tsaftaridis (2009:146) are the Kinesphere, the exosphere, and the camera virtual sphere. Based on these three spaces, Tsaftaridis (2009:146) advocates that screendance can be choreographed in relation to the personal mobile space, the surrounding static space, and the dynamic camera space (Tsaftaridis 2009:146). Similar to the Kinesphere in LMA, the personal mobile space refers to the space where one views the dance action with reference to the mover. The personal mobile space further relates to Tsaftaridis's (2009:117) kinespherical reality. In his study, he introduces the kine-exospherical model of analysis against the backdrop of Deren's regard for the relationship between performing movement and the environment. Although not comprehensively discussed in this study, Tsaftaridis's (2009:119) kinespherical and exospherical realities bear some relevance to this discussion. The kinespherical reality comprises the movements executed in the mover's Kinesphere, as well as all the elements that travel along with the Kinesphere (Tsaftaridis 2009:120). The exospherical reality refers to the environment that is not immediately influenced by the kinespherical reality since it is directed by its own attributes and not by the kinespherical action (Tsaftaridis 2009:124).[116]

The personal mobile space and the views posited by Preston-Dunlop (1978:36) support Tsaftaridis's (2009:146) second choreographic space, namely the surrounding static space. The presentational venues of dance can be understood as "shared space" between the audience and performers, whilst the performance space is framed with dimensions, peripheries and centres (Preston-Dunlop 1978:36). As a result, the

[116] See Tsaftaridis (2009:117-126).

Kinesphere manifests in relation to the environment in what Tsaftaridis (2009:146) refers to as the exosphere, much like the exospherical reality. The exosphere refers to the space outside of the mover's personal space, which could include other movers and objects, similar to the Dynamosphere. Tsaftaridis's (2009:146) third choreographic space, the dynamic camera space, refers to how the perspective of the viewer is manipulated in relation to the events on screen. Block's (2013:27) use of one to three vanishing points in order to create depth, supports this concept of dynamic camera space. This space can also be understood as the camera's virtual sphere and arguably the space that exists between the viewer and the mover, thereby contributing to their relationship (Tsaftaridis 2009:146). Camera angles are a way of defining these relationships based on the camera's position and the shot type, thus also creating the style of the film and contributing in part to the mise-en-scène, atmosphere and mood (Pearson & Simpson 2005:90). Different shots and angles allow the viewer into environments that are often unreachable (McPherson 2006:24). Two types of movement differentiate the moving camera as movement of the camera is either due to different camera angles or by physically moving the camera as an operated device that travels through space. Section 4.4.1 expounds on camera angles as the first type of camera movement.

4.4.1 Camera angles as the first type of camera movement

McPherson (2006:31) argues that camera angles are achieved through a fixed camera body, whilst the lens of the camera moves. In opposition, I suggest that the lens cannot move separately from the camera body in the way that McPherson (2006:31) describes. Camera lenses, such as the standard, the wide-angle and the telephoto lenses (Section 4.3.2) are detachable components of the camera but once attached, the lens forms part of the camera's body, like the human eyes that are attached to the head. The only instance in which the camera lens can move whilst the body of the camera remains fixed, is through pulling focus and zooming.[117] The zoom is another type of mobile framing that does not change the position of the objects filmed (Bordwell

[117] Focus-pulling refers to the act of re-focusing the lens as the camera and/or the actors move within a scene (Hall 2015:50). It is the responsibility of the focus-puller to ensure that areas of the scene or the actors are kept in focus as determined by the cinematographer (Hall 2015:138).

& Thompson 2008:199). Since the zoom magnifies or shrinks objects thereby implying space, Tsaftaridis (2009:146) clarifies that the particularity of the zoom action is that it is an on-camera manipulation that has exospherical attributes. Zooming in suppresses the depth perception, whilst zooming out exaggerates the depth in one gradual movement.

In screendance these camera angles provide different viewpoints on the choreography and the movers.[118] Lewis (2013:88) explains that an angle refers to the placement of the camera in relation to the subject and not the position of the subject in the shot. The camera's position determines a high-angle, low-angle, an eye-level shot, a bird's eye view, a worm's eye view or an oblique angle. McPherson (2006:33) identifies the front view and back view as two additional angles. Positioning the camera above the mover or the dance and tilting the camera to face downward achieves a high-angle shot. To a certain extent, this angle diminishes the subject's size and scale in the frame (Pramaggiore & Wallis 2005:140). Busby Berkeley used the high-angle in order to present his synchronised choreographic routines (Lewis 2013:89). In contrast, a low-angle shot is tilted to point upwards, thereby exaggerating the size and volume of the mover in the frame (Lewis 2013:88; Pramaggiore & Wallis 2005:141). An eye-level shot implies a connection between the space on screen and the viewer, as well as between the viewer and the movers within this shared space on screen. This shot is achieved by placing the camera at the eye level of the subject (Lewis 2013:90). Maintaining this eye contact with the camera in screendance proves more difficult unless filming with a *Steadicam* device to film the choreography with the intention of establishing an eye-level shot.

The bird's eye view is an extreme version of the high-angle and frames the action from a unique perspective above the movers and choreography. This angle was often used as a technique to film song and dance numbers in musicals during the 1930s (Lewis 2013:89). The worm's eye view, as an extreme version of the low-angle, provides an extreme shot from underneath the movers and choreography (Pramaggiore & Wallis 2005:142). An oblique angle, Dutch angle or canted shot is achieved by tilting the

[118] These viewpoints should not be confused with Anne Bogart's approach to directing. See *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* (Bogart & Landau 2014).

camera to a side (Lewis 2013:90). These camera angles provide different perspectives, together with aiding the process of implying three-dimensional space on the screen. In her consideration of the camera aesthetic of various screendance works, Rosiny (1999:112,121) focuses on camera angles, camera settings, points of view and camera movement. Rosiny's (1999:112) analysis of various screendance works reveals that the most common camera angles used when filming dance are the bird's eye view, the high-angle, the eye-level, low-angle and the oblique angle.

Camera angles can be discussed from the camera's point of view, i.e. the camera's Kinesphere, in accordance with how filmmakers traditionally refer to camera angles (Lewis 2013:88). However, I contend that camera angles can also be understood from the perspective of the mover; therefore the mover's Kinesphere or what Tsaftaridis (2009:146) refers to as the personal mobile space. In other words, the personal mobile space is the space as perceived from the point of view of the mover performing on screen. It is in this space that the crystalline forms, constructing the Kinesphere, serve as visualisations of the spatial directions. These crystalline forms also provide metaphors for the dynamic shaping of expressive movements performed by the mover (Schiller 2003:65). Based on the fact that the Kinesphere has 27 directions in space (including the centre), the following table will demonstrate the two different understandings through an application of the LMA Space Harmony lexicon.

Table 4.2: Directions in space based on LMA terms in relation to camera angles

	Directions in Space based on LMA terminology	
Camera Angle	**Mover's Kinesphere**	**Camera's Kinesphere**
High-angle	Forward-High, Left-Forward-High, Left-Side-High, Left-Back-High, Back-High, Right-Back-High, Right-Side-High, Right-Forward-High.	Forward-Low, Left-Forward-Low, Left-Side-Low, Left-Back-Low, Back-Low, Right-Back-Low, Right-Side-Low, Right-Forward-Low.

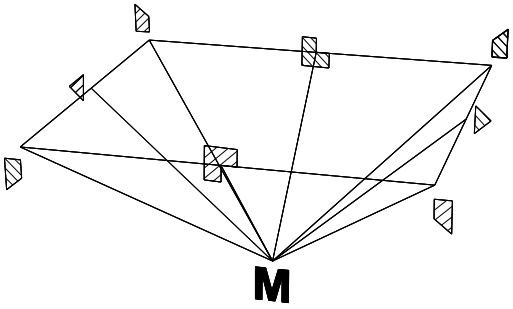
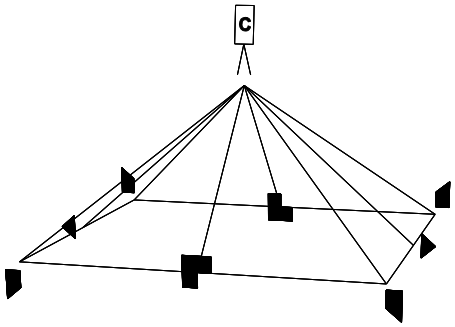
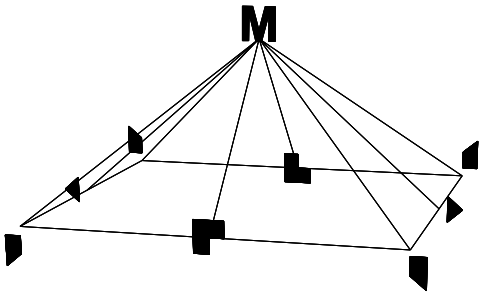
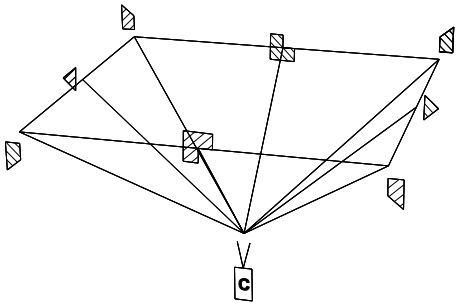
		
Low-angle	Forward-Low, Left-Forward-Low, Left-Side-Low, Left-Back-Low, Back-Low, Right-Back-Low, Right-Side-Low, Right-Forward-Low. 	Forward-High, Left-Forward-High, Left-Side-High, Left-Back-High, Back-High, Right-Back-High, Right-Side-High, Right-Forward-High. 
Bird's eye view	High 	Low 
Worm's eye view	Low 	High 

Table 4.2 reveals that the angle's direction in space depends on the Kinesphere in question i.e. the mover or the camera and reveals that these directions differ in terms of height, whereas the sidedness remains consistent. These directions could, however, change depending on the relationship between the mover and the camera. Based on the terminology used to describe the angles, it is suggested that the mover's Kinesphere, and not the camera's Kinesphere, determines the camera angles. It is

further noticeable that Table 4.2 does not include McPherson's (2006:33) front and back view angles. From McPherson's (2006:33) example it can be deduced that the front and back views are determined by the mover's front and back views, and not the camera. Therefore, if the mover turns around, the frame would show the mover's back, yet the camera's position in its Kinesphere would still be the camera's front. In other words, regardless of the mover's front or back view, the camera's front will always be the side where the lens is, due to the body of the camera and the limitations of the device.

In accordance with Lewis's (2013:33) definition of a camera angle, the direction of the camera's Kinesphere is thus always determined by where the lens is pointed. In addition, any angle can frame the mover's front and thus serve as the front view. In a similar sense, the mover's back can be framed from any of these discussions and still be understood as a back view. I posit further that the mover will always be aware of the presence of the camera due to the nature of screendance. However, the director's objective pertaining to the specific screendance determines whether the choreography reflects this awareness. In some cases, the director would encourage the mover to acknowledge the camera and as a result perform with an orientation to the camera. An example of such a screendance where the mover acknowledges the camera, is Dianne Reid's *Luke* (Reid 2002).

Figure 4.20: Acknowledging the camera in *Luke*, 2002. This shot demonstrates that the mover has a shared knowledge in the presence of the camera.
(Screenshot by Author 2016)

Figure 4.21: Camera as voyeur in *Le Dortoir*, 1990. The camera lurks through the space whilst the movers perform the choreography without any acknowledgement.
(Screenshot by Author 2016)

In contrast to Figure 4.20, Figure 4.21 from *Le Dortoir* (Girard 1990) demonstrates a screendance during which the movers are possibly aware of the camera, yet they do not acknowledge its presence through means of their choreography or eye contact. As a result, screendance works, such as *Le Dortoir* (Girard 1990) position the camera as a voyeur.[119]

This section has applied the LMA vocabulary to locate the angled camera within Laban's established points in space. The inextricable link between camera angles and the camera certainly provide different perspectives on the mover, the choreography and the space implied on screen. Camera angles however, do not affect the physical space between the mover and the camera. In order to affect this physical space, either the mover or the camera has to travel through space. McPherson (2006:31) identifies a moving camera as the second type of camera movement that provides perspective and depth on a two-dimensional screen. The following section will address camera movement and its relation to the space between the mover and the camera.

4.4.2 The moving camera as the second type of camera movement

Since the camera and editing style are intrinsically linked to the quality of motion in screendance, Dodds (2004:88) argues for a triadic relationship between the moving body, the camera and the edit.[120] Acknowledging the different ways that the camera can move whilst simultaneously framing the movers via camera angles, is crucial to filming screendance (McPherson 2006:35). When panning, tilting or rolling, the body of the camera moves around the axis of the tripod.

With a handheld camera, the hand serves as a make-shift tripod that creates the movement of the camera. In this instance, the lens is still fixed to the camera body and cannot move separately from the camera unless the filmmaker is zooming or focus-pulling. In some camera devices, the lens is part of the camera itself and cannot be

[119] Chapter Two (Section 2.3.1) refers to the camera as a voyeur with regard to Kracauer's (1960:43) notion of cinematic prominence. See also *If a dancing figure falls in the forest and nobody sees here…* (Pearlman 2010:236-248).
[120] Although this triadic relationship cannot be separated, it is for the purpose of the argument that the process of editing is addressed in Section 4.5 as part of spatial reconfiguration in screendance.

detached. In these cases the lens can however, still move in terms of zooming and focus-pulling. The lens therefore moves along with the body of the camera. Bordwell and Thompson's (2008:195,199) and Austvoll's (2004:25) considerations on mobile framing highlight the notion of reframing which is one of the most common forms of mobile framing. Other types of mobile framing include a shot centred on the movements of the camera as opposed to the movement of the subject. Mobile framing can contradict or enhance the movement of the subject in more complex ways than formal reframing (Austvoll 2004:25). Panning, tilting, rolling, tracking, the dolly shot and the crane shot are examples of camera movement (Bordwell & Thompson 2008:195). Based on these types of camera movement, the following considerations revisit Glenn's (2015:58) particular approach, alongside the context of the LMA framework, Space Harmony and screendance.

i) Categories of camera movement comparable to LMA

Glenn (2015:58) applies the philosophy, principles and methods developed by Alwin Nikolais and Murray Louis to the performance of camera motion in cinematography.[121] Similar to the aim of this study and the demand for a vocabulary in screendance discourse, the Nikolais/Louis technique enables communication between student and teacher that is precise and flexible (Nikolais & Louis 2005:2). Glenn (2015:58) uses the Nikolais/Louis technique to guide his discussion on the dancing cinematographer. Glenn's (2015:70) study of the Nikolais/Louis technique suggests that an awareness and understanding of dance technique, theory, and composition provides "a foundation from which one may develop proficiency as a performer of camera motion". Throughout his study, Glenn (2015:70) asserts that the impression of cinematic choreography could be enhanced should the cinematographer be trained in the Nikolais/Louis technique.

[121] The Nikolais/Louis technique is a technique encompassing the physical, mental and spiritual attributes of a person without discriminating amongst these parts (Nikolais & Louis 2005:vii). This technique is based on decades of trial and error during which a lineage of over 100 years can be traced, stretching from Laban to Mary Wigman, from Hanya Holm to Alwin Nikolais to Murray Louis, and beyond (Nikolais & Louis 2005:1). Since the Nikolais/Louis technique is a total body approach to help train dancers, the manual encompasses a variety of conceptual definitions, class plans and explorations. *The Nikolais/Louis Dance Technique: A Philosophy and Method of Modern Dance* (Nikolais & Louis 2005) is a manual for teachers, trainers and performers.

In terms of cinematography in screendance, Glenn's (2015:58) theories coincide with the LMA vocabulary, as well as with the proxemics discussed in Section 4.3.1. Glenn (2015:62) selects a number of concepts from the Nikolais/Louis technique and applies these concepts to camera movement.[122] A greater awareness and sensitivity is required during kinetic camerawork in order to enhance the quality of motion perceived in the frame (Glenn 2015:58). It is key to note that Glenn (2015:61) translates the Nikolais/Louis technique, as a modern dance method of performance, to frame his discussion on achieving effective camera movement. In accordance with the focus of this study, Glenn (2015:60) argues that all camera movement, like choreography, can be analysed based on the use of space. The following section considers the categories of camera movement as identified by Glenn (2015:60).[123] Based on an analysis of camera movement and the use of space, Glenn (2015:60) identifies axial, locomotor and freeform as the three categories of camera movement (Glenn 2015:60). With reference to Rosenberg's (2012:9) regard for the camera as an extension or prosthetic of the human body, the comparisons between the three categories and the LMA concepts will be applied to the camera operator and the movement of the camera as a unit.

Axial camera movement

There exist three different qualities of axial camera movement, i.e. rotary, peripheral and flex-extension. Rotary movement entails any camera action that is performed on a stationary tripod or in one location (Glenn 2015:60). Therefore, a camera that pans, tilts or rolls, revolves around the three imaginary axes that intersect in the camera. As the camera pans from side to side, it rotates on a vertical axis, whilst creating the illusion that the frame scans space horizontally (the Horizontal Plane) (Bordwell & Thompson 2008:195). During a tilt movement, the camera rotates on a horizontal axis as though the camera is looking upward or downward without the camera changing its

[122] Graining, Transference of Energy, Interrupted/Limited Dynamic Spectrum, Uninterrupted/Unlimited Dynamic Spectrum and Physical and Psychic Engagement have more relevance to notions of cinematography than to the movement of the camera itself. These concepts thus fall outside the scope of this study.

[123] In addition, Glenn (2015:60) formulates a separate section on the major principles of the dancer's art referred to by Nikolais as "The Big Four" (Nikolais & Louis 2005:158). These principles of space, time, shape and motion underpin the LMA taxonomy in camera movement. This study does not explicate or integrate The Big Four into the discussions on camera movement as it falls beyond the scope of the argument (see Nikolais and Louis (2005:158-202)).

physical position (the Vertical Plane) (Bordwell & Thompson 2008:195). The roll is a rotational movement around the perpendicular axis to the other two (the Sagittal Plane) (Tsaftaridis 2009:130).

Owing to the cone-shaped view of the camera as it arcs outward from the lens, panning and tilting could pertain to a Peripheral Pathway. Zooming and pulling focus further establish a Central Pathway since the camera moves towards its periphery with a central action and without changing position. Glenn (2015:60) groups a camera that is fixed to a crane under axial camera movement based on the flex-extension occurring in the hinging joints.[124] This flex-extension action is specific to cranes where the camera attaches to a mechanism at the far end of the crane. In other words, a cinematographer perched on a platform at the top of the crane does not operate the camera, as this would only result in a larger panning or tilting effect. The flex-extension could refer to the camera that hinges at the top of the crane or the large flex-extension action performed as the crane rises from the ground through space so as to achieve the required height.

In order to relate axial movement to LMA entails that movement of the crane be both Arc-like and Spoke-like Directional Movements, which form part of the Shape category. I aver that if mounted on a tripod, the Still Form implied by axial movement is a pyramid, since a wide base supports the camera. I posit further that the body serves as a metaphor for the camera. Similar to how the central axis of the tripod allows rotation, the ability of the spine to rotate is essential to the mobility of the body (Studd & Cox 2013:66). Rotation takes place in parts of the spine, as well as the spine as a whole. Owing to the shape and design of the vertebrae in the neck, the cervical spine has the greatest range of rotation (Studd & Cox 2013:66). Much like the movement of the camera that is fixed to the tripod, the pivot joint between the C1 and C2 vertebrae in the cervical spine, allow the head to turn 90 degrees side to side, and a total 180 degrees head rotation (Studd & Cox 2013:66). I agree with Tsaftaridis (2009:130) that the pan, the tilt and the roll relate directly to Laban's Table, Wheel and Door Planes that respectively construct the Kinesphere.

[124] A crane refers to a large vehicle that is either electronically or manually operated with a rotating and high raising arm that has a camera mounted to it (Malkiewicz & Mullen 2005:238).

It is crucial to note that I equate the camera with a person. Since camera movement establishes relationships and perspectives on these relationships, I use a person as a metaphor for the camera where the camera often becomes the “eye of the observer”. A relationship between the mover and observer thus originates using camera movement, camera angles, camera shots and lenses, as well as editing techniques. Based on this metaphor, I suggest that there is a link between the axial movement of the camera and the presence of flex-extensions in various body aspects of the Bartenieff Fundamentals, such as the Femur Lift, Body Half organisations and Contralateral movements. In this sense, the crane could be likened to the flexion and extension of a knee joint or a hip joint (Bartenieff & Lewis 1980:236-237;241-242). Flex-extension specifically in the femoral joint is regarded as a fundamental action recognisable in walking (Hackney 2005:136).

Locomotor camera movement

Locomotor camera movement depends on unambiguous pathways in space that are either linear or curved with an awareness of spatial direction and an energy flow that is balanced (Glenn 2015:60). Dollying and tracking are categorised under locomotor camera movement. In order to achieve this camera movement, the camera is mounted on a dolly or a truck that runs on tracks (Kroon 2014:223).[125] Bordwell and Thompson (2008:195) explain that the camera therefore changes its position since it travels along the ground. Dolly movements can refer to dolly in, where the camera moves towards the subject, or dolly out, as the camera moves away from the subject. Tracking is known as the parallel movement in relation to the subject (Kroon 2014:223). Although Glenn (2015:60) postulates that the movement of the crane can be categorised as axial camera movement, I suggest that since the crane can move up and down, as well as backwards and forward, it can be discussed as locomotor camera movement. This shot also involves camera movement above ground level.

In terms of the camera’s Kinesphere, forward would be the direction in which the lens is facing. Therefore, concerning LMA, I suggest that dolly movements can relate to

[125] A dolly is a wheeled vehicle used to mount a camera usually on a boom. A camera operator and assistant travel along with the mounted camera on the vehicle (Malkiewicz & Mullen 2005:239).

Spoke-like Directional Movement. Since the dolly Advances or Retreats from the subject in the frame, this movement bridges the space between the mover and the camera. In a similar sense, I opine that tracking links to Arc-like Directional Movement only if the camera itself performs an axial movement, whilst the dolly platform keeps tracking on the parallel. In other words, only if the camera follows the mover, and the mover remains relatively in the same location, can the relationship between the mover and the tracking camera relate to Arc-like Directional Movement. Maintaining that forward is the direction of the camera lens, tracking can imply a Widening or Condensing from side to side.

Freeform camera movement

This category refers to handheld camera work that requires gliding actions to accomplish smooth camera movement (Glenn 2015:60). However handheld camera work is renowned for its shaky quality of movement (Lacey 2016:27). The handheld method of filming provides a wide range of movements and is sometimes the only way to get specific shot sequences (Tsaftaridis 2009:130). Deren regards the tripod as a physical and psychological obstacle restricting the flexibility of the camera. Deren thus encourages handheld camera movement (Deren & McPherson 2005:170).[126] Screendance practitioner, Jennifer Nikolai (2016:132), embraces the dyadic relationship between movers and handheld cameras. Drawing from the respective practices of Deren and Vertov, Nikolai (2016:133) develops the term *camera-dancer* to describe the relationship shared between the mover and the camera.[127]

Extending the element of the handheld camera, Porter (2009:37) discusses the use of a Steadicam.[128] According to Lacey (2016:27) the Steadicam cancels out most of the jerky movements. Consequently, the smooth movement achieved by a dolly shot combines with the flexibility of a handheld device. This gliding quality of the camera directly relates to the Glide action as a Basic Effort Actions from the LMA vocabulary. The movement is characterised by a combination of Direct, Sustained and Light Effort.

[126] In *Amateur versus Professional* (2005:17-19), Deren interrogates the role of the camera alongside the mobile body.
[127] See *The Camera-Dancer: A Dyadic Approach to Improvisation* (Nikolai 2016:131-150).
[128] The Steadicam involves gear worn by the camera man enabling the camera to be fastened to the operator and move as the operator reacts in relation to the mover.

With reference to Nikolai's (2016:139) *camera-dancer*, the mover holding the camera in her/his hand can shape with or around the bodies in space providing an extended understanding of Rosenberg's (2012:9) notion regarding the camera as a prosthetic of the mover.

The Steadicam thus highlights the freeform camera movement based on the camera's ability to switch perspective and become the mover. Since the camera physically attaches to the body of the operator, I suggest that the Kinesphere of the operator is thus also the Kinesphere of the camera. The pathways that the camera travels along can therefore be Central, as the operator moves from the centre outwards, or Transverse as the operator moves neither through the centre nor on the periphery. In freeform, the camera can move in any of the 27 directions in space and through any of the three planes i.e. the Table, Wheel and Door Plane.

This freeform camera movement is demonstrated in *Element* (Greenfield 1973) as the movement of the camera establishes a relationship between the mover and the handheld camera. In the same way that the mover's body shapes through space, the director choreographs the handheld camera to shape with the mover and the space, thereby bridging the gap between the mover and the camera. Figure 4.22 and Figure 4.23 imply that the camera operator in *Element* (Greenfield 1973) moulds with the choreography in the same way as Greenfield moulds with her environment. Shaping is the key mode of Shape Change implied by this *camera-dancer* (Nikolai 2016:133) relationship. A pinpointed sensitivity towards the Shaping of the body leads to an interior sensibility of the body's sculptural transition from shape to shape (Glenn 2015:64).

Figure 4.22: The camera in the *camera-dancer* relationship from *Element*, 1973. The close-up shots and unsteady camera work accentuate the moving camera in relation to Greenfield's movements.
(Screenshots by the Author 2016)

Figure 4.23: The mover in the *camera-dancer* relationship from *Element*, 1973. This shot emphasises Greenfield's body as she struggles through a coastal mudflat as demonstrated.
(Screenshots by the Author 2016)

Figure 4.22 and Figure 4.23 reveal the effect created when filming with a handheld camera, as well as the way in which the camera invades Greenfield's personal space. As the camera travels through space, the composition of the frame is continually altered (Glenn 2015:63). McPherson (2006:145-146) confirms that the quality of the camera operator's movements, i.e. her/his Effort approach, is discernible in the shot. The camera operator, along with the camera, thus becomes a partner to the mover as she/he choreographs the camera's trajectory through space in relation to the mover. Free from restrictions, the camera's movement manages to establish a kind of intimacy that comes from both the camera, as well as the camera operator's proximity to the dance (Rosenberg 2000:279). Deren (2005:172) emphasises that the motion in the motion-picture medium can, and does not only, refer to the activity taking place within the frame but to the action of the moving frame, itself. Drawing from this statement, Carballido (2015:130) regards screendance as a composition of choreography directly linked to cinematic techniques. These techniques include the camera movements and angles addressed, along with editing rhythms specifically created for, by and with the camera.

The links established between the camera movement, the Nikolais/Louis technique and the LMA concepts in particular, demonstrate how the space alters between the mover and the camera to imply a three-dimensional space. Within this three-dimensional space, there exists Spatial Pathways and Spatial Pulls that enable a mover to express her/his energy as she/he moves towards, away from and around the centre. These pathways define the path along which the body moves in space by connecting points in the mover's Kinesphere (Whittier 2010:238; Adrian 2008:Kindle Location 23). Similarly, the camera moves in space along certain pathways and creates Spatial Pulls in relation to the mover. Using the LMA vocabulary, Section 4.4.3 will address these Spatial Pathways and Pulls in terms of the space between the mover and the camera.

4.4.3 The mover and the camera: a *pas de deux*

Section 4.4.2 examined how the camera can execute certain movements along with the mover and serve as a dance partner in a duet with the mover(s) in space. I suggest that this *pas de deux* relies on certain Spatial Tensions present in the space between the mover and the camera.[129] As springboards for mobility, Spatial Pulls represent the dynamic interrelationship between the body and the points in space (Bloom 2006:28). These invisible lines that are related to gravity have inherent power and potential energy that can possibly be revealed through movement (Hackney 2005:263). I posit that the tensions and counter-tensions prevalent in the space around the mover's body could contribute to an understanding of similar tensions existent in the *pas de deux* between the mover and the camera.

Referring specifically to the notion of a *pas de deux*, Carballido (2015:130) addresses the perceptible exchange between the mover and the camera, thus demonstrating how the camera can become a mover. Since the movements of Talley Beatty in *A Study in*

[129] The *pas de deux* refers to a duet often between a male and a female ballet dancer. For centuries this form has been the centrepiece of renowned ballets as it provides smaller moments of choreography within the larger ballet work (Bales & Eliot 2013:176). For terminological consistency I particularly employ this term as it forms part of the screendance lexicon and suggests a unique sense of equality between the camera and the mover. The term *pas de deux* should not be confused with Norman McLaren's *Pas de Deux* choreographed in 1968 by Ludmilla Chirriaeff. This study predominantly refers to this term when describing the duet between the mover and the camera.

Choreography (Deren 1945) are established in both real-life space and in the filmic space, the camera and dance share a collective responsibility of the movements (Carballido 2015:132). In *Locale* (Atlas 1979), the camera reveals different dimensions in space through its movements and the movements of the movers (Carballido 2015:134). *Locale* (Atlas 1979) reveals the precise choreography of the camera as the camera operator designs the moving image on screen in order to create a visual kinaesthetic sense that juxtaposes the movement of the mover and the camera (Carballido 2015:134). The editor edits and further choreographs the raw material in order to produce the final product. According to Carballido (2015:135), the camera in *Locale* (Atlas 1979) shifts between the movers as it follows spatial patterns and trajectories existing between them; the camera thereby not only reveals the presence of the dispersed movers but also establishes a depth of field. At times, the camera is thus a dance partner and at other times an onlooker.

Resembling this *camera-dancer* (Nikolai 2016:131-150) relationship, a *pas de deux* entails that the movements performed by the dance partners are always in response to each other, whether the choreography is coordinated or unsynchronised (Carballido 2015:133). The camera's spatial patterns emphasise the relevance of the LMA Spatial Pulls and Tensions to a discussion on the *pas de deux* between the mover and the camera. Figure 4.24, Figure 4.25 and Figure 4.26 illustrate the *camera-dancer* relationship where the mover and the camera move towards each other, away from each other or in the same direction.

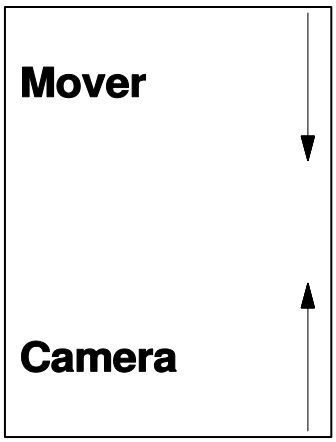


Figure 4.24: The mover and camera travel towards each other.

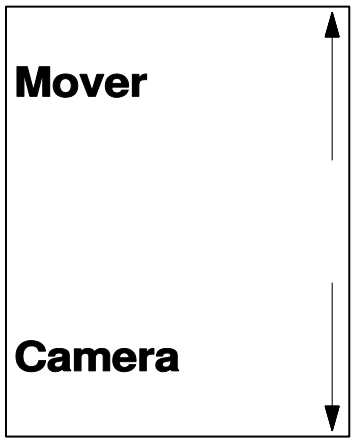


Figure 4.25: The movers and camera travel away from each other.

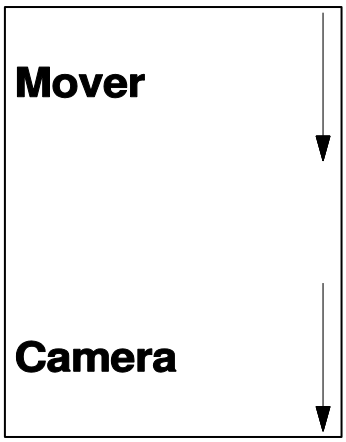


Figure 4.26: The mover and camera travel in the same direction.

Based on these figures, it is suggested that the Spatial Tension could furthermore increase or decrease depending on the changes in the distance between the mover and the camera (Tsaftaridis 2009:148). Through the movement of the camera, the mover or both, the Spatial Tension will manifest accordingly. In light of these Spatial Tensions, Studd and Cox's (2013:122-123) *WholeMovement* approach is once more relevant to this discussion since movement does not happen in isolation.

The camera, as a body, moves with a specific dynamism in space as it continuously adapts to the self and the environment. According to Austvoll (2004:32), these changes can be progressive or constant. Progressive movement of the camera in space can be understood as an inverted movement scale (Austvoll 2004:32). As the camera shifts across the Kinesphere it adapts to a range of levels, angles and distances. Consequently, the angles of a shot become sequenced which brings about progressive Spatial Tensions (Austvoll 2004:32). Based further on the relationship established between the body and the parts of the body within the surrounding space (Chapter Three, Section 3.2.1.1), counter-tension plays a significant part in determining the quality of Spatial Tension (Groff 1987:29).

Within a screendance context, the counter-tensions identified by Bradley (2009:72-73) can further describe how the mover and the camera oppose each other's directional trace forms. If the mover rotates or turns and by implication, the camera performs a

counter rotation, much as in *Rock Your Body* (Lawrence 2003), the spatial path of the body is emphasised. If the camera connects to the mover's torso, the camera rotates in the same direction as the mover. Therefore, when the camera is in a constant relation to the subject, the counter-tension is transferred to the environment (Austvoll 2004:33). Clarifying this further, Austvoll (2004:33) states that when the mover and the camera are travelling in the same direction they share a counterpoint. The object that does not share a directional Spatial Pull with the camera or the mover becomes the counterpoint. With reference to *Rock Your Body* (Lawrence 2003), the counter-tension between the body, camera, and space between the mover and the camera emphasises the relative motion between the walls and the subject (Austvoll 2004:33). These relationships follow as counter directions which are represented by the trace forms created through the movement in space (Austvoll 2004:34).

Throughout this section, I considered the space between the mover and the camera with reference to screendance and LMA. I suggested that camera lenses and camera shots (Section 4.3.1), as well as camera angles and camera movements could imply the space in screendance. In terms of the Spatial Tensions, I argued that the mover and the camera engage in a *pas de deux* where the camera plays a supporting role, much like a dance partner. The camera can however, support the mover in ways other than relational movement. During the editing of screendance, the camera enters into a partnership with the mover in ways that allow the mover to perform choreography otherwise impossible to perform on a stage.

With reference to the choreography created for the stage, I maintain that there are two possible phases of choreography specifically for the screen. Pre-choreography refers to the performance recorded by the camera, and post-choreography, which involves the editing process, as well as the post-production process that contributes towards creating screendance. During this post-choreographic phase the editor becomes the choreographer who essentially choreographs the edit and ultimately the final product. Since "release film" emphasises the choreographic approach to editing, this notion regarding the post-choreographic phase relates to the "release film" approach that Kappenberg (2009:100) identifies and locates on her knowledge map. In light of Kappenberg's (2009:96) reconsidered time and space, as well as the relationship

between the mover and the camera, the following section addresses the ways in which editing not only influences and shapes this *pas de deux* but additionally, reconfigures the space in screendance.

4.5 Reconfiguring space in screendance

Section 4.4 suggested that the camera, as a partner, moves in relation to the movers on screen. The aim of this section is to explore how the editor transforms this partnership during the editing process and how editing can serve as a method of reconfiguring space in screendance.[130] With reference to what I posited in the sections prior to this section, filmmakers use editing as a technique to choreograph movement across various shots. This section thus explores the reconfiguration of space through editing from the perspective of implied space and the space between the mover and the camera.

Editing, within a film and screendance context, originates from the French word *monter*, which means “to assemble”. Therefore, editing is often also referred to as “montage” and entails the construction of different pieces of film stock in post-production (Nelmes 2012:81). However, the English denotation of montage differs from the French word. In French “montage” refers to the entire act of editing, therefore the process of editing. The “montage” used within an English vocabulary denotes a particular style of editing. This definition represents the editing of images and sounds that are unrelated in time or space in order to create an impression, an idea, or an effect (Pearlman 2009:155). This type of montage is the traditional temporal montage in which images from separate realities form consecutive moments in time (Wildfeuer & Bateman 2016:[sp]; Manovich 2001:140). This style of editing demonstrated in Figure 4.27 allows David Hinton to structure archive images of birds into a syntactically coherent dance of visual and audio rhythms (Heighway 2014:52). Figure 4.27 is an example of how David Hinton uses temporal montage to edit *Birds* (Hinton 2000).

[130] This study does not suggest that the space in screendance can only be reconfigured through methods of editing. It is solely due to the scope and argument of this study that this chapter addresses reconfiguration alongside notions of editing.

Figure 4.27: A temporal montage of dancing *Birds*, 2000. Hinton edits the shots together with music, which he repeats in order to simulate a choreographic style.
(Screenshot by Author 2016)

An alternative technique to the temporal montage explicated in Figure 4.27, is a spatial montage; a concept described by Lev Manovich (2001:270) as the montage of different visual images appearing on screen at the same time. Figure 4.28 shows the separate realities that form conditional parts of a single image in *Karohano* (Ginslov 2007).

Figure 4.28: A spatial montage of movers in *Karohano*, 2007. The frame is divided into three sections with each of the movers performing in a separate frame within the larger frame of the screen. Each mover performs his own choreography within his own framed reality.
(Screenshot by Author 2016)

Drawing from the screenshots related to *Birds* (Hinton 2000) and *Karohano* (Ginslov 2007), it is expressed that editing has been mentioned alongside notions of choreography in various screendance discussions.[131] Both McPherson (2006:173)

[131] *Karohano* (Ginslov 2007) is a collaborative dance between three male movers from Madagascar and South Africa that fuses together video technology and urban dance energy together (Ginslov 2007:1).

and Pearlman (2006) address the choreography of the edit and editing as a form of choreography. Glenn (2007:1) states that a temporal emphasis, a spatial emphasis and editing comparatives are the three main components to consider when choreographing the edit. In addition, Guy (2016:591-610) explores alternative approaches to choreography through editing. Based on these texts, there is an implied relationship between the practice of choreographing screendance and editing screendance. Guy (2016:598) recognises that practitioners in the screendance field have started to establish either a pragmatic or a theoretical voice in terms of screendance editing.

Guy's (2016:593) investigation on the *choreographic-editor* reveals editing as both a method of choreographing the dance through editing strategies, as well as a way to inscribe the dance for the screen. Pearlman (2009:155) describes editing as a process during which images and sounds are assembled together to generate rhythms, ideas and experiences of a whole. McPherson (2006:173) suggests that editing has the potential to enhance the relational dynamics of the movers. Moreover, Heighway (2014:49) explains that the viewer experiences motion not only through the movement of the shots but through the specific arrangement i.e. choreography, of these shots during the editing process. Guy's (2016:598) suggestion that editing and choreography share key aspects, such as spatiality, temporality, narrative and form, emphasises Heighway's (2014:49) statement. In addition to Guy's (2016:596) position on editing as a tool that reveals new perceptions on the human body in movement, I suggest that editing furthermore reconfigures space in screendance.

Rosiny's (1999:109-203) aesthetic panorama, specifically her viewpoints on camera and space, bear further relevance to this reconfiguration of space. Rosiny (1999:109-203) focuses on dynamic space and the way in which the camera manages to create illusions by manipulating the space on screen. Glenn's (2007:1) discussion on spatial emphasis underlines Rosiny's (1999:109-203) aesthetic panorama. Irrespective of screendance and film being predominantly time-based mediums, editing can direct spatial components within the screen (Glenn 2007:1). With reference to the reconfiguration of space, Section 4.5.1 explores how editors manipulate the space through various editing techniques.

4.5.1 Editing: shaping the *pas de deux*

Section 4.4.3 demonstrated that in a *pas de deux* between the mover and the camera, the moving camera could support the mover. In the editing suite however, this partnership becomes heightened as the camera can enable the mover's body to execute movements and progressions that would otherwise be impossible (Kudlácek 2002:[sp]). According to Hayes (2016:611), screendance has always been inextricably linked to editing techniques. These techniques enable both the human body and other subjects in motion to transcend the physical boundaries presented by real time and real space (Hayes 2016:611). Editing in screendance gives filmmakers complete freedom regarding the type of movement they choose, as well as how they choose to shape that movement (Heighway 2014:52). Shots often differ in geography and temporality, yet these shots can be edited together to create an illusion of a connected space and time (Manovich 2001:140).

Understanding the various techniques that are available to an editor demonstrates the *pas de deux* against the context of editing. Hayes (2016:611) identifies three editing motifs in particular that challenge the laws of physics and influence the practical, aesthetic, and symbolic representation of choreography and its subject(s) on screen. The themes that continue to resurface in screendance according to Hayes (2016:611) are: suspension, multiples, and instantaneous repetition. She refers to suspension as the appearance of hovering or flying bodies or objects, whereas multiples are two or more identical representations of the same body or subject. Works of screendance often feature multiples interacting together to create dynamic rhythms. Repetition refers to the instant replay of choreography, a specific shot or method of framing. Hayes (2016:611-634) focuses on editing as a tool used to transcend traditional physical boundaries as a means of expanding the realm of screendance with regard to its potential in space and time. She argues that a unique environment has been created in which screendance can thrive. This environment is supported by editing techniques for screendance as integral aspects of the genre's landscape, both past and present.

These themes along with editing techniques, such as transitions, the superimposition of images, dividing the screen or enhancing the movement in space, can reconfigure the space in screendance. Transitions predominantly refer to a cut from one shot to another or a dissolve between shots. A cut provides an immediate change from one image to the next thereby considerably altering the space in the frame (Nelmes 2012:98). McPherson (2006:178) states that the cut is the most important tool for editing since its power is determined by the moment in which the cut occurs. The cut specifically allows the camera to support the mover in the frame.

The most overt screendance example of editing is *A Study in Choreography for Camera* (Deren 1945). Deren's film reveals how the camera essentially supports Beatty through space in a *développé* (Carballido 2015:133).[132] Similar to the editing technique demonstrated by Figure 4.29 and Figure 4.30, Deren uses the cut on various accounts throughout her film in order to travel across space without the exposition of the journey.

Figure 4.29: The camera as a partner in *A Study in Choreography for Camera,* 1945. As Beatty extends his leg towards the edge of the frame, Deren cuts from outside to the room in Figure 4.30. The camera seemingly carries Beatty during the movement. (Screenshot by Author 2016)

Figure 4.30: Condensing space and time in *A Study in Choreography for Camera*, 1945. Beatty's foot extends further into a new frame. This edit reflects the role of the camera in partnership with Beatty. (Screenshot by Author 2016)

[132] A *développé* is a ballet term that refers to the upwards unfolding of the working leg whilst the supporting leg remains straight (Kassing 2013:93).

In Figure 4.29 and Figure 4.30, the space changes from an exterior to an interior location without showing how Beatty travels between the spaces. The *développé* is not a jump, nor does the quality of Beatty's movement reflect a jump. Yet, I propose that the *développé* sets the viewer up for the *grand jeté* that Beatty performs towards the end of the film since in ballet, a *développé* initiates the *grand jeté*.[133] Deren's cut on the *développé* resonates to an extent with Hayes's (2016:611) editing motif of suspension. Figure 4.31 reveals how this suspension is emphasised in the *grand jeté* performed over a series of shots in *A Study in Choreography for Camera* (Deren 1945).

Figure 4.31: Suspension in *A Study in Choreography for Camera*, 1945. The edit artificially extends Beatty's momentum of the jump imparting a suspended effect to the *grand jeté*. (Screenshots by Author 2016)

Figure 4.31 implies that the suspension of the jump could dramatically alter one's perception of time.[134] Screendance is a medium that can push the boundaries of suspended movement specifically because of its temporality. Hayes (2016:613) posits that screendance's spatial and temporal flexibility allows artists to explore and expand themes such as jumping, in greater depth.

Whereas the cut provides a sudden change in the edit, the dissolve gradually transitions between two shots, similar to a fade (Nelmes 2012:97). Referred to as a soft cut, the transition of a dissolve can occur over various frames (McPherson 2006:178). The effect achieved with a dissolve is applicable as a superimposition. Superimposing refers to the layering of partly dissolved footage in order to see more than one shot or sequence unfold simultaneously on screen (McPherson 2006:179). Figure 4.32 and Figure 4.33 establish the use of dissolves and the superimposition of

[133] *Grande Jeté* is a ballet term that refers to a leap during which the dancer takes off from one leg and lands on the opposite leg (Clippinger 2015:339).
[134] A jump is a movement that takes place from the take-off to the landing. Vertical and horizontal jumps vary in the timing and the distance covered from one point to another (Hayes 2016:613).

images respectively in *Dissecting the Blossom* (Sampson 2010). The dissolve in Figure 4.32 suggests the passing of time and change of season. The superimposed illustrative diagrams from Figure 4.33 and cutaway shots featured throughout this screendance contribute to the rhythm of the three-beat dance (Sampson 2010:1).

Figure 4.32: The dissolve in *Dissecting the Blossom,* 2010. Here the dissolve editing technique shows the gradual transition from winter into spring.
(Screenshot by Author 2016)

Figure 4.33: Superimposing in *Dissecting the Blossom,* 2010. This technique highlights Hayes's (2016:611) theme of multiples and a reversal of the identical image.
(Screenshot by Author 2016)

With reference to the dissolve and superimposed images used specifically in *Dissecting the Blossom* (Sampson 2010), it is suggested that editing often instils particular rhythms based on the moment of the cut and the impact of the sequences and scenes as a whole. Glenn (2007:1) refers to rhythmic editing as a technique that controls the pace of the film by varying the scenes and sequences in a particular pattern. Cutting disconnected shots together through techniques of repetition and juxtaposition creates movements that have intricate rhythmic patterns. These patterns reflect the construction of motif and phrasing in the choreography of a dance (Heighway 2014:52).

Screendance choreographer Lucy Cash, employs Hayes's (2016:611) third editing theme of repetition by juxtaposing staged fragments in the editing process in order to create continuity and meaning. Cash draws from everyday scenarios, scripted dialogue and documentary techniques in order to construct *Requiem for the Redhead?* (Cash 2007). She also edits, alternates and repeats various still images, such as in Figure 4.34 and Figure 4.35, as well as moving shots of redheads and connotations with the colour red. Although the shots appear similar in framing, they differ in terms

of their mise-en-scène. The rhythm and motion that Cash creates through her editing is a method that resonates with the work of Méliès and Amy Greenfield respectively (Kappenberg 2009:99). The convex lens that Cash uses in Figure 4.34 and Figure 4.35 is a stylistic approach that magnifies specific parts of the image in the frame.

Figure 4.34: Shifting the perception of a shot in *Requiem for the Redhead?*, 2007. The convex lens changes how the image is perceived without altering the shot's framing. (Screenshot by the Author 2016).

Figure 4.35: Repeated imagery creates coherence in *Requiem for the Redhead?*, 2007. (Screenshot by the Author 2016).

Figure 4.34 and Figure 4.35, reveal that as the convex lens moves over the image, the image becomes enlarged and in focus, thereby blurring the edges of the frame that are exposed by the convex lens. Figure 4.34 and Figure 4.35 reveal that the degree of magnification of the image depends on the distance between the object and the image. The magnification in Figure 4.34 is greater than that of Figure 4.35. The use of the convex lens also influences the framing of the close-up by distorting the proximity of the camera shot to the object in front of the camera. In addition to Figure 4.34 and Figure 4.35, Cash also uses the cross-cut technique as a means of choreographing her screendance. Cross-cutting is a method of editing that influences the rhythm of the edit. A cross-cut organises shots filmed at different times and in different spaces together. Alternating shots in this way represent two or more separate aspects of the action that is taking place approximately at the same time (Guynn 2011:57). This technique often follows a pattern of a/b/a/b that reveals an unfolding of actions in time and across space. As mentioned in Chapter Two (Section 2.3.1), D.W. Griffith is the pioneer of this technique in which a film is able to imply two different actions proceeding simultaneously in one story, yet alternately on screen (Nelmes 2012:98).

In *Fight of Life* (Stevens 2013) the cross-cut technique is used throughout the screendance to represent the last hours before an accident occurs, and the accident itself. Figure 4.36 and Figure 4.37 illustrate the effect of the cross-cut technique.

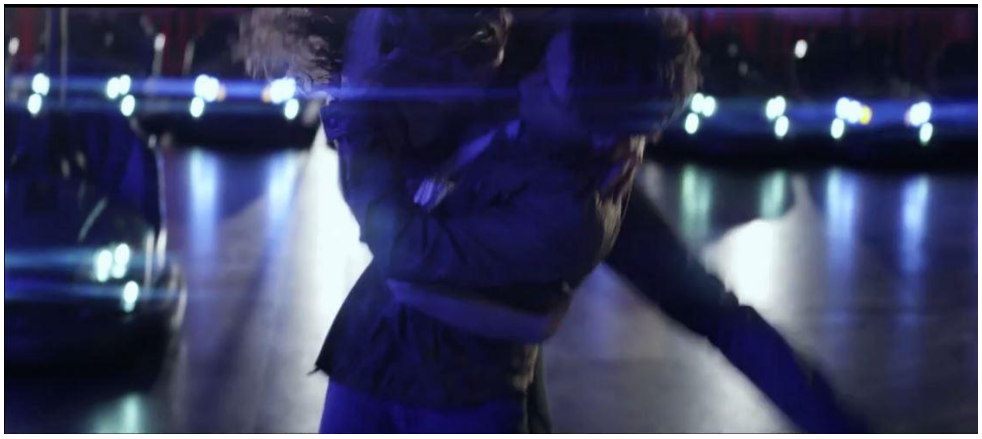


Figure 4.36: The first shot of a cross-cut in *Fight of Life*, 2013. The movement of an over-the-back lift initiates this specific edit.
(Screenshot by the Author 2016)

Figure 4.37: The second shot of a cross-cut in *Fight of Life*, 2013. The lift action cuts from the medium close-up in the go-cart setting to a medium long shot in the bedroom.
(Screenshot by the Author 2016)

The edit exemplified from Figure 4.36 to Figure 4.37 shows a cross-cut executed on the movement of the choreography in the screendance. *Fight of Life* (Stevens 2013) demonstrates another form of cross-cutting as the screendance intercuts predominantly between the car and various other locations. The cross-cut can thus reconfigure space in screendance by juxtaposing two or more locations featuring different actions performed simultaneously. By alternating shots from one line of action in one place with shots of other events in other places, Bordwell and Thompson (2008:244) assert that cross-cutting provides the viewer with an unrestricted

knowledge of causal, temporal, or spatial information. This editing technique furthermore builds suspense across many scenes. Despite creating spatial discontinuity, cross-cutting links the different actions together through notions of cause and effect, as well as simultaneous temporal elements.

Based on this aforementioned statement, it serves to clarify the difference between spatial continuity and discontinuity. In film, continuity refers to the continuous action and consistent detail maintained across various frames of a scene or scenes. Spatial continuity and temporal continuity contribute to an uninterrupted flow of images in movement on screen (Guynn 2011:159). Continuity editing maintains the relationship between shots in a sequence through matching certain cuts in the edit. Matching these cuts orientates the viewer in the space of the scene. Continuity editing is a set of rules that discreetly compress space and time, whilst still maintaining a spatial and temporal coherence (Elsaesser & Hagener 2009:90). Since cuts interrupt the spatiotemporal structure of a continuous shot, the editing is often initiated by the movement, action and interaction of characters, drawing less attention to the cut (Elsaesser & Hagener 2009:90). In this sense, I suggest that as part of a *pas de deux,* the mover initiates the editing, thus being similar to how a dance partner would take the lead in the choreography. Parallel to an audience that appreciates a dance, it is crucial that the viewer has a clear sense of the geography of a scene in order to perceive the story space as unified and coherent. Editors follow a standard shot pattern in order to orientate the viewer regarding the setting and spatial characteristics of a scene (Pramaggiore & Wallis 2005:213). Often this pattern entails that a scene begins with an establishing shot.

In addition, the 180-degree rule ensures spatial continuity. Once the camera starts filming on one side of the action within a scene, it has to remain on the same side of the action for the duration of the scene. In some cases, this rule is purposely broken by crossing “the axis of action” (Pramaggiore & Wallis 2005:215). Whereas continuity forms a vital part of editing, Guynn (2011:56) argues that the art of editing also recognises the value of discontinuity. The two dynamic kinds of discontinuity are temporal ellipses and the use of multiple shots. Time ellipses condense the time of an event and speeds up the event. Using time ellipses withholds information in order to

reveal this information at a later stage in the film. These time ellipses can occur through a cut or a jump cut in order to create discontinuity within a scene. Similar to the cut, the jump cut is an editing technique that cuts two non-continuous shots of the same subject together. The jump cut is an edit of shots that are too similar in terms of the camera distance and angle, creating a jump on the screen (Bordwell & Thompson 2008:254). According to Dancyger (2013:132), the two shots could recognise a change in direction, direct the focus on an unexpected action, or jar the continuous action by not preparing the viewer for the content of the following shot.

Multiple shots also disrupt the continuity based on the changing points of view of the camera in the scene (Guynn 2011:56). The strategical placement of multiple cameras around the site provides editors with a significant amount of footage that they subsequently have to edit together in post-production. The editor is also provided with a finer degree of control regarding the shaping of time, energy, and movement (Pearlman 2009:157). During the editing process, the various perspectives provided by the camera transform the viewer's spatial orientation in relation to the dancing figure. As a result, the viewer's relation to space influences the reconfiguration of the space in screendance. This multi-camera approach to filming screendance echoes notions of c*amera-looking* since the viewer is presented with a variety of viewpoints of the dance without compromising the choreography (Rosenberg 2012:20).[135] If choreography is understood as "the art of manipulating movement: phrasing its time, space, and energy into affective forms and structures" (Pearlman 2009:xxii), then editing functions in the same way. The editor edits individual shots together as one would choreograph a dance. A series of relations punctuated across time and space into phrases extend toward constructing a larger choreographic structure.

Throughout this section I demonstrated that editing, alongside the notion of a *pas de deux* between the mover and the camera, could contribute to the reconfiguration of space in screendance. Editing can compress and extend space and time, as well as alter space through editing techniques, thereby reconfiguring the space that the viewer perceives on the screen. Throughout this chapter I posited that Laban's Shape

[135] See Guy (2016:591-610) on this notion of choreography through the editing process.

specifically relates to notions of editing. The three modes of Shape Change connect the LMA lexicon and screendance editing. Similar to Shape, editing is a process of creating relationships. In editing, these relationships are established between shots and sequences through various editing techniques, such as the cut, the jump cut, the dissolve, superimposition and cross-cutting.

However, the edit can further impose a relationship between the dancing bodies in relation to the environment on screen. Based on the relational characteristics of editing, I argue that Directional Movement is the closest link between LMA and editing. The hand of the editor's creative decree effectively bridges the space between the shots. In this regard, space is associated with a sense of temporal duration, where the space between the edited cuts refers to the amount of time that has passed. Hayes's (2016:611) three editing themes further highlight the connections between Shape and editing in that suspension sets up a supporting relationship of the mover by the camera.

In other words, the actual dance and the filming of the movement relate to the LMA categories of Body and Space along with Effort, whereas the editing of the screendance refers to the Shape category during which the Effort qualities of the choreography are creatively crystallised. Although multiples and repetition as editing themes relate to a lesser degree with Shape, the juxtaposing of certain shots could relate to the Shape qualities of Retreating. Accumulating shots could relate to an Advancing Shape quality. Regardless of the editing theme, the rhythm created between the phrases in the edit drives the film's narrative forward. Because of this rhythm in the edit, editing relates to phrasing, a concept that forms part of the LMA theory. Phrasing is prevalent in the editing process, as well as the notion of cycles and the lively interplay between tension and release (Pearlman 2009:xviii). Similar to the way in which the LMA field, along with the Bartenieff Fundamentals, value a full exploration of the various elements of movement, there exists a Whole-Part-Whole approach to the practice of editing. The LMA work allows for the use of the parts, such as the Effort qualities, Shape qualities and body part relationships to create connective patterns that are phrased together in order to create a whole. Through phrasing the sequencing of these changing relationships between the parts become connected

(Hackney 2005:231). Phrasing refers to an emphasis at either the beginning, middle or end of a movement phrase and can also refer to the lack of emphasis, which relates to Effort Phrasing (Hackney 2005:251).

4.6 Conclusion of Chapter Four

In this chapter, I addressed the interrelatedness between screendance and the Body, Effort and Shape categories. I discussed various concepts related to the Body category and the body on screen. Whether the body in question is a human body, a version of a human body or a non-human body that is choreographed on screen, it has been determined that regardless of its corporeality, the body plays a key role in screendance discourse. I further addressed the pertinence of Effort and Shape as BESS categories. Shape also shares connections with interactive art, as well as notions of editing, which I expounded in Section 4.5.

This chapter aimed to conceptualise the interrelatedness between screendance and Space Harmony as a category of LMA. I interpreted implied space, the space present between the mover and the camera, and the reconfiguration of space on screen against the LMA lexicon. Throughout this chapter I proposed that camera shots and camera lenses create the illusion of a three-dimensional space, thereby implying a real space within a screen space. I located the camera shots in discussions on Hall's (1982:114-117) proxemic distances and Moore and Yamamoto's (2012:140) categories of general, interpersonal and personal space. Austvoll's (2004:9) translation of camera shots and its shared connections with proxemics demonstrated how perspective contributes to constructing implied space on screen. In discussions on perspective, I argued that the wide-angle, standard and telephoto lenses are the three identified camera lenses that aid in the framing of a viewer's perspective.

Since the space in screendance can be implied and altered in various ways, I contended that camera angles and camera movement could influence the space between the mover and the camera. I addressed camera angles as the first type of camera movement and the movement of the camera as the second. I concluded Section 4.4 with the notion of a *pas de deux* where the camera supports the mover as

a partner. I specifically referred to the Spatial Pulls and Tensions existent in this partnership. However, in Section 4.5, I argued that editing could further shape this *pas de deux* between the mover and the camera, as well as reconfigure the space in screendance. Through themes of suspension, multiples and repetition amongst other editing techniques, such as transitions, the superimposition of images and continuity, editing contributes to this reconfiguration.

Chapter Four proposed a connection between the space in screendance and the LMA lexicon. Since Laban's system for movement serves as an analytical language that can be useful in discussions around the qualities of movement, the following chapter aims to apply the LMA theory to excerpts from three selected screendance works in order to prove the hypothesis of this study. Chapter Five will thus provide an in-depth consideration of the excerpts pertaining to two layers of observation and analysis, as well as suggesting a written motif that demonstrates the interrelatedness between certain key elements of each excerpt. Chapter Five will furthermore consolidate and compare the findings from the respective observations and analyses of the excerpts.

CHAPTER FIVE: CRITICAL ANALYSIS OF THREE SELECTED SCREENDANCE EXCERPTS

5.1 Chapter introduction

Laban's taxonomies are informative when observing, analysing and creating movement of any nature. Chapter Three suggested that the LMA language, the Bartenieff Fundamentals, Bartenieff Principles, movement themes and the interrelations existing between theoretical concepts, could provide an opportunity for dialogue when approaching screendance. Chapter Four demonstrated the interrelatedness between screendance and the LMA categories of Body, Effort, Shape and Space. In light of the hypothesis of this research study, I propose in this chapter that the LMA lexicon is a suitable vocabulary for the observation and analysis of screendance. In order to demonstrate this statement, I will employ the LMA vocabulary during my observation and analysis of specific excerpts taken from three screendance works. Drawing from the review of scholarship reported on and the interface established in the preceding chapters, I consider the excerpts of the respective screendance works on a first and second layer of observation and analysis.[136]

The first layer aims to address how space is implied, the spatial relationship between the mover and the camera, and the reconfiguration of space in each of the selected excerpts. During the second layer of analysis, a table presents the data collected through observation, thus providing a dense inquiry from which I can highlight the fundamental components of each excerpt. In the course of this second layer, I observe and analyse the mover's movements in space, as well as the categories of Body, Effort and Shape. The camera's relationship with the Kinesphere of the mover and the camera's movement as a technical or mechanical device will further contribute to the

[136] First and second layers of observation and analysis could be applied interchangeably with the terms macro and micro levels of observation and analysis. However, the way in which the LMA lexicon employs the terms micro and macro denotes a different understanding from the English vocabulary. The LMA lexicon uses the term micro to refer to Labanotation, whilst macro refers to Motif Writing. Personal space and public space could further serve as alternative terms for the first and second layers of observation and analysis; yet, in this study these terms impede Hall's (1982:114-117) proxemics.

second layer. Finally, based on its nature, this chapter will employ Motif Writing in order to illustrate what is essential regarding the first and second layers of observation and analysis pertaining to each of the three excerpts.

Corresponding with the aim of this study, the purpose of this chapter is to determine the efficacy of LMA within a screendance discourse focused on modes of observation and analysis. This chapter will apply the theory and principles demonstrated in Chapters Three and Four to an observation and analysis of excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009). I will use the LMA vocabulary and Motif Writing as a means of describing the shifts that occur in the landscapes of these three screendance excerpts, thus aiming to prove the hypothesis of this study as true. It is useful to note that music imposes certain Effort qualities on the observer that do not necessarily translate in the excerpts. Furthermore, due to music's influence on choreographic and editing processes and the focus of this section, the role that music plays in screendance will not be addressed. Therefore, the excerpts observed and analysed throughout this chapter will not be considered in terms of their soundtracks. Section 5.2 introduces the first screendance excerpt.

5.2 *These Three Rooms*

5.2.1 Introduction

Katrina McPherson is a Scottish screendance artist who graduated from the Laban Centre in London (1988). Since then, she has gained wide experience as a dancer and choreographer. As a winner of multiple awards, McPherson is highly regarded for her practical work within an international screendance-based scholarship. Having had limited initial exposure to the work of other screendance practitioners, McPherson was deeply affected by the screening of *Roseland* (Verdin & Vandekeybus 1990) during the IMZ Dance Screen Festival held in Frankfurt in 1990. As a director of arts documentaries for broadcasters, such as BBC, Channel 4 and ITV, McPherson worked over the span of 17 years within a discourse focused mainly on creating dance for camera. Initially, McPherson created dance for the screen in order to expand the art form's audience reach (McPherson 2006:xxvii). Since 1996 McPherson has

collaborated on screendance works with editor and artist Simon Fildes with whom she now manages Goat, a production company that provides a platform from where numerous single screen, installation and web-based screendance projects can be launched. Some of these works include hyperchoreography and the move-me project.

Making Video Dance (McPherson 2006) is a practical step-by-step guide for filming screendance. As a teacher and lecturer of numerous master classes and workshops in Britain, USA, Ireland, Germany, Australia and China, McPherson has contributed significantly to the screendance discourse on both theoretical and practical levels (Rosenberg & Kappenberg 2014:186). Both *Opensource Videodance* symposiums held in 2006 and 2007 were organised by McPherson, Simon Fildes and Karl Jay-Lewin as meeting places for practitioners and theorists to discuss issues regarding screendance as an art form. Together with Kappenberg and Rosenberg, McPherson worked towards founding *The International Journal of Screendance*. In collaboration with Kappenberg, McPherson secured funding from the Arts and Humanities Research Council in Britain in 2008, as a means of establishing the *International Screendance Network* (Rosenberg & Kappenberg 2010:2). In 2015, Rosenberg and McPherson organised and led the symposium on *Teaching Screendance* at the *American Dance Festival* in order to deepen discussions around a screendance pedagogy. In 2016, they also led the *Teaching Screendance: Creating a Practice-Based Pedagogy* panel at the Dance Films Association.

The postmodern perception of movement encouraged by Lucinda Childs, Steve Paxton and Yvonne Rainer, continues to influence McPherson's approach to screendance. Sally Banes (2003:xiii) and Joyce Morgenroth (2004:5-6) posit that the approaches of the sixties and seventies led avant-garde choreographers to create innovative works that were not limited to the frame of the proscenium stage. Along with this break away from the conventional theatre setting for dance performances, the movement was further regarded as interesting in itself (McPherson 2003:[sp]). Over the years, McPherson's approach to filming dance has furthermore become dependent on a form of initial improvisation by the movers. McPherson uses improvisation as a technique to generate material based on the theme and the requirements for a specific production. The generated material is developed into

choreography that is rehearsed by the movers. Before filming can start, the specific framing and camera movement is mapped out during the rehearsal phase (McPherson 2006:50).

As an artist who has been active in the dance and screen practice for over twenty years, McPherson has created numerous video dance works (Whyte 2013:[sp]).[137] *These Three Rooms* (McPherson 1992) is one of McPherson's earliest works which highlights her trademark quality of partnering the mover and the camera together, early on.[138] This work was created as part of a residency programme at the Banff Centre for the Arts in Canada (Whyte 2013:[sp]). I have selected an excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992) based on the lack of scholarship surrounding this work. I furthermore regard McPherson's earlier contributions to screendance, such as this one, as a strong foundation from which current screendance practitioners could advance. Consequently, I will consider this specific excerpt against the context of *Making Video Dance* (McPherson 2006), thereby applying McPherson's later findings to one of her earliest creations. The excerpt (00:00:37:03 – 00:01:03:17) that will be observed and analysed, features three movers and later introduces a different group of movers in an adjacent room. For the sake of clarity and specificity, as well as to contain this study, the observation and analysis will be conducted on the female mover placed in the front of the trio and is introduced in the first shot of the excerpt (00:00:37:03).

5.2.2 First layer of observation and analysis of the excerpt from *These Three Rooms*

Over the span of her career McPherson has allowed certain questions to drive her filmmaking which could be regarded as themes that influence her work (Greene 2011:[sp]). Drawing from her perceptions, McPherson expresses aspects related to human existence and aims to place dance movement at the centre of her video dance

[137] Some of her renowned work includes *Pace* (McPherson 1995), *Moment* (McPherson 2000), *Sense-8* (McPherson 2001), *The Truth* (McPherson 2003) and *There is a Place* (McPherson 2010).
[138] The full version of *These Three Rooms* (McPherson 1992) is available at Goat (2009).

(McPherson 2006:xxx,8).[139] Since the dancing is framed as the primary focus and the location as secondary, *These Three Rooms* (McPherson 1992) reflects this statement. Existing scholarship on this video dance will frame considerations related to the first layer of observation and analysis. During this first layer, this excerpt (00:00:37:03 – 00:01:03:17) will be observed and analysed against the context of implied space, the space between the mover and the camera, and how space has been reconfigured.[140]

i) Implied space versus real space

I suggest that the use of camera shots and lenses could imply space in screendance thereby rendering the space three-dimensional (see Chapter Three). The camera shots implied by this excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992) are established through the movement of the camera and not through editing techniques. A shot that is between a close-up and a medium shot (00:00:37:07) frames the observed mover. This shot sequentially transforms into a medium shot (00:00:41:19). As the camera moves backwards, the medium shot gradually becomes a medium long shot (00:00:45:09). From the medium long shot (00:00:45:09), a long shot (00:00:48:11) is maintained towards the end of the excerpt when the framing changes and the effect of a very long shot is established (00:00:58:20 – 00:01:03:17). Figure 5.1 and Figure 5.2 illustrate the camera shots established through the continuous movement of the camera.

[139] McPherson (2006:xxx) uses "video dance" as a catch-all term to describe the merger between dance, video art, film and television practices. See Chapter Two for the glossary of terms.
[140] This timecoded excerpt from *These Three Rooms* (McPherson 1992) is available in Appendix A.

Figure 5.1: The first shot of the selected excerpt from *These Three Rooms*, 1992. This shot that is between a close-up and a medium shot frames the mover from the side, including her face and part of her torso.
(Screenshot by Author 2016)

Figure 5.2: A medium shot from *These Three Rooms*, 1992. This medium shot provides further information regarding the space and movers who occupy the space.
(Screenshot by Author 2016)

With reference to Hall's (1982:119) proxemic distances, Figure 5.1 could relate to the close phase of the personal distance or the far phase of Hall's (1982:120) personal distance as 00:00:37:07 frames the mover in between these two shot types. This shot demonstrates the mover's Central Pathway through her Medium Kinesphere. True to the nature of the personal distance, this shot reveals the mover's facial expressions, and the three-dimensional quality of the mover, as well as the surface texture of the room. Figure 5.1 implies that the spatial range of the camera is limited since the framing further implies that her arm gestures continue off-screen.

Figure 5.2 demonstrates a medium shot framed from the bottom upwards, including a section of the room with the two other movers travelling in and out of the camera's frame. It serves to note that by comparing the medium shot to the far phase of Hall's (1982:120) personal distance, reference is made to the proxemic distance between the mover and the camera and not to the relational distance between the three movers in the room. The camera is placed outside of the mover's reach space and thus relates to Moore and Yamamoto's (2012:143) perspective on personal space. Figure 5.2 shows how the camera reveals more details in terms of the mover and the location. The gradual movement of the camera is demonstrated from 00:00:45:13 to 00:00:48:03 (Figure 5.3 and Figure 5.4).

Figure 5.3: Camera movement changes camera shots in *These Three Rooms*, 1992. This medium long shot transforms into a long shot as the camera moves backwards. (Screenshot by Author 2016)

Figure 5.4: Camera shots suggest movement in *These Three Rooms,* 1992. This long shot frames the three movers within the space. This shot indicates that the camera has travelled away from the movers. (Screenshot by Author 2016)

Figure 5.4 translates to the close phase of Hall's (1982:121) social distance as the facial details are no longer recognisable and the camera is placed on the periphery of the mover's Kinesphere. The distance between the mover and the camera (00:00:45:13) differs considerably in comparison to the long shot (00:00:48:03). This long shot is associated with the far phase of the social distance (Hall 1982:122) and further coincides with Moore and Yamamoto's (2012:143) category of interpersonal space. Since the room is such a pertinent feature in the frame, Moore and Yamamoto's (2012:143) perspective on the LMA notion of general space is also relevant to this long shot. Austvoll's (2004:12) statement regarding the relationship between the mover and the camera is demonstrated in Figure 5.4 as the camera appears to be placed at the very edge of the mover's personal space. Here, the camera frames the mover's entire body, as well as the full bodies of the other two movers and a large part of the room, which reveals important qualities of the location.

The location in which *These Three Rooms* (McPherson 1992) is filmed suggests a neutral space where the white walls and minimal set design do not impose a particular aesthetic. In this specific excerpt (00:00:37:03 – 00:01:03:17), the room is devoid of any mise-en-scène with only the three movers occupying the space. Although the mover in question interacts predominantly with the environment, she similarly shares

a psychological awareness and relation to the other two movers since they perform in synchronicity with her dance movements. This interaction could occur due to the choice of movement, in how the location relates to the performance of the movers, and how the audience perceives the performance (McPherson 2006:65). Since locations convey meaning and influence the preconceived associations of viewers, McPherson (2006:68) highlights the importance of integrating the space in the video dance during the development process already. Owing to these associations, the geography or architecture of the space in which the work is set could influence the meaning of the choreography (McPherson 2006:64). The location and minimalist set design within this specific excerpt from *These Three Rooms* (McPherson 1992) function as a backdrop that emphasises the choreography. The adjacent rooms that are briefly revealed towards the end of the excerpt do however, feature minimal set design in the form of chairs and a single bed respectively. Although it is not the focus of this discussion, it is interesting to note that the movers featured in the adjacent rooms use the set design as part of the performance, thereby highlighting McPherson's thematic approach towards an integrated space.

In addition, McPherson uses the location as a tool to create depth within the screen: she implies a three-dimensional space in the excerpt by positioning the camera to create opportunities for establishing vanishing points. McPherson's first use of perspective in this excerpt is to invert two longitudinal surfaces by directing the camera into the room through a long shot at 00:00:46:11. Figure 5.6 specifically demonstrates how a three-dimensional space can be implied through using two vanishing points in order to create a two-point perspective. At 00:00:46:11 shows what Block's (2013:21) illustration in Figure 5.5 suggests in terms of the two hidden vanishing points.

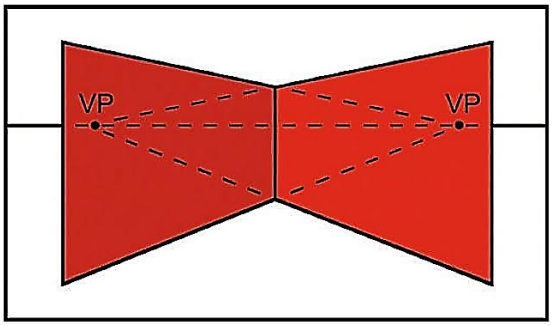


Figure 5.5: A two-point perspective by inverting two longitudinal planes. Block (2013:21) demonstrates how the two vanishing points still converge despite being hidden behind the two longitudinal planes.

Figure 5.6: Two inverted longitudinal planes in *These Three Rooms*, 1992. McPherson makes use of the walls to imply depth. (Screenshot by Author 2016)

As is often the case with screendance and filmmaking in general, camera shots, angles and movement do not occur in isolation. In this screendance excerpt (00:00:37:03 – 00:01:03:17), the camera shots are reliant on the movement of the camera and a discussion of one, warrants references to the other. As the camera moves backwards, progressively transforming from a long shot to a very long shot (00:00:46:11 – 00:00:56:00), the room gains another depth cue through the wall that appears in the shot. This time McPherson creates depth by allowing the top and bottom lines of each longitudinal plane to converge at separate vanishing points, creating a corner between the corridor and the room. At 00:00:56:00 a sense of depth is established through the shot framing and the moving camera. In Figure 5.8, the observed mover becomes isolated as the wall and the edge of the camera frame surrounds this mover via a very long shot which shares qualities with the close phase of Hall's (1982:123) public distance and what Moore and Yamamoto (2012:143) refer to as the general space.

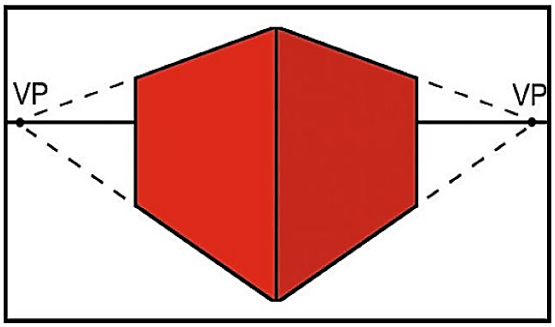


Figure 5.7: A two-point perspective through two separate longitudinal planes. Block (2013:21) explains the perspective that occurs at a corner of a building or room.

Figure 5.8: Two separate longitudinal planes in *These Three Rooms*, 1992. McPherson converges the top and bottom lines of each longitudinal plane.
(Screenshot by Author 2016)

The relationship between the movers and the general environment is emphasised through this shot framing in Figure 5.8. As the camera continues to move, it implies the mover and choreography as the frame starts introducing a different group of movers. It is based on the organisation of this scene that this shot implies a general space, since the focus is directed on the environment and not the mover being observed (Austvoll 2004:11). This very long shot continues, regardless of the camera's movement and reveals another perspective-based technique that implies a three-dimensional space on the screen. At 00:01:03:09 Block's (2013:17) one-point perspective is revealed as a different technique for creating depth. This very long shot includes the additional two rooms at the end of the corridor into the frame. This shot reveals chairs that serve as set dressing in the left side room and movers that are occupying the room on the right. In this shot, depth is created through what Block (2013:17) refers to as the simplest type of perspective.

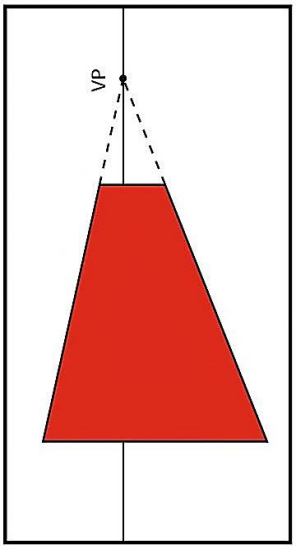


Figure 5.9: A one-point perspective. Block (2013:17) identifies this as another technique for creating illusory depth on a flat screen.

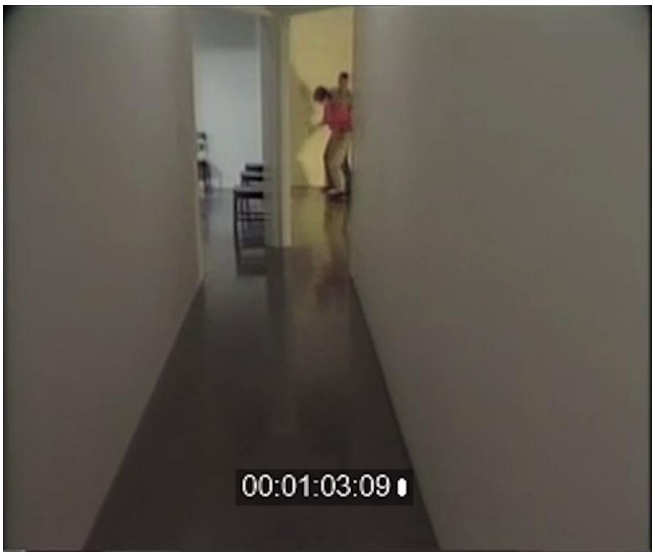


Figure 5.10: A one-point perspective in *These Three Rooms*, 1992. McPherson's placement of the camera frames the walls in parallel to one another. (Screenshot by Author 2016)

McPherson creates a one-point perspective by establishing a longitudinal plane that appears to have depth, since one side of the plane seems farther away despite being on the flat surface of the screen. The lines along the top and bottom of the plane appear to converge at the vanishing point, which in Figure 5.10, appears on the horizon. Although the walls of the corridor remain parallel, the illusion suggests that they could eventually meet at the vanishing point.

Based on these discussions of the camera shots employed in the excerpt from *These Three Rooms* (McPherson 1992), it serves to address how the specific lenses contribute to this work. I presume that McPherson used either a standard lens or a wide-angle lens to film this particular excerpt from *These Three Rooms* (McPherson 1992). I base this presumption on the characteristics of each of these lenses. This excerpt (00:00:37:03 – 00:01:03:17) reveals the naturalistic perspective with minimal distortion associated with the standard lens. However, this excerpt could have been filmed with a wide-angle lens since the images are magnified and the foreground and background seem stretched. Both lenses create opportunities for depth cues, whereas the telephoto lens would have flattened the perspective.

Besides McPherson's use of camera shots and arguably the standard or wide-angle lenses, I suggest that McPherson further designs a three-dimensional space based on the position of her movers in the room. Rather than placing the three movers in a straight line that could undermine the depth cues achieved through the camera's placement in the room, she staggers the three movers. Finally, McPherson's framing of the two rooms from 00:00:55:13 to 00:01:00:03 contributes to an implied space. The mover who is being observed is framed in relation to the moving group in the background which, along with the continuous movement of the camera, enhances the three-dimensionality of the space on the flat screen.

This section on implied space in the excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992) has demonstrated the ways in which McPherson uses camera shots and lenses to create a sense of three-dimensionality on screen. In this excerpt, the movement of the camera supports the connections between the movers and their environment, which results in the particular camera shots, emphasising the spatial relationship between the mover and the camera. The following section will address the excerpt in light of the dominant camera angles and camera movement.

ii) The space between the mover and the camera

The discussions on the implied space not only refers to the type of camera shots and lenses observed in the specific excerpt, but also to the movement of the camera. This camera movement can be considered by addressing the space between the mover and the camera, in light of the two types of camera movement identified in Chapter Four. The excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992), shows the importance of using camera angles and camera movement as a means of establishing a relationship between the mover and the camera.

With regard to the camera angles that McPherson uses in this excerpt as the first type of camera movement, it serves to highlight the three choreographic spaces identified by Tsaftaridis (2009:146). Chapter Four addressed camera angles in terms of a fixed camera body where zooming and focus-pulling are the only lens movements identified.

I have suggested that much of the camera shots are achieved through the movement of the camera, yet during one instance i.e. 00:00:51:11 to 00:00:55:17, McPherson zooms out and widens the lens before continuing the movement of the camera to the left. Figure 5.11 and Figure 5.12 demonstrate this zoom action by showing the distance that differs between the camera and the wall.

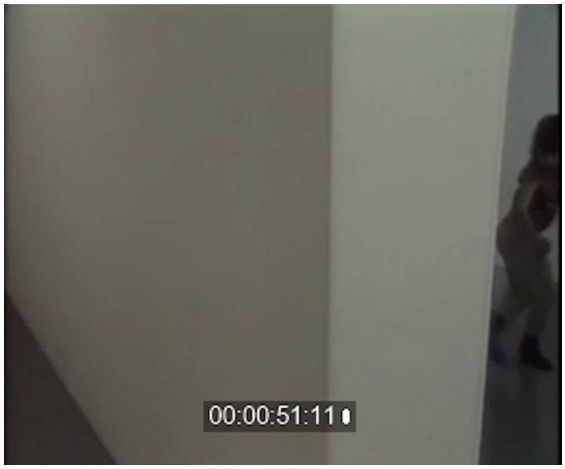


Figure 5.11: A close-up in *These Three Rooms*, 1992. This shot on the wall is brief as the camera pans across the room. (Screenshot by Author 2016)

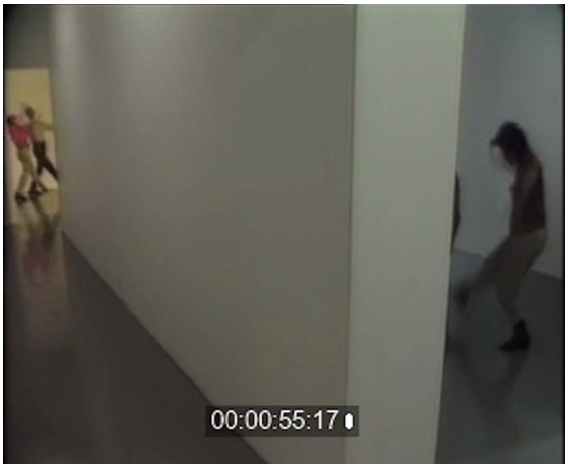


Figure 5.12: A very long shot in *These Three Rooms*, 1992. The camera zooms out thereby widening the lens and including the other movers in this shot. (Screenshot by Author 2016)

As the camera starts to zoom out, the lens widens to reveal more information on either side of the frame. As the camera moves across to the left side, a close-up frames the wall, somewhat out of focus. Whilst the camera lens widens with a jerking quality, the camera operator pulls focus on the wall (00:00:55:17). In Figure 5.11 and Figure 5.12, I suggest that McPherson uses a zoom technique to create a three-dimensional space in this specific excerpt. This technique magnifies the wall and exaggerates the depth perception, thereby manipulating the exospherical attributes of the room. However, similar to the camera shots in this excerpt, the camera angles are reliant on the movement of the camera.

Camera angles in screendance often provide different points of view regarding the choreography and the movers. Nevertheless, in this excerpt McPherson's use of camera angles is minimal as she uses an eye-level angle which becomes a belly-level

angle (00:00:41:17) and later a high-angle (00:00:45:18). Figure 5.13 and Figure 5.14 show how McPherson positions her camera to frame the observed mover at an eye-level angle (00:00:37:07). Figure 5.14 is an example of the belly-level angle that frames the mover from the midline upwards.

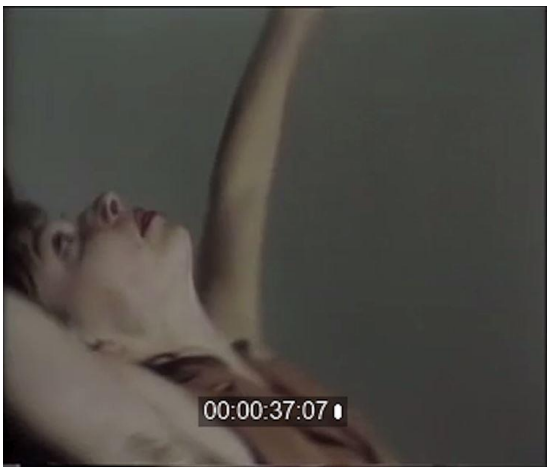


Figure 5.13: An eye-level angle in *These Three Rooms*, 1992. This angle also suggests a relationship between the viewer and the mover.
(Screenshot by Author 2016)

Figure 5.14: A medium shot in *These Three Rooms*, 1992. The camera frames the mover from the midline upwards in this specific shot.
(Screenshot by Author 2016)

Based on Figure 5.13, Tsaftaridis's (2009:146) personal mobile space and the LMA terminology on Space, I suggest that from the mover's point of view the camera is slightly angled towards Right-Forward-Middle. From the camera's Kinesphere, this slightly tilted eye-level angle reaches towards Forward-Middle. Bearing in mind that as the mover moves around in space, the front of her Kinesphere changes accordingly. Based on the mover's Kinesphere in 00:00:41:17 (Figure 5.14), the camera angles towards the Left-Forward-Middle point in space. From the camera's Kinesphere however, this belly-level angle remains in the middle and thus in Laban terms remains Forward-Middle. This belly-level angle of the camera becomes a high-angle as the camera moves backwards away from the movers, further contributing to the dynamic camera space and the depth created on the flat screen. The camera position remains above the midline of the specific mover. There is an implied crescent-shaped movement of the device in relation to the mover from this high-angle.

Figure 5.15: A high-angle in *These Three Rooms*, 1992. The longitudinal surfaces of the room further highlight this camera angle. (Screenshot by Author 2016)

Figure 5.16: Camera angles contribute to the implied space in *These Three Rooms*, 1992. This angle is neither at eye-level nor at a high-angle, and adds to the three-dimensionality on the flat surface of the screen. (Screenshot by Author 2016)

From Figure 5.15 and Figure 5.16, the camera angles in this excerpt, arguably impact the space between the mover and the camera less than the movement of the camera. Reference has been made to Tsaftaridis's (2009:146) personal mobile space; however, it serves to mention the surrounding static space within this excerpt (00:00:37:03 – 00:01:03:17). The architectural space simulates a gallery thereby further accentuating the space between the mover and the camera. The bare, plain walls, corridor and omnipresent perspective established by the camera locates the performance within a structured set (Whyte 2013:[sp]). Whyte likens McPherson's *These Three Rooms* (1992) to a doll's house of which the front has been unhinged resulting in the various configurations within the three specific rooms. The camera work in this specific excerpt (00:00:37:03 – 00:01:03:17) emphasises the sense of looking into the dollhouse.[141] According to Whyte (2013:[sp]), the perspective of the sweeping camera contributes further to this dollhouse experience. This sweeping action of the camera demonstrates the second type of camera movement (see Chapter Four, Section 4.4.2).

[141] The camera work throughout *These Three Rooms* (McPherson 1992) differs from the type of camera movement observed in this specific excerpt (00:00:37:03 – 00:01:03:17). Observations and analysis outside of the timeframe indicated by the excerpt are excluded from the scope of this study.

The camera moves through the dynamic camera space inconspicuously, without intruding on or influencing the movers or choreography. The camera masks the choreography of the first group in order to reveal a new location and new movers as it pans away from the one action towards a different action (00:00:55:13 – 00:01:00:03). Within this excerpt, the movement of the camera creates an active three-dimensional experience of space on the screen. The mover and the camera still maintain a relationship even though the mover performs in spite of the camera. The relationship between the camera and the human body is thematically fundamental to McPherson's work as she shows a key interest in the parts of the body that are excluded from the frame, arguing that these parts create an active viewing experience (McPherson 2003:[sp]). From 00:00:37:03 to 00:01:03:17, the mover in question often moves certain parts of her body in and out of the frame. The excerpt starts by framing only her torso, head and mid-limbs (00:00:37:23). Gradually, the whole body is revealed as the camera moves backwards (00:00:37:23 – 00:00:48:00). This use of mobile framing creates dynamism and tension within the shot as it leaves the audience questioning what lies beyond the frame (McPherson 2003:[sp]). This consideration of the frame relates to notions of reconsidered space.

McPherson's (2006:12) understanding of reconsidered space is that the camera in video dance represents the viewer's eyes. This concept is relevant to this excerpt (00:00:37:03 – 00:01:03:17) as the movement of the camera simulates a viewer who enters the room, watches the choreography, and then gradually steps back, eventually leaving the room to travel towards the next. McPherson explores the fact that the camera can move anywhere in relation to the mover. Thus the viewer's perspective on the action is altered shot by shot (McPherson 2006:12). The fact that the camera takes on the position of a viewer rather than a partner to the mover, shows the relevance of a *pas de deux* in this excerpt (00:00:37:03 – 00:01:03:17). McPherson establishes a duet between these two components through her specific use of the choreographed camera as she suggests that this duet provides a sense of "being drawn closely into the dancer's Kinesphere, creating the feeling that the two are involved in an intimate, albeit virtual duet" (McPherson 2006:131). The sense of this is heightened by McPherson's choreography of the camera, as the excerpt (00:00:37:03 – 00:01:03:17) shows how the camera is choreographed to move through

space. As a result, a relationship with the movers, albeit through distancing the camera away from the movers, is established. McPherson (2003:[sp]) warns that choreographing the camera could reduce a sense of spontaneity and liveliness generally associated with a live performance. This is not the case with the particular excerpt from *These Three Rooms* (McPherson 1992) as there is a constant interplay between the movers and the camera.

Since the camera movement is the excerpt's most prominent feature, I contend that the camera movement is brought about through the use of what Glenn (2015:60) refers to as freeform camera movement through a Steadicam or a similar handheld device. It is based on the smooth, gliding quality of the camera's movement that I suggest the freeform category. It could be argued that a similar quality can be achieved through the use of a dolly or a track, which links to Glenn's (2015:60) locomotor category. However, the placement of the camera, the lack of editing, the intricate design required by a dolly and track of this nature, and the type of camera movement, mainly relate to the qualities of the freeform category.

The movement of the camera as it progressively distances the viewer from the movers and the way in which the camera reveals the corridor in the excerpt (00:00:37:03 – 00:01:03:17), presents some of McPherson's early themes in creating work for the screen (Whyte 2013:[sp]). This excerpt places the viewer inside the performance space where the camera takes on the role of mediator, allowing the movement to unfold in relation to the choreography. Whyte (2013:[sp]) maintains that it is the large measure of appreciation for formal experimentation that makes *These Three Rooms* (McPherson 1992) such a satisfying and pleasurable viewing experience. McPherson manipulates codified dance in relation to the moving camera in order to create this video dance. The following subsection addresses this manipulation as it resonates with notions regarding the reconfiguration of space in screendance.

iii) Reconfiguring space in screendance

Throughout the previous two subsections, I demonstrated the ways in which McPherson manages to imply a three-dimensional space through her use of camera

shots and lenses. I further expounded on how McPherson has choreographed the camera in the specific excerpt from *These Three Rooms* (McPherson 1992) by placing the mover and the camera in what has recurrently been referred to as a *pas de deux*. I had positioned the reconfiguration of screendance against notions of editing (see Chapter Four). Although McPherson makes use of editing throughout the duration of *These Three Rooms* (McPherson 1992), the excerpt that I have selected for observation and analysis purposes does not feature any editing techniques. Instead, the excerpt is one extensive long take. I claim that regardless of the absence of cuts, dissolves, and other editing techniques often relied on by screendance practitioners, McPherson succeeds in reconfiguring the space in this excerpt via the moving camera. Her deliberate use of camera movement reconfigures the space in this excerpt from 00:00:37:03 to 00:01:03:17 without interrupting the sequence through the means of editing. Her choice to film this part of the room in a long take ensures spatial and temporal continuity within the excerpt. This decision further emphasises the role of the camera as a viewer entering the world of the mover and passing through space, as though walking through a gallery. Without the support provided by the editing in terms of compressing time and space, McPherson allows the camera to linger on the choreography, thus creating a rhythm that contrasts with the phrasing created by the movers. In addition, the lack of cuts provides a specific perspective of the choreography and space, as well as demonstrating Rosenberg's (2012:20) *camera-looking* on a fundamental level. As the camera moves through space, the device *looks* at the movers in the frame; it looks away from the movers, and moves towards *looking* elsewhere in the space.

The first layer of observation and analysis of the excerpt from *These Three Rooms* (McPherson 1992) reveals certain aspects regarding implied space, the space between the mover and the camera, and the reconfiguration of space. McPherson's use of the shot between the close-up and the medium shot, the medium, long and very long shots, along with the standard or wide-angle camera lenses clarify the way in which she creates depth within the flat screen space. Reference is made to the use of depth cues and how the location and placement of the camera could imply a three-dimensional space based on the one- and two-point perspectives postulated by Block (2013:17,21). The distance between the mover and the camera is addressed in light

of McPherson's use of the eye-level, belly-level and high-angles, and her extensive use of the moving camera. The movement of the camera reveals the relevance and effectiveness of a *pas de deux* relationship between the mover and the camera as a means of further establishing a space that is not flat or two-dimensional.

Finally, McPherson's lack of editing pertaining to this specific excerpt from 00:00:37:03 to 00:01:03:17 has been debated as contributing to the choreography of the camera and the presentation of the movers. Regardless of the absence of any editing techniques, McPherson has succeeded in reconfiguring space through maintaining a continuity, by not compressing time and space, and by utilising her camera as a device to render the space three-dimensional.

The aim of the first layer of observation and analysis of the specific excerpt from *These Three Rooms* (McPherson 1992) was to demonstrate how McPherson employs various methods and techniques to create depth on screen. This first layer further aimed at highlighting a spatial relation between the mover and the camera since this *pas de deux* is a crucial attribute of screendance. In the following section, the same excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992), will be considered with regard to four key elements related to the second layer.

5.2.3 Second layer of observation and analysis of the excerpt from *These Three Rooms*

In light of the first layer of observation and analysis conducted in Section 5.2.2, this section aims to provide a second layer using the LMA vocabulary explicated in Chapter Three. The data that are collected from the observation of this excerpt (00:00:37:03 – 00:01:03:17) will be collated in a table according to four key elements. This second layer will provide a dense analysis of the excerpt, based on the mover's relation to her Kinesphere, the general LMA categories of Body, Effort and Shape, the movement of the camera in relation to the mover, and the camera's operation as a technical and mechanical device. This layer will demonstrate the application of the LMA vocabulary to this screendance and highlight the fundamental components of this excerpt based on an in-depth analysis.

Table 5.1: Data collated during repeated viewings of *These Three Rooms*

Timecode	**Mover in space in relation to her Kinespheric approach**	**General LMA (*Body, Effort, Shape)***	**Movement of the camera in relation to the mover**	**Operation of the camera as a technical and mechanical device**
00:00:37:03 – 00:00:40:00	Arm movements follow a Central Pathway that traces through the centre towards the Medium Kinesphere. The mover has a Mid-Reach approach to her personal space.	**Body**: Her movement does not reach a full extension. She has a strong Core/Distal orientation. Her movements reveal a diagonal pattern in relation to space. There is an interplay between her centre of levity and centre of gravity. **Effort**: Bound, Quick and Indirect. Moments of stillness and Directness. Her Limp weight sensing is apparent. **Shape**: Scattering and Gathering through the arm movements. Folding and unfolding of the distals.	The camera hovers with slight movement detectable. The angled camera is above the midline of the observed mover. No clear camera angle is implied. The camera suggests an eye-level angle. The camera starts to move backwards through space as the Steadicam initiates tracking. The camera movement implies a crescent shape.	This shot between a close-up and a medium shot gradually changes to a medium shot as the camera movement starts.
00:00:40:01 – 00:00:43:00	The mover traces through her Medium Kinesphere with a Mid-Reach orientation and via Transverse Pathways.	**Body**: She rotates around her body axis. Weight shifts serve as preparations into successive movements. The Contralateral relationship is suggested. Implied use of diagonal patterning. **Effort**: Bound, Quick and Indirect. Moments of stillness and Directness. Her Limp weight sensing is apparent. **Shape**: She carves through space with Arc-like Directional Movements.	The camera moves backwards along the implied crescent shape. The camera movement is continuous as the device does not stop at any of the points in space, but rather moves towards or through them. The camera reveals a belly-level angle showing the Core/Distal connection in the mover.	Because of the camera movement and no editing, the medium shot gradually changes to a medium long shot.

00:00:43:01 – 00:00:46:00	Both arms reach towards Left-Forward-Low. Her head is orientated towards Forward-High. She maintains a Mid-Reach orientation towards her Medium Kinesphere.	**Body**: Head/Tail connectivity is suggested. Most of her movements reveal a Contralateral pattern. **Effort**: Bound, Quick and Indirect. Moments of stillness and Directness. Her Limp weight sensing is apparent. **Shape**: Suggestions of Spoke-like gestures. The gestural pose of a Screw. Simultaneous and Successive sequencing of movements.	The camera continues to pull away from the action. The device raises and tilts slightly as the camera moves backwards. The movement of the camera and the tilted device suggests a high-angle.	Because of the camera movement and no editing, the medium shot gradually changes to a medium long shot.
00:00:46:01 – 00:00:49:00	Her left arm gesture with her elbow reaches towards Forward-High. Her body reaches towards Left-Side-Low. She maintains a Mid-Reach orientation towards her Medium Kinesphere.	**Body**: Homo-Lateral and Body-Halve patterning are visible in movements of arms and legs. She achieves a strong Head/Tail connection. **Effort**: Bound, Quick and Indirect. Her Limp weight sensing is apparent. **Shape**: She takes on a Pin shape with a slight spiral to suggest a Screw.	The camera moves backwards towards Back-High. The camera pans from the right to left side.	The camera shot changes from a medium long shot to a long shot through camera movement. A large wall appears in the shot. The wall is out of focus in this close-up shot.
00:00:49:01 – 00:00:52:00	She maintains a Mid-Reach orientation towards her Medium Kinesphere.	**Body**: Homo-Lateral flexion. Turns into a jump. There is an interplay between her centre of levity and centre of gravity. **Effort**: Bound, Quick and Indirect. Her Limp weight sensing is apparent. **Shape**: Pin-shape during the jump. Spoke-like Directional Movement.	The camera moves from an even tempo towards sustaining on the edge of the wall. During the close-up on the wall the camera operator pulls focus. The camera moves despite the choreography and movers in the frame.	The wall masks two other movers. The observed mover remains slightly in the shot at the edge of the frame.

00:00:52:01 – 00:00:55:00	There is an implied reach towards Left-Back-Middle. She leads certain movements with her elbow. She maintains a Mid-Reach orientation towards her Medium Kinesphere.	**Body**: Weight shifts are suggested. She folds into a spiral revealing her Head/Tail connectivity. **Effort**: Her Effort life becomes more Direct and Quick. She accesses more Strong Weight rather than Limp. Her Flow Effort remains Bound. **Shape**: Spoke-like Directional Movements are implied. She Narrows, Retreats and takes on a Screw-like Shape after the star-like jump.	The camera tracks backwards and widens the lens by zooming out. A different group of movers appear in the background. Focus on the wall sharpens and this wall becomes the foreground dividing the rooms and the focus. The high-angle is suggested.	Long shot. The depth cues that are revealed through two vanishing points create a sense of depth.
00:00:55:01 – 00:00:58:00	Far-Reach orientation towards a Large Kinesphere in her jump.	**Body**: Core/Distal connectivity is strong in her jump. **Effort**: Bound, Quick and Indirect. Her Limp weight sensing is apparent. **Shape**: Spoke-like Directional Movement.	The camera pans to include the second group of movers in the adjacent room. The camera frames the observed mover out of shot. The camera is in continuous motion.	Very long shot
00:00:58:01 – 00:01:03:17	N/A	N/A	The Steadicam moves towards the second group of movers in the adjacent room. The camera does not adjust its focus and as a result, the movers are out of focus.	The very long shot of the corridor establishes a one-point perspective contributing towards a sense of depth.

Based on the data collated in Table 5.1, the second layer observation of the excerpt allows me to analyse the information through the use of the LMA taxonomy. This excerpt from 00:00:37:03 to 00:01:03:17 will be analysed according to the four key elements introduced by Table 5.1.

i) The mover in space in relation to her Kinespheric approach

It serves to note that the room from this excerpt (00:00:37:03 – 00:00:50:00), is a shared space amongst three bodies. As a result there is an awareness of the space around the mover's body, as well as the general space occupied by the other movers. This awareness could have an influence on the way in which the mover executes the choreography to prevent colliding into the others. The fact that the movers maintain their distance from one another despite the rotating choreography, attests to their Spatial Intent.

This excerpt features a variety of arm gestures that fold and unfold (00:00:40:01 – 00:00:43:00). These movements suggest a Central Pathway. As the mover carves through her Medium Kinesphere, her pathways become Transverse and her orientation towards her personal space is Mid-Reach. This reach could be because of an awareness of the other movers and their close proximity to one another. At 00:00:55:01 to 00:00:58:00, the Kinesphere of the mover appears larger due to the jump which results in a farther reach orientation towards space. The mover's spatial orientation in this excerpt continuously alters as her relation to the room changes. Throughout her performance of at least six forms of rotation and turns, the mover's front changes according to the Body Cross of Axis and Standard Cross of Axis. The front of the room remains constant due to the Constant Cross of Axis. These directions are location-based and independent of the mover. This mover traces through certain points in space, reaching towards the following suggested points in space demonstrated from Figure 5.17 to Figure 5.20.

Figure 5.17: Left-Forward-Low as a point in space in *These Three Rooms,* 1992. The mover observed reaches with both her arms towards Left-Forward-Low.
(Screenshot by Author 2016)

Figure 5.18: Forward-High orientation in *These Three Rooms,* 1992. The mover observed orientates her head towards this point in space.
(Screenshot by Author 2016)

Figure 5.19: Left-Side-Low orientation in *These Three Rooms,* 1992. Her body is orientated towards Left-Side-Low and her left arm reaches towards Forward-High.
(Screenshot by Author 2016)

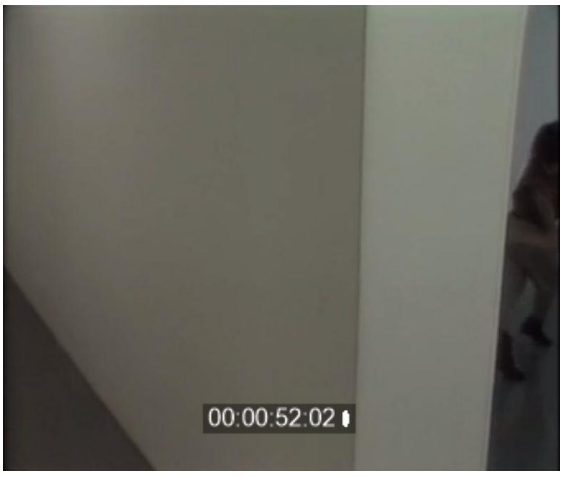


Figure 5.20: Right-Back-Middle as a point in space in *These Three Rooms,* 1992. The mover observed remains slightly in shot at the edge of the frame. Her gesture suggests a reach towards Right-Back-Middle.
(Screenshot by Author 2016)

Figure 5.17 to Figure 5.20, imply that the mover reaches towards certain points in space. Owing to the Body Cross of Axis and the placement of her pelvis and the various movements captured in the section (00:00:43:01 – 00:00:46:00), these directions can be either Right-Forward-Middle or as Figure 5.18 suggests, a Forward-High (00:00:45:22) head orientation. The choreography is designed in such a way that the movements are suggestive of the directions in the mover's Kinesphere, without the actions fully arriving at a specific point. At 00:00:52:02 most of the mover's body is

excluded yet based on the repetitive nature of the choreography, her movements suggest a Right-Back-Middle reach. The predominant dimensions that are suggested from 00:00:44:10 to 00:00:52:02 are the vertical and horizontal dimensions. With the vertical (high and low) as the primary dimension, the movement performed mainly in this specific excerpt traces the Door Plane.

ii) General LMA (Body, Effort and Shape) categories observable

Based on the second layer of observation, the following analysis in terms of the Body, Effort and Shape categories prevalent from 00:00:37:03 to 00:01:03:17 are suggested.

Body: A strong Core/Distal connection is implied throughout the excerpt. The mover often initiates from the distals, specifically from the mid-limbs; however, she continuously moves around her core. Throughout the excerpt, there is the continuous interplay between her centre of levity and centre of gravity. There exists a connection between the upper and lower body parts translating to Upper/Lower connectivity in LMA. Often diagonal movement patterns reveal these connections. Her successive spinal flow implies a Head/Tail connection throughout the excerpt (00:00:43:01 – 00:00:46:00; 00:00:46:01 – 00:00:49:00; 00:00:52:01 – 00:00:55:00).

Furthermore, the extension and flexion body actions are implied by the choreography (00:00:46:01 – 00:00:49:00), whilst the upper limbs i.e. the arms, perform Shape qualities of scattering and gathering (00:00:37:03 – 00:00:40:00). Another basic body action that is fundamental to this excerpt is a rotation. Minor moments of travelling allow the mover to orientate herself as she dismounts from her turns. Weight shifts give the choreography a sense of Shrinking and Growing (00:00:52:01 – 00:00:55:00) and serve as preparation for jumps and turns. The choreography relies largely on mid-limb actions and full body rotations. Most of the movement initiation is with either the left arm, the elbow or both arms simultaneously. As the choreography gradually moves out of the frame due to the movement of the camera, there is a jump to the right side of the screen initiated by a weight shift and supported by the arms that reach with a Far-Reach orientation into space (00:00:55:01 – 00:00:58:00).

Effort: Although I argue that the quality of this excerpt does not relate to a Time Effort, there are moments of Sustainment followed by a Quick Time Effort (00:00:37:03 – 00:00:40:00). There is also the interplay between stillness and movement (00:00:44:10 – 00:00:48:00). The mover executes the movements with an Indirect approach to space (00:00:37:03 – 00:01:03:17). As she holds her gestures towards specific directions, a Direct Space Effort is observable (00:00:44:10; 00:00:45:22), as well as during her jump (00:00:52:01 – 00:00:55:00). A Light Weight Effort quality is implied in this excerpt with a movement preference of Bound Effort Flow. The choreography in this specific excerpt necessitates a large degree of Bound Effort Flow to perform the movements with accuracy and control. It is important to note that she primarily initiates her movements through her mid-limbs i.e. her elbows and lower arms. This initiation furthermore occurs through a Direct Space Effort. There is a passive weight implied throughout this excerpt, with moments of weight sensing that translate into Limp movements.

Shape: As mentioned under the Body category, the mover performs scattering and gathering movements with her arms. The Shape quality between the mover and space is Directional Movement with Arc-like actions as she carves through space (00:00:40:01 – 00:00:43:00) with suggestions of Spoke-like movements (00:00:43:01 – 00:00:46:00). Successive and a Simultaneous sequencing of movements is further implied. She takes on the Pin Shape with slight characteristics of a Screw-like Shape as she Narrows and Retreats (00:00:52:01 – 00:00:55:00).

iii) The camera's movement in relation to the mover

This key element aims to analyse the movement of the camera in relation to the Kinesphere of the mover by using the LMA lexicon. It has been determined in Section 5.2.2, that the camera in this excerpt (00:00:37:03 – 00:01:03:17) is placed in the space as an observer, much like a member of the audience. The Steadicam quality implied in the excerpt reflects this notion. The camera provides the viewer with a first-person experience since the viewer enters the room along with the camera. In this excerpt, the camera continuously moves through space towards and away from the movers. This continuous movement translates into LMA notions of Shape Change. From the start of the excerpt 00:00:37:03 to 00:00:41:24, the camera has an implied

crescent shape referred to as an Arc-like Directional Movement. This pathway travels backwards and clockwise in relation to the mover. From the point 00:00:41:24 until 00:00:47:17 in the timecode, the camera Retreats away from the movers with a Spoke-like Directional Movement through space. From 00:00:46:01 to 00:00:49:00, the camera reaches backwards towards Back-High and starts to pan from right to left. This pan results in the appearance of a wall in the shot at 00:00:47:17. It is also noteworthy that the camera's movement tempo changes from even to more Sustained on this wall.

From 00:00:52:01 to 00:00:55:00, the camera lens widens as it zooms out and reveals the other group of movers. Following this zoom action, the camera pans and gradually masks the observed mover. At 00:00:52:09, the camera reveals the two adjacent rooms with a different group of movers and set design. The camera frames out the mover in question as the device gradually pans so as to align with the corridor. Framing the corridor, the camera Advances towards the two adjacent rooms (00:00:56:00). Much like the movers introduced at the beginning of the excerpt, the second group of movers in the room on the right, dance without acknowledging the presence of the Advancing camera (00:00:56:00 – 00:01:03:17). In accordance, the camera does not adjust its focus and keeps the new group of movers blurred.

In terms of the angles used in this screendance excerpt, the camera is somewhat angled above the midline of the mover suggesting an eye-level angle (00:00:37:03 – 00:01:03:17). The camera reaches toward Place High within the mover's Kinesphere and gradually moves towards the mid-line (00:00:37:03 – 00:01:03:17). The camera angle could also suggest a belly-level angle that adequately captures the strong Core/Distal connectivity of the mover. From 00:00:43:01 to 00:00:46:00, the tilted camera suggests an angle between belly-level and a high-angle. Panning to the left side, the camera frames the wall through a close-up initially with a soft-focus. As the camera operator sharpens the focus, the wall becomes clearer, furthermore revealing the effect created by widening the lens of the camera. This widening happens with a jerking quality from 00:00:52:01 to 00:00:55:00.

iv) The camera's operation as a technical or mechanical device

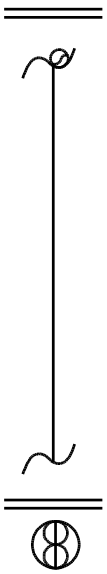
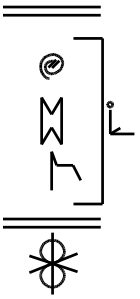
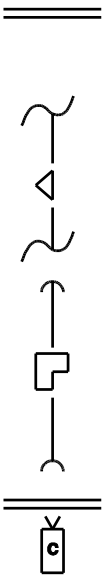
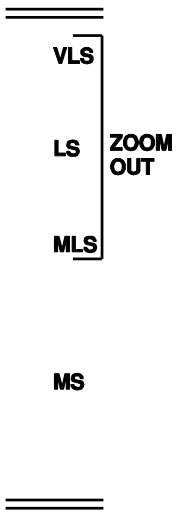
Much has been mentioned regarding the camera shots that McPherson uses in the excerpt from *These Three Rooms* (McPherson 1992) (Section 5.2.2). It has also been determined that there is no editing involved, as the entire excerpt (00:00:37:03 – 00:01:03:17) is filmed in one long camera take. At the start, the camera frames the mover in a shot that lies between a close-up shot and a medium shot (00:00:37:03). As mentioned previously, this shot changes to a medium shot because of the camera's movement. The camera moves backwards, thereby revealing more of the mover in what becomes a medium long shot into a long shot (00:00:40:01 – 00:00:43:00). The camera changes its perspective as the two adjacent rooms appear in a very long shot. The room that features the observed mover is entirely out of the frame at 00:00:58:01 to 00:01:03:17. This very long shot is held for the duration of the excerpt, whilst the camera advances towards the two adjacent rooms (00:00:55:01 – 00:01:03:17).

5.2.4 Interrelationship between key elements observed and analysed

Based on the data collected during the second layer of observation and analysis, I suggest the fundamental components that feature in the excerpt and thus illustrate these components through Motif Writing. The suggested motif furthermore, demonstrates the interrelationship between each of the key elements discussed in Section 5.2.3. Therefore, there are four motifs based on the observation and analysis of the four key elements presented in Table 5.1 (Section 5.2.3). Although I present these motifs alongside one another, I do not suggest that they occur simultaneously, nor do I suggest that there exist any congruencies among them. These motifs provide a visual overview of the excerpt pertaining to the four key elements.

In accordance with the data collected in Table 5.1, the four motifs that appear in Table 5.2, demonstrate the mover's approach to her personal space, her movement with reference to the general LMA concepts of Body, Effort and Shape, and the movement of the camera, which in turn, relates to the proxemics of the camera. These symbols suggest the fundamental components of the excerpt 00:00:37:03 to 00:01:03:17 from *These Three Rooms* (McPherson 1992).

Table 5.2: Written motif of the fundamental components of *These Three Rooms*

Motif of the mover in space in relation to her Kinespheric approach	Motif of the general LMA observable (Body, Effort and Shape)	Motif of the movement of the camera in relation to the mover	Motif of the camera's operation as a technical/mechanical device[142]
			

Drawing from the four motifs illustrated in Table 5.2, the fundamental components of the excerpt from *These Three Rooms* (McPherson 1992) can be understood as follows:

- The mover travels through space via Transverse Pathways.
- The rotation in the choreography is apparent along with strong Core/Distal connectivity. She alternates between her centre of levity and centre of gravity. The Screw-like Shape is suggested as a Still Form. There is an interplay between the mover's Effort choices with an implied passive Weight Effort element of Limp and her Bound Flow Effort.
- The camera continuously moves through the space with the implied crescent shape and a right to left pan is dominant.
- The medium shot, long shot and very long shot are prominent in this excerpt.

[142] These abbreviations refer to various key camera shots implied by this excerpt.

5.2.5 Concluding *These Three Rooms*

Section 5.2 was aimed at conducting an observation and analysis of a specific excerpt from *These Three Rooms* (McPherson 1992) relevant to a first and second layer. The first layer focused on how McPherson creates a sense of depth on the two-dimensional screen through her use of camera shots. The camera's movement was analysed with reference to the relationship between the device and the mover. Finally, this layer highlighted the reconfiguration of space without the use of editing techniques.

The second layer presented an analysis of four key elements in terms of the mover's approach to space, general LMA and the camera's movement, as well as the technical and mechanical operation of the device. An illustrated motif suggested the fundamental components of the excerpt, based on the data collated from this layer, as well as demonstrating the interrelationship between the key elements. Based on the observation and analysis of the excerpt from *These Three Rooms* (McPherson 1992), McPherson formally explores various expressions of human emotion. Despite the uncomplicated camera work, she manages to establish a relationship between the movers and the camera. Her use of a gallery-type location with little to none mise-en-scène further enhances the quality of the choreography. In terms of the editing of this specific excerpt, McPherson's choice to film the choreography in one long take highlights the efficacy of the moving camera.

During the first and second layers of observation and analysis, along with the suggested motif, it is demonstrated that LMA could be used as a vocabulary for examining an excerpt from *These Three Rooms* (McPherson 1992). The following section aims to explore the efficacy of this vocabulary with regard to *Rosas danst Rosas* (De Mey 1997).

5.3 *Rosas Danst Rosas*

5.3.1 Introduction

Rosas danst Rosas (De Mey 1997) is the second screendance work that I will discuss in terms of a first and second layer approach. *Rosas danst Rosas* (De Mey 1997) is directed by Thierry De Mey and features eighteen female movers, including Anne

Teresa De Keersmaeker, the choreographer of this work. De Mey directed this 57-minute film version of *Rosas danst Rosas* (De Mey 1997) based on the intimate stage work of the same title featuring four female movers which De Keersmaeker had originally choreographed in 1983. De Mey's film version is however, much shorter than De Keersmaeker's original *Rosas danst Rosas* (De Keersmaeker 1983).[143]

With a strong, growing presence in dance history, De Keersmaeker has received acclaim in local and international choreography circles and continues to gain global recognition as a prominent artist (Bremser & Sanders 2011:13). As the director of her company, *Rosas,* established in 1983, and the Performing Arts Research and Training Studio (PARTS), De Keersmaeker has emphasised the significance of spatial composition and strategic uses of space in her work (Briginshaw 2009:188).[144] De Keersmaeker uses space, volume, structure and trajectories as the choreographic and dramatic elements that are seminal to her work (Hughes 1991:17). Unlike *These Three Rooms* (McPherson 1992), where McPherson performs the role of both director and choreographer, *Rosas danst Rosas* (De Mey 1997) attests to the working relationship that exists between a director and a choreographer respectively. Therefore, this section will briefly address the characteristics of both De Mey and De Keersmaeker's styles as they pertain to the specific excerpt (00:28:50:23 – 00:29:20:22) in question.[145]

De Mey is a music composer who is known for directing *Fase* (De Mey 2002), *Ma Mère L'Oye* (De Mey 2004), *One Flat Thing, Reproduced* (De Mey 2006) and *Prélude à la Mer* (De Mey 2009). Apart from *Rosas danst Rosas* (De Mey 1997), De Mey has worked in collaboration with De Keersmaeker from a musical standpoint on *Kinok* (De Keersmaeker 1994), *Amor Constante, Más Allá De La Muerte* (De Keersmaeker 1994) and *(But If a Look Should) April Me* (De Keersmaeker 2002).

[143] Both renditions won numerous awards (Briginshaw 2009:188). *Rosas danst Rosas* (De Mey 1997) won the following awards: Award for the best production at the International Widescreen Festival (September 1997), Grand Prix International Video Dance (1997), Special Jury Award at the International Festival for Film and New Media on Art (December 1998).
[144] For more on the *Rosas* company visit www.rosas.be/en/324-rosas. PARTS is the international school for contemporary dance that De Keersmaeker founded in 1994 (Kraut 2015:275).
[145] This excerpt from *Rosas danst Rosas* (De Mey 1997) is taken from *Anne Teresa De Keersmaeker: Early Works* (Rosas 2012). Note that the timecodes may vary, depending on the media player through which this DVD is viewed.

In 1982 De Keersmaeker's choreography of *Fase: Four Movements to Music of Steve Reich* (De Keersmaeker 1982) elevated her career as an artistic choreographer (Bremser & Sanders 2011:130). Similar to *Rosas danst Rosas* (De Keersmaeker 1983), De Keersmaeker's *Fase: Four Movements to Music of Steve Reich* (De Keersmaeker 1982) was recreated in 2002 into a film version, also directed by De Mey i.e. *Fase* (De Mey 2002). With *Fase: Four Movements to Music of Steve Reich* (De Keersmaeker 1982), *Rosas danst Rosas* (De Keersmaeker 1983) and most of De Keersmaeker's work, music compositions play a vital role regarding the ways in which she employs music to choreograph and create her iconic work (Bremser & Sanders 2011:130). Owing to the condition of the filming location of *Rosas danst Rosas* (De Mey 1997), the empty rooms and hallways absorb the sound allowing De Mey to alternate between the rhythmic sounds of an industrial soundscape, clapping and silence. As a result, the sound reverberation times in the film are long (Rosenberg 2016:300n51). Drawing from his background as a composer, De Mey is meticulous in how he uses detailed sounds fixed onto the choreography of the movers within the resonant architectural space (Rosenberg 2016:297).[146]

I mention the soundtrack here since De Mey uses it as a key to materialise the presence of the movers on screen and to inscribe them physically onto their environments. Indeed, as screendance is often devoid of a scenario or dialogue, sounds take on unusual prominence; they become salient and are more intensely perceived by the audience (Walon 2015:5). It is often through elaborate work with sound that De Mey delivers the physical presence of bodies on screen. De Mey uses foley to enhance the sound effects of the mover's breath and shortness of breath, and to heighten the sound of steps on the ground so as to underscore the body's contact and impact on space (Walon 2015:5).[147]

Although the focus of Section 5.3 is on De Mey's film version of *Rosas danst Rosas* (De Mey 1997), it is useful to address De Keersmaeker's approach to her choreographies, specifically how she makes use of space in her work. De

[146] For more on the role that sound plays in *Rosas danst Rosas* (De Mey 1997) see *Sound as Choreographic Object: A Perpetual Approach* (Simpson 2016:283-303) in *The Oxford Handbook of Screendance Studies* (Rosenberg 2016).
[147] Foley can be defined as the art of recreating sound effects that are synchronised with the imagery of a film (Pandey 2005:144).

Keersmaeker often recycles the choreographic material or structures from her previous works, which she would then reconstitute and elaborate on (Bremser & Sanders 2011:133). The choreography specifically between *Fase: Four Movements to Music of Steve Reich* (De Keersmaeker 1982) and *Rosas danst Rosas* (De Keersmaeker 1983) share similarities in the repeated gestures that feature in the work. *Rosas danst Rosas* (De Mey 1997) aired on all of the major European television channels and toured the art-house cinema circuit (Kraut 2015:275). This work is also listed as part of the repertory curriculum for movers training at PARTS.

I selected the excerpt from 00:28:50:23 to 00:29:20:22 from *Rosas danst Rosas* (De Mey 1997) despite the extensive scholarship existing specifically on this work, as not much has been addressed regarding the role between the mover and the camera, as well as how space is reconsidered in this screendance. I have, furthermore, selected this work as it demonstrates the relationship shared between a choreographer and director. Moreover, De Mey's screendance works affect viewers intellectually as the works' sensory wealth can convey embodied stories and discourses that are embedded in the bodies of the movers, their movements, their relationships to space, and in the texture of the films' images and sounds (Walon 2015:9). Finally, it is in light of the *Re: Rosas!* Project, during which De Keersmaeker and Samantha van Wissen invited people to create and film their own versions of the *Rosas danst Rosas* (De Mey 1997) choreography, that I chose this excerpt. People were encouraged to post their videos onto YouTube (Burt 2016:70) which contributes further to my decision towards selecting this screendance work.[148] For the purpose of this study, I chose this specific excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997) since it features only one mover.

[148] This project was launched in June 2013, in collaboration with the Belgian Youth Arts organisation fABULEUS as a celebration of the thirtieth anniversary of *Rosas danst Rosas* (De Keersmaeker 1983). The numerous versions uploaded by various people from across the world are available at: www.rosasdanstrosas.be/en-home

5.3.2 First layer of observation and analysis of the excerpt from *Rosas danst Rosas*

According to Bremser and Sanders (2011:133), De Keersmaeker's career is characterised by themes regarding the mysteries of human behaviour. Both De Keersmaeker's (1983) and De Mey's (1997) versions of *Rosas danst Rosas* not only reflect these themes, but also emphasise more poignantly De Keersmaeker's ambivalence in terms of the nature and role of the female gender.

This first layer of observation and analysis of the specific excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997) will be guided by the ways in which De Mey, as the director and De Keersmaeker, as the choreographer approach space in screendance.[149] Existing scholarship on *Rosas danst Rosas* (De Mey 1997) will frame considerations related to this first layer. The purpose of this section is to determine how a director and choreographer can work together to imply three-dimensionality on screen. It further aims to question how both practitioners manage to establish a relationship between the mover and the camera. Finally, the editing techniques featured in this excerpt from *Rosas danst Rosas* (De Mey 1997) will be considered with regard to the reconfiguration of space in this screendance work.

i) Implied space versus real space

Chapter Four (Section 4.3) demonstrated that camera shots and lenses can fundamentally contribute towards establishing a space that can be perceived as three-dimensional on the screen. Most of the camera shots that are observable in the excerpt from 00:28:50:23 to 00:29:20:22, occur when the camera is placed in a fixed position whilst the mover moves within the confines of the frame. Unlike the case with *These Three Rooms* (McPherson 1992), the camera shots in this excerpt are established through the means of editing. De Mey employs a wide spectrum of camera shots within this specific excerpt starting with a close-up to medium shot (00:28:50:23) that frames only the mover's torso and specifically her hand gesture.

[149] This timecoded excerpt from *Rosas danst Rosas* (De Mey 1997) is available in Appendix A.

Figure 5.21: A medium shot in *Rosas danst Rosas,* 1997. This shot frames the mover's hand gesture in focus by framing the rest of the mover's body with a soft-focus. (Screenshot by Author 2016)

Figure 5.22: A long shot in *Rosas danst Rosas,* 1997. This shot frames the mover at the edge of the frame. (Screenshot by Author 2016)

With reference to Figure 5.21, this close-up to medium shot translates to the far phase of Hall's (1982:120) personal distance and the personal space category suggested by Moore and Yamamoto (2012:143). Through this shot at 00:28:50:23, the focus is drawn to the mover's specific hand gesture, whilst revealing other detailed parts of the mover and slight suggestions of the location. Alongside discussions on camera lenses, this section addresses the use of focus to aid in creating a sense of depth. The long shot at 00:28:52:12 relates to Hall's (1982:122) social distance and Moore and Yamamoto's (2012:143) category of interpersonal space. Using this long shot, De Mey highlights the geometrical approach synonymous with De Keersmaeker. The windows and the shadows that these windows cast on the floor accurately create a grid within this architectural space. The mover meticulously performs De Keersmaeker's choreography within this structured grid. *Rosas danst Rosas* (De Mey 1997) was filmed in the former technical school of architect Henry van de Velde in Leuven, prior to the building's renovation.

Walon (2015:9) states that this building with its coldness and geometric and square patterns, as well as the bars across the windows create the sense of a prison. De Mey takes advantage of these geometrical and spatial qualities presented by the architecture of the Van de Velde building (Rosas 2017).

Figure 5.23: A similar long shot in *Rosas danst Rosas,* 1997. Here the mover exits the frame, leaving the space unoccupied for a brief moment before the edited cut.
(Screenshot by Author 2016)

Figure 5.24: A medium shot in *Rosas danst Rosas,* 1997. This shot frames the mover from a long shot into revealing detailed parts of the mover and the location.
(Screenshot by Author 2016)

Based on the shot difference between Figure 5.23 and Figure 5.24, De Mey predominantly intercuts between medium and long shots. The only other instance in which De Mey opts for a change in camera shots is observable at 00:29:12:17 and 00:29:14:12, as Figure 5.25 and Figure 5.26 demonstrate. Although the close-up at 00:29:12:17 predominantly frames the mover's face, the background reveals much of the location. This close-up shot relates to the close phase of the personal distance identified by Hall (1982:119) as a proxemic distance. This shot further relates to what Moore and Yamamoto (2012:143) refer to as the personal space category.

Figure 5.25: A close-up shot in *Rosas danst Rosas,* 1997. This screenshot frames the mover in a close-up.
(Screenshot by Author 2016)

Figure 5.26: An extreme long shot in *Rosas danst Rosas,* 1997. This shot provides the viewer with an understanding of the location and the position of the mover against the context of the setting.
(Screenshot by Author 2016)

According to Walon (2015:4), De Mey often uses the close-up to emphasise points of contact between the movers' bodies, or as with the case in this excerpt, between the

mover and her environment. I argue that De Mey's close-up to medium shot, particularly with reference to 00:28:50:23, suggests a possible point of contact between the mover and the camera. Throughout the entire *Rosas danst Rosas* (De Mey 1997) screendance, and specifically with relevance to this excerpt (00:28:50:23 – 00:29:20:22), the close-up on the mover's face invites the viewers to relate to the dance on a sensorial and intimate level (Walon 2015:4). As the differences between 00:29:12:17 and 00:29:14:12 show, De Mey's close-up makes bodily and choreographic details more accessible, thus enhancing the physical presence of the mover on screen. At 00:29:12:17, the mover's framing suggests possible eye contact, via the camera, with the viewer. However, due to the Far-Reach spatial orientation and Large psychological Kinesphere, this contact is not established. In 00:29:14:12, the extreme long shot implies the far phase of Hall's (1982:124) public distance and the general space category suggested by Moore and Yamamoto (2012:140). Similar to this shot at 00:29:14:12, the shot at 00:29:15:27 locates the mover within the architectural space through this extreme long shot and suggests a sense of depth through Block's (2013:21) two-point perspective.

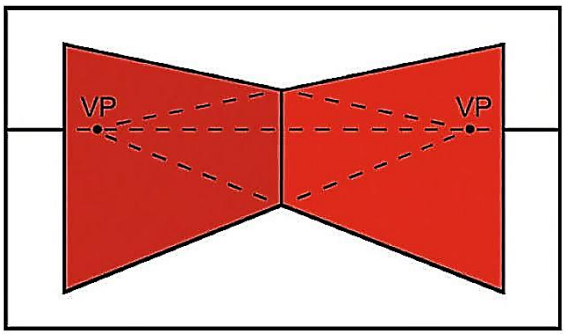


Figure 5.27: A two-point perspective by inverting two longitudinal planes. This illustration demonstrates Block's (2013:21) two-point perspective through the use of two vanishing points converging behind the hidden longitudinal planes.

Figure 5.28: Two inverted longitudinal planes in *Rosas danst Rosas*, 1997. De Mey positions the camera to allow the two vanishing points to converge. Here the two longitudinal planes hide the vanishing points. (Screenshot by Author 2016)

Figure 5.28 demonstrates how De Mey implies a three-dimensional space within the two-dimensional screen. In this excerpt from *Rosas danst Rosas* (De Mey 1997), much of De Keersmaeker's choreography and De Mey's camera shots suggest a two-dimensional effect. Since the set provides the opportunity to create a sense of three-dimensionality, the camera takes advantage of the architectural space. The grid

created by the windows' shadows on the floor is a continuous feature throughout the other rooms separated by glass doors. These glass doors create additional linear patterns and grids that resonate with De Keersmaeker's preference for geometrical choreography. I use the term "architectural space" in the same way as Briginshaw (2009:183) when referring to spaces that are actually or conceptually structured according to ideas associated with the nature of building design. Similar to the way in which De Mey maximises the building's geometrical and spatial qualities, De Keersmaeker's choreography is not only set in this location but also interacts with the architectural space of this empty building. In addition to the shadow grid, the floor furthermore features white grid-like markings. According to Briginshaw (2009:184), the linear repetition in the architecture, as well as the choreography, underlines the relations between both.

The camera shots that I have explicated so far contribute to the notion of implied space in the excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997), as well as creating a three-dimensional space on screen. Based on this excerpt from *Rosas danst Rosas* (De Mey 1997), I argue that De Mey alters the space further through his use of a standard and a wide-angle lens to film this specific excerpt (00:28:50:23 – 00:29:20:22). As is the case at 00:29:10:04, the standard or "flat" lens offers a naturalistic perspective of the world without distorting the image.

Figure 5.29: The use of a standard lens in *Rosas danst Rosas*, 1997. This lens offers a naturalistic perspective of the mover. (Screenshot by Author 2016)

Figure 5.30: The use of a wide-angle lens in *Rosas danst Rosas*, 1997. In contrast to the standard lens, the wide-angle lens offers an extensive view of the location and the mover. (Screenshot by Author 2016)

Both examples of camera lenses (Figure 5.29 and Figure 5.30) present a clear image of the hall as the mover performs alongside the shadow grids on the floor. The wide-angle lens (00:29:14:11) provides a view of the location, thereby suggesting that the grid-effect continues throughout the other rooms and hallways.

In this part of Section 5.3.2, I explained the ways in which De Mey utilises the standard and wide-angle lenses in addition to specific camera shots, with reference to a specific excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997). I have argued that De Mey alternates between the medium and long shots, which aid in implying space. Nonetheless, the extreme long shot along with the placement of the camera establishes depth on screen. This results in a sense of three-dimensionality within the screen that otherwise portrays the mover and space as flat, two-dimensional elements. De Mey's camera shots furthermore establish a relationship between the mover and the camera as the mover travels through space with the camera at times following her (00:29:01:03 – 00:29:07:22). It is however, the movement of the camera that strengthens this relationship since the mover and the camera enter into a partnership. The following section discusses this partnership as it pertains to the spatial relationship between the mover and the camera.

ii) The space between the mover and the camera

In light of the space implied through De Mey's use of camera shots and lenses, it serves to address the way in which he furthermore employs camera movement to create a three-dimensional space. With reference to the first and second types of camera movement, this subsection will consider an excerpt from *Rosas danst Rosas* (De Mey 1997) with relevance to the relationship established between the mover and the camera.

Chapter Four (Section 4.4.1) suggests camera angles as the first type of camera movement. In this excerpt (00:28:50:23 – 00:29:20:22), De Mey does not make use of extensive camera angles to alter the space between the mover and the camera. Throughout most of this specific excerpt, the space between the mover and the camera is vast, thereby isolating the mover and revealing the grandeur of the building. At moments, the camera draws closer through means of the edit. The distance

remains at a Mid-Reach, with reference to the Kinespheric qualities that link to the LMA vocabulary. In Figure 5.31 and Figure 5.32, De Mey creates an opportunity for the viewer and the mover to connect through his use of an eye-level shot. The mover never reciprocates by making eye contact with the camera i.e. the viewer. Instead, she maintains a Far-Reach orientation to her personal space extending her psychological Kinesphere beyond the device. De Mey places the viewer in the Kinesphere of the mover as she continues performing De Keersmaeker's choreography, regardless of the camera angle and placement, and thus irrespective of the viewer.

Figure 5.31: Proximity between the mover and the camera in *Rosas danst Rosas*, 1997. The mover turns into the medium shot frame. Her arm is out of focus suggesting its close proximity to the camera.
(Screenshot by Author 2016)

Figure 5.32: Avoiding eye contact in *Rosas danst Rosas*, 1997. In a similar shot to Figure 5.31, the mover is looking beyond the eye-level angle of the camera.
(Screenshot by Author 2016)

The mover's proximity at 00:29:11:28 and 00:29:12:17, implies that the space between the mover and camera is reduced, thereby resulting in certain limitations. At 00:29:11:28, the mover's arm suggests that she could reach out and touch the camera, whilst the shot at 00:29:12:17 repeats this possible encounter, despite the fact that the mover does not acknowledge the camera as she looks beyond the camera's eye-level angle. This choice not to acknowledge the camera could be a direction from either De Keersmaeker with reference to her choreography or a deliberate decision made by De Mey. Walon (2015:4) posits that camera position, angle and height can be employed to underscore certain qualities of the mover. De Mey often places the camera at an angle that can highlight the physicality of the performance. Figure 5.31 and Figure 5.32 underpin De Mey's preference to not film from an eye perspective, as he aims for a bodily perspective that respects the mover's centre of gravity. This decision could relate to the strong Core/Distal connectivity implied by the mover's performance. De

Mey reveals this connection by angling the camera at his preferred angle, namely to shoot dance at a belly-level (De Mey & Walon 2015:4). This angle is demonstrated at 00:29:09:22 and 00:29:15:23.

Figure 5.33: The use of a belly-level angle in *Rosas danst Rosas*, 1997. In this medium shot, De Mey angles the camera at the mover's centre, thereby displaying her strong Core/Distal connectivity.
(Screenshot by Author 2016)

Figure 5.34: Framing physicality in *Rosas danst Rosas*, 1997. In this extreme long shot the angle might be implied with relation to the mover's centre line; however, it distinctly frames the physicality of the performance.
(Screenshot by Author 2016)

This extreme long shot (Figure 5.34) blurs the lines between De Mey's self-acknowledged belly-angle and a slightly low-angle. In accordance, De Mey often positions the camera at a low-angle to successfully capture the physicality of the dance (Walon 2015:4). With further reference to Figure 5.34, it should be noted that De Mey often films choreography in environments, much like the Van de Velde building, with fixed wide-angle shots. Through these wide-angle shots, De Mey illustrates the physical interplay between the body and the space in which the mover moves (Walon 2015:4), together with the interplay between the mover's centre of levity and centre of gravity.

It serves to note that the camera in this excerpt is predominantly static; its primary movement is brought about through the editing techniques that De Mey employs. In this excerpt (00:28:50:23 – 00:29:20:22) of *Rosas danst Rosas* (De Mey 1997), the camera physically moves in accordance with the mover as she travels through space at 00:00:29:21 to 00:29:07:21 and 00:29:08:13 to 00:29:11:08. The first instance of camera movement is what Glenn (2015:60) refers to as locomotor camera movement, i.e. tracking. Figure 5.35 indicates the moment that the camera starts to track from right to left in a parallel relation to the mover.

Figure 5.35: The camera travels with the mover in *Rosas danst Rosas*, 1997. The device follows the mover travelling in the same direction as the camera's track.
(Screenshot by Author 2016)

Figure 5.36: The camera slows down in *Rosas danst Rosas*, 1997. The mover changes direction whilst the tracking motion of the device slows down.
(Screenshot by Author 2016)

Figure 5.36 demonstrates the change in direction where the tracking motion of the camera slows down. For a brief moment from 00:29:04:02 to 00:29:04:27, the mover and camera move in opposite directions, emphasising the *camera-dancer* (Nikolai 2016:131-150) relationship and the LMA Spatial Pulls and counter-tension prevalent between the mover and the camera. The separate directions in which the mover and camera travel create the sense that the camera lingers before the mover changes her direction once more. De Mey interrupts the synchronised movement of the mover and the camera by introducing a cut in the edit. Another occurrence of physical camera movement that features in this excerpt from *Rosas danst Rosas* (De Mey 1997) is arguably a continuation of this tracking movement.

Figure 5.37: Camera tracking in *Rosas danst Rosas*, 1997. The camera tracks on the mover as she repeats the choreographic phrase with slight variations on the movement theme.
(Screenshot by Author 2016)

Figure 5.38: Interrupting the track in *Rosas danst Rosas*, 1997. De Mey interrupts the tracking action with an edited cut.
(Screenshot by Author 2016)

De Mey utilises an edit to cut from the tracking movement at 00:29:00:21 and 00:29:04:09 to the tracking movement at 00:29:08:08 and 00:29:11:06. Here a change is demonstrated from the long shots in 00:29:00:21 and 00:29:04:09, to the medium long shots 00:29:08:08 and 00:29:11:06. What is furthermore observable in the tracking of the camera is that the movement and the choreography are repetitive with variations on the thematic movements. Figure 5.39 and Figure 5.40, demonstrate one comparable moment revealing the difference in camera shots and similarity in the choreography. The two compared camera shots are a long shot at 00:29:02:21 and a medium shot at 00:29:10:15.

Figure 5.39: Framing the mover's entire body in *Rosas danst Rosas*, 1997. This long shot also frames the space surrounding her. It further demonstrates a Contralateral connection.
(Screenshot by Author 2016)

Figure 5.40: Framing the mover from the middle upwards in *Rosas danst Rosas*, 1997. Due to her body orientation and initiation from the core, this shot implies that her feet are in the same position as in Figure 5.39.
(Screenshot by Author 2016)

Although the similarities in the choreography of Figure 5.39 and Figure 5.40 are implied, the framing of the shot reveals another slight difference, this time in terms of the camera angle. In LMA terms, I suggest that concerning the camera's Kinesphere, the camera at 00:29:02:21 frames the mover from a Forward-Middle angle, whereas the camera at 00:29:10:15 frames the mover from a slight Right-Forward-Middle angle. From the mover's Kinesphere this point at 00:29:10:15 in space will translate to Left-Forward-Middle. Figure 5.39 and Figure 5.40 further reveal the characteristics of the location. Briginshaw (2009:188) points out that these spatial characteristics of the Van de Velde building are foregrounded in De Mey's filming. In light of this excerpt (00:28:50:23 – 00:29:20:22), these characteristics become apparent through the interplay between the mover and the building, the mover and the camera, and the virtual audience. This interplay relates directly to the notion of the *pas de deux* between

the mover and the camera. It serves to emphasise that as the choreography progresses and the mover leans increasingly off her vertical axis, the activity of the camera and the editing increases considerably.

This subsection aimed at considering the space between the mover and the camera at the hand of the camera angles and the physical camera movement employed by De Mey. As this part has demonstrated, the camera angles, camera shots and camera movement are interrelated. This subsection furthermore revealed the way in which the specific camera angles and movement utilised by De Mey, can influence the space between the mover and the camera. In this excerpt from (00:28:50:23 to 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997), the mover and the camera rarely interact, yet there is still an implied *pas de deux* which is supported by De Mey's editing.

iii) Reconfigured space in screendance

The camera movement, along with the fast editing featured in this excerpt from *Rosas danst Rosas* (De Mey 1997), creates a sense of disorientation. Previously reference was made to the role that editing plays in the excerpt from 00:28:50:23 to 00:29:20:22. This subsection considers these editing techniques in terms of the reconfiguration of space, as well as how the edited cuts increase in relation to the mover's activity. De Mey often introduces cuts within the action or movement as transitions between the various camera shots observable in this excerpt.

Figure 5.41: A long shot in *Rosas danst Rosas*, 1997. The mover performs a weight shift initiating a turn into 00:29:07:23. (Screenshot by Author 2016)

Figure 5.42: Cut on action in *Rosas danst Rosas*, 1997. From 00:29:07:22, De Mey cuts on the turn into a medium long shot. (Screenshot by Author 2016)

It is crucial to note that despite the appearance of a dissolve effect in Figure 5.42, the edit is a sharp cut from Figure 5.41 to Figure 5.42. It is presumably due to the quality of the film, that this transition appears as a dissolve. De Mey once more edits on the action as demonstrated by Figure 5.43 and Figure 5.44. Although these figures suggest a dramatic directional change between the two frames, this deliberate cut on the action allows for a smooth transition from one shot to the next as revealed by the seconds of the timecode.

Figure 5.43: A medium close-up cut on action in *Rosas danst Rosas*, 1997. De Mey cuts on the movement from this shot to 00:29:11:29. (Screenshot by Author 2016)

Figure 5.44: A sharp cut on action in *Rosas danst Rosas*, 1997. This cut is made as the mover turns. (Screenshot by Author 2016)

There are various moments similar to Figure 5.43 to Figure 5.44 that reveal De Mey's use of the cut as an editing technique throughout the excerpt (00:28:50:23 – 00:29:20:22). Through his use of this editing technique, De Mey manages to reconfigure the space within this excerpt. De Mey jumps from an extreme long shot (Figure 5.45) that largely frames the hall, and angles the camera to create a sense of depth, to a medium shot (Figure 5.46) that condenses the space around the mover and flattens the image slightly. The sharp cut from Figure 5.45 to Figure 5.46 and the noteworthy change in the framing of the two shots, show how De Mey utilises this editing technique as a way to reconfigure the space in this excerpt.

Figure 5.45: Editing condenses space in *Rosas danst Rosas*, 1997. De Mey cuts from this extreme long shot to 00:29:18:18 as the mover starts to initiate her turn. (Screenshot by Author 2016)

Figure 5.46: Highlighting the camera's relation to the mover in *Rosas danst Rosas*, 1997. The mover travels into the frame of this medium shot by continuing her turn. (Screenshot by Author 2016)

Despite the brevity of these cuts, they often take place in conjunction with a change in camera angle and camera position that distinguishes De Mey's cuts from jump cuts. The more the mover travels through space and increasingly moves off her own body axis, the more the activity of the camera changes. Initially, the camera is stagnant, yet as the excerpt demonstrates, the device's activity increases through means of camera movement and increased camera shots. Drawing from these examples, De Mey's editing allows for a lively interplay between the visual dynamic of the rising and falling choreography (Rosas 2017:[sp]). This interplay is expounded as I conduct the second layer of observation and analysis to this excerpt, in Section 5.3.3.

5.3.3 Second layer of observation and analysis of the excerpt from *Rosas danst Rosas*

The first layer in Section 5.3.2, demonstrated how the space in this excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997) could be implied and reconfigured through various camera shots and editing. I referred to camera angles and camera movement regarding the partnership established between the mover and the camera. The second layer further explicates this relationship. This excerpt will be analysed according to the mover's relation to her Kinesphere and the general LMA categories of Body, Effort and Shape. Table 5.3 will also feature observations regarding the movement of the camera in relation to the mover and the operation of the camera as a technical and mechanical device.

Table 5.3: Data collated during repeated viewings of *Rosas danst Rosas*

Timecode	**Mover in space in relation to her Kinespheric approach**	**General LMA (*Body, Effort, Shape)***	**Movement of the camera in relation to the mover**	**Operation of the camera as a technical and mechanical device**
00:28:50:23 – 00:28:56:00	A Mid-Reach with hand gesture. Her hand reaches towards Forward-Middle and Right-Forward-Middle via a Central Pathway. She has a Far-Reach orientation to space with a Large psychological Kinesphere.	**Body**: Travelling through space, change of direction into a weight shift. Rotation due to the build of the body. The Head/Tail connection is implied. Because of weight shifts, there is continuous recuperation and exertion. Rise and fall pattern through the centre of levity is used to initiate. **Effort**: Direct, Light and Free Flow to Bound which accentuates her movements. **Shape**: Arc-like Directional Movement of the arms, carving through space. Successive movement sequencing.	The camera remains stable like an observer. The cut from a medium shot to a long shot implies movement.	Close-up to medium shot on hand gesture. Hand in sharp focus and mover's torso is in soft-focus. Long shot frames mover's entire body and space. Cuts into a medium shot on the rotation. The mover travels out of the frame before the cut occurs.
00:28:56:01 – 00:29:02:00	From Transverse to Peripheral Pathways with arm gestures. She has a Far-Reach orientation to space with a Large psychological Kinesphere. Counter reach is suggested via arm initiation.	**Body**: Hand-eye coordination. Strong hand to scapula relationship. Travelling. Core/Distal connectivity is implied. Initiates towards Low as way of recuperating. **Effort**: Direct and Free to Bound Flow interplay. The interplay between Sustained and Sudden translates into phrasing with moments of Strong Weight. This is an Exertion-Recuperation pattern. **Shape**: Spoke-like Directional Movements of the body with Successive and Sequential movement sequencing.	The camera remains in position. The edit, which brings the camera closer and further away, implies movement. The camera performs the first movement by tracking on the mover as she travels parallel to the camera.	Medium shot frames parts of the mover as she travels in and out of the frame. Cut to a long shot of mover travelling along the same trajectory of the camera. The long shot frames the mover entirely including the background of location.

00:29:02:01 – 00:29:08:01	She has a Far-Reach orientation to space with a Large psychological Kinesphere. Increasingly moves more off her vertical axis.	**Body**: Travelling through space. Grounding is suggested. Initiates with upper body aiding in the centre of levity. **Effort**: Direct, Light and Free to Bound Flow interplay. Moves between Sustained and Sudden. Grows increasingly Stronger in Weight Effort. **Shape**: Shapes with Arc-like Directional Movements. Her movement sequencing is Successive and Sequential.	The camera continues to track on the mover. The camera tracks along the length of the room as the mover travels up and down a similar pathway. Counteraction of the camera as mover changes her direction.	The long shot cuts into a medium long shot on the movement. These shots are edited together.
00:29:08:00 – 00:29:14:00	She has a Far-Reach orientation to space with a Large psychological Kinesphere.	**Body**: Initiates with upper body aiding in the centre of levity. Starts accessing the centre of gravity more and more. **Effort**: Direct, Free Flow to Bound Flow. Grows increasingly Stronger in Weight Effort. Moves between Sustained and Sudden Time Effort. Implied Exertion/Recuperation pattern. **Shape**: Body shapes through space via Arc-like Directional Movements.	The camera travels along with the mover, tracking parallel to her trajectory.	Medium long shot of the mover as she repeats the phrase with some variation. Quick successive cuts into medium close-up.
00:29:14:01 – 00:29:20:21	She has a Far-Reach orientation to space with a Large psychological Kinesphere. Her Body Cross of Axis seems to change throughout the excerpt due to the camera angles and shots.	**Body**: Head/Tail connectivity, weight shifts, travelling and rotation. **Effort**: Direct and Free to Bound Flow. Moves between Sustained and Sudden. Accesses more Strong Weight. **Shape**: Shapes through space.	Camera movement implied through editing. The camera angles to film mover from Left-Forward-Middle in terms of the directions of the room.	Extreme long shot. Medium shot at the end of the excerpt.

Drawing from the observations presented in Table 5.3, the following considerations will suggest connections between the data collected and the LMA taxonomy. The four key elements referred to in Table 5.3 frame these considerations.

i) The mover in space in relation to her Kinespheric approach

This excerpt from 00:28:50:23 to 00:29:20:22 features one female mover whose Kinespheric approach is observed and analysed through the use of the LMA vocabulary. The design of the choreography and space surrounding the mover, allow her to move with a psychological awareness of a Large Kinesphere. The mover has a Far-Reach orientation regarding her personal space. The trajectory of De Keersmaeker's choreography is implied as the mover travels along the gridlines projected by the sun through the windows from one side of the room to the other.

Similar to the way in which the mover from *These Three Rooms* (McPherson 1992) (Section 5.2) continued to change her orientation to space, the mover from this excerpt from *Rosas danst Rosas* (De Mey 1997) also seems to continuously alter her Body Cross of Axis according to De Keersmaeker's choreography. With reference to the specific location, I suggest that the (implied) 'front' of the room is in relation to the (back) wall containing windows. The room is thus orientated as follows: the back of the room is the wall covered with windows and the front of the room is across from this wall, locating the camera's placement at 00:28:50:23. The mover thus moves from the right side to the left side of the room.

Figure 5.47: The left wall of the room in *Rosas danst Rosas*, 1997. This wall is visible as the camera frames the mover running towards it. (Screenshot by Author 2016)

Figure 5.48: The back wall in *Rosas danst Rosas*, 1997. The wall with windows establishes the back of the room in this excerpt. (Screenshot by Author 2016)

Figure 5.49: The right wall in *Rosas danst Rosas*, 1997. The camera reveals this wall as it frames the mover running away from it. (Screenshot by Author 2016)

Drawing from Figure 5.47 to Figure 5.49, it is noticeable that the mover maintains a strong vertical alignment in terms of her orientation to space, whereas her orientation in terms of the camera remains horizontal. In light of these alignments, it serves to address the spatial dimensions in this excerpt (00:28:50:23 – 00:29:20:22). Most of De Keersmaeker's choreography occurs in the Table Plane with the horizontal dimension, i.e. the right side and left side of the mover as the primary Spatial Pulls. The secondary Spatial Pull, which is suggested by the forward and backward directions in the choreography, is the sagittal dimension. Furthermore, it is key to note that the mover's spatial pattern is to move sideways, to turn and then travel forwards and backwards, whilst her awareness of reaching into space, increases.

ii) General LMA (Body, Effort and Shape) categories observable

Body: As the mover travels forward, in relation to her Body Cross, she reveals a Head/Tail connection at 00:28:50:23 to 00:28:56:00. This connectivity is prevalent throughout the entire excerpt. What is furthermore suggested, is that the mover changes between her centre of levity and centre of gravity. The choreography reveals a rise and fall pattern and translates into an Exertion/Recuperation pattern. She stabilises through her feet, which give her a wider range of mobility along with groundedness. This choreography seems to favour the right side of the body as the mover predominantly performs in the vertical axis. As the excerpt progresses the mover increasingly moves off her centre. This Spatial Intent is fundamental to executing these off-axis movements (00:28:54:21; 00:29:05:06), the repeated rotational turns (00:28:50:23 – 00:28:58:10), and smaller rotary movements (00:29:07:00 – 00:29:08:29) demanded by De Keersmaeker's choreography. Moreover, various weight shifts are demanded, along with continuous locomotion and rotation, with gestures that depend heavily on the tempo and rhythm of the soundtrack.

The rotation takes place during locomotion as the mover starts turning, whilst Advancing forward into space (00:29:14:01 – 00:29:20:21). She travels forward by initiating the movement with her shoulder and implying a Contralateral connection as a means of maintaining counterbalance (00:29:02:01 – 00:29:08:01). A hand-eye coordination and finger to scapula, to tail connection is suggested in the mover's execution of the turns. This strong connection between the scapula and hand, as well

as the Head/Tail connection and hand-eye coordination is fundamental to movements of this nature.

Effort: Concerning the mover's Spatial Effort, she approaches the space with Directness, particularly in terms of her arm (00:29:08:00 – 00:29:14:00) and focused gaze. There is a suspension in Time, which relates to the specific phrasing implied by the sequence. The phrasing pattern is one where time is stressed with accents falling on the second half of each phrase with an increase and decrease in tempo without stopping or pausing (00:29:14:01 – 00:29:20:21). Her Time Effort is however, Sudden in terms of the hand gesture at the start of the clip (00:28:50:23 – 00:28:56:00). Free Flow is implied as there is an interplay between the Free Flow and Bound Flow, which accentuates movements. She is more in Bound Flow at the start of the excerpt and more in Free Flow towards the end.

The choreography is characterised by "quick urgent gestures which are alternated with long, sustained movements" (Bremser & Sanders 2011:131).[150] What is essential concerning the mover's Effort approach is that she gradually accesses her Strong Weight as the pull-line of gravity increases. As a result, she increasingly moves towards her centre of gravity. There are affinities suggested between Space and Effort, as she becomes Stronger when going Place Low and Lighter when reaching towards Place High in her Kinesphere.

Shape: Predominantly Shape is not as apparent in this excerpt; however, there is a matter of Ascending and Descending (Rising and Sinking) that relates to the centre of gravity and levity suggested in the excerpt. The mover's movements Advance forward into space and at times Widening in Shape Flow (00:29:14:01 – 00:29:20:21). Her body Shapes with and through space and her arm gestures are arguably Arc-like Directional Movements.

[150] Although the focus of this section is on the 1997 film, it is conducive to the observation and analysis to refer to the original theatre work in terms of De Keersmaeker's choreographic style.

iii) The camera's movement in relation to the mover

In this excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997), the camera is placed at a distance from the mover without invading the mover's Kinesphere. The mover and camera relationship is one of isolation and distance, where the camera remains an external viewer or observing partner. Thus, the camera draws closer only through the editing techniques, thereby entering into a *pas de deux* with the mover. This relationship occurs with both partners at a distance from each other. However, De Mey negates the opportunity for the camera to support the mover through space as it remains on the periphery of the mover, with the mover often moving towards the edges of the frame. Since the psychological Kinesphere of the mover is Large, I contend that at certain moments (00:28:50:23; 00:29:12:23), there is a shared Kinesphere between the mover and the camera. Based on the mover's pathway through space, the camera tracks from right to left. In terms of angles, De Mey uses the eye-level and belly-level angles to capture the physicality of the mover.

iv) The camera's operation as a technical or mechanical device

The camera shots vary from long shots to medium shots, the occasional extreme long shot and close-ups to medium shots. The first shot of the excerpt is a close-up to medium shot (00:28:50:23 – 00:28:56:00) that frames the mover to fill the entire frame. From this shot (00:28:50:23) the edit quickly cuts to a long shot revealing the location and framing the mover at the far right edge of the frame. The camera has an implied horizontal orientation that emphasises the horizontal gridlines visible in the setting.

5.3.4 Interrelationship between key elements observed and analysed

Similar to the motif suggested for *These Three Rooms* (McPherson 1992) in Section 5.2.4, Table 5.4 illustrates the key components of the excerpt in question, based on the data collected during the second layer of observation and analysis. The four elements include the relation between the movements of the mover with reference to the general LMA categories, as well as the movement of the camera in turn, relating these elements to the proxemics of the camera. The motifs do not suggest a

congruency between themselves and only suggest an overview of the excerpt pertaining to the four key elements.

Table 5.4: Written motif of the fundamental components of *Rosas danst Rosas*

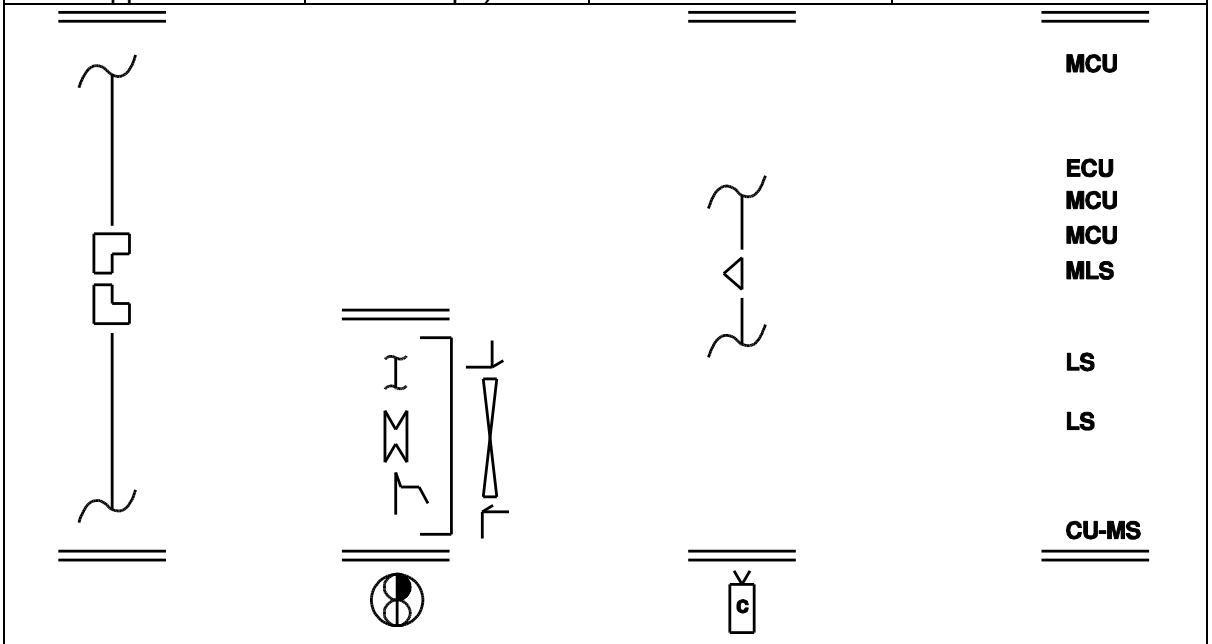
Motif of the mover in space in relation to her Kinespheric approach	Motif of the general LMA observable (Body, Effort and Shape)	Motif of the movement of the camera in relation to the mover	Motif of the camera's operation as a technical/mechanical device
			

Table 5.4 illustrates the key components of the excerpt from *Rosas danst Rosas* (De Mey 1997), with reference to each of the four key elements discussed in Section 5.3.3. Based on these four motifs, the overview of this particular excerpt (00:28:50:23 – 00:29:20:22) can be understood as follows:

- Right side preference with a spatial pattern that travels mainly forwards and backwards.
- Changes in Effort from Bound to Free Flow and Light to Strong Weight. Rotation forms a large part of the choreography often preceded by a weight shift.
- The editing predominantly implies the movement of the camera in addition to tracking movement.
- Mostly medium to medium long shots.

5.3.5 Concluding *Rosas danst Rosas*

The purpose of Section 5.3 was to demonstrate how the excerpt from De Mey and De Keersmaeker's screendance *Rosas danst Rosas* (De Mey 1997) can be observed and analysed on a first and second layer through the use of LMA. During Section 5.3.2, the first layer of observation and analysis considered space in terms of an implied three-dimensionality through De Mey's use of camera shots. Considerations of the camera angles and the movement of the camera revealed the relationship between the mover and the camera, whilst the editing in particular, demonstrated the reconfiguration of space. The written motif (Section 5.3.4) suggested the fundamental components of the *Rosas danst Rosas* (De Mey 1997) excerpt based on the data collected in Table 5.3.

The aim of Section 5.3 was to illustrate the way in which LMA can serve as an effective system for the observation and analysis of a screendance, in this instance created by a different director and subsequently a different choreographer. *Rosas danst Rosas* (De Mey 1997) demonstrates how camera movement in addition to editing can influence a work by creating a sense of three-dimensionality on screen. Section 5.4 suggests how *CoNCrEte* (Ginslov 2009) can be observed and analysed in accordance with the LMA vocabulary and notions on space in screendance.

5.4 *CoNCrEte*

5.4.1 Introduction

As a filmmaker, researcher, curator and facilitator for Augmented Reality (AR), Screen and the Internet, Jeannette Ginslov has become a renowned specialist in dance on screen (Ginslov 2013:1). As an interdisciplinary artist, Ginslov collaborates internationally on projects as a dancer, choreographer, director, editor and producer. She is an associate producer of www.dance-tech.net, as well as a videographer for the AR and Screendance Research Project, AffeXity (2011-present) in collaboration with Prof. Susan Kozel at MEDEA Malmö University in Sweden (Dance-Tech

2016:1).[151] In addition, Ginslov founded Walking Gusto Productions in 2005 where she serves as artistic director. From 2006 to 2008, she curated the Montage Video Dance Festival in collaboration with the FNB Dance Umbrella festival in South Africa. Based on the advancements and contributions made by Ginslov towards screendance within an international discourse, she can be regarded as one of few South African screendance practitioners who advocate screendance as a practice within the local, South African context as well (Ginslov 2013:1). Screendance in South Africa has developed arbitrarily with Ginslov, as the director of Screendance Africa (Pty) Ltd, at the forefront of most of the fundamental advances pertaining to screendance in South Africa. This company is dedicated to the development, production and distribution of dance films in Africa and around the world (Ginslov 2013:1).

As an independent filmmaker, Ginslov often directs, shoots and edits her own screendance work. Working across several media platforms including the body, screen, mobile devices and the internet, she often presents her work online, at single screen events, as installations and on social media platforms. A thematic thread that is noticeable in most of Ginslov's work is her focus on affect, the moving body and its digital materiality (Ginslov 2013:1). Whilst her works have been screened at BBC Big Screens Outdoors UK, Danish Film Institute, Edinburgh Festival, British Film Institute, Lincoln Centre New York, REDCAT Theatre Los Angeles and at many other screendance festivals around the globe, Ginslov furthermore produces documentaries, teasers and trailers, as well as facilitating screendance and AR workshops internationally (Ginslov 2013:1).[152]

With over thirty years' experience, Ginslov has won countless awards, commissions, grants and bursaries for her research and practice. The banning of her first

[151] During her time at MEDEA Ginslov explored the affect for screendance within AR interaction design as part of an artist in residence programme in May 2012. Referring to "affect city" and "a-fixity", *AffeXity* is a collaborative social choreography project drawing together dance, visual imagery, AR and mobile-networked devices (Ginslov 2013:1). This project combines filmed dance improvisations that are geospatially tagged and remixed with Argon, a free open standards AR web browser that runs on iOS or Android smart mobile devices, as well as iPhones and iPads, for the viewing of choreographies embedded in the city of Malmö (Davidson 2016:408).

[152] Some of Ginslov's most recent workshops were held in South Africa (University of Cape Town Dance Department 2013, Rhodes University Drama Department 2013, 2014), Brazil (Federal University of Bahia Salvador 2016), Rio de Janeiro (Dança em Foco International Screendance Festival 2016), and Germany (Tanzrauschen Dance Film Festival Screendance and AR Workshop, Wuppertal 2016).

screendance, *Sandstone* (Ginslov 1988), propelled Ginslov towards expressionistic dance, where she combines the authentic or the emotional within the digital, the experiential with the formal, and the personal with the political (Ginslov 2009:8).[153] In principle, Ginslov's artistic rhetoric is emotionally authentic, kinaesthetically engaging and sometimes metaphorical. Central to her work, is her concern for the human condition. Furthermore, notions regarding ground and figure or foreground and background and, the self and context are fundamental to Ginslov's practice and research (Ginslov 2009:8, 10). In 2009, Ginslov created *CoNCrEte* as part of her MSc Media Arts and Imaging in Screendance which she obtained at the Duncan of Jordanstone College of Art and Design (DJCAD), University of Dundee, in Scotland.[154] Ginslov also has an MA Speech and Drama degree in choreography, which she completed at Rhodes University in South Africa. Section 5.4.2 follows the first layer observation and analysis of *CoNCrEte* (Ginslov 2009).

5.4.2 First layer of observation and analysis of the excerpt from *CoNCrEte*

As mentioned in the introduction to *CoNCrEte* (Ginslov 2009), this screendance work was created as an outcome for Ginslov's MSc screendance study and is furthermore a personal, political, emotional, kinaesthetic, visceral, as well as intellectual screendance work (Ginslov 2009:9). The title relates to the understanding of concrete as "a mix of artificial and natural substances that forms the background, the body or the 'building', where the emotional and personal authentic narratives can play out" (Ginslov 2009:10). According to Ginslov (2009:7), *CoNCrEte* (Ginslov 2009) emphasises the influence of postmodern dance practice, as well as notions centred in the cinematic genre of Dogme 95.[155] The use of lower case and capital letters in the title of this work further implies the use of formal and informal elements in the final hybridised outcome (Ginslov 2009:12). *CoNCrEte* (Ginslov 2009) also involves notions regarding the Concrete Art movement. Theo Van Doesburg coined the term

[153] *Sandstone* (Ginslov 1988) was banned due to its political reactionary nature aimed at the Nationalist government of South Africa who instilled Apartheid during that period (Ginslov 2009:8).
[154] The full version of *CoNCrEte* (Ginslov 2009) is available at: https://vimeo.com/25124354
[155] Dogme 95 is a film movement launched in 1995 by Lars von Trier and Thomas Vinterberg as a critique on the French New Wave movement. Through a set of rules referred to as "The Vow of Chastity" the Dogme 95 Manifesto counters the notion that filmmaking should be used to create illusion through the use of special effects and technology. Dogme 95 aimed at returning to the traditional values of filmmaking (Willis 2005:25).

“Concrete Art”, a movement lasting from the 1930s-1950s which refers to any form of abstract art that excludes symbolism and illusion (Delahoyde 2017:1). Ginslov investigates the ability of screendance to capture the personal, experience and expression of the emotional body with postmodern dance techniques.

In order to capture, edit and intensify the visual, auditory, kinaesthetic and emotional content, Ginslov uses digital technologies such as the PD170, a Sony Handycam, HDV Z7 Camcorders and Final Cut Pro 6 to produce *CoNCrEte* (Ginslov 2009) (Ginslov 2009:13). In light of the themes highlighted in this screendance and the digital technologies used, this section aims to consider this specific excerpt (00:02:01:04 – 00:02:32:09) on the first layer of observation and an analysis against the context of existing scholarship. This layer involves considerations regarding Ginslov’s use of camera shots and lenses to imply a three-dimensional space, as well as how camera angles and movement influences the space between the mover and the camera. This first layer further aims to specifically emphasise how editing contributes to a reconfiguration of the space in the specific excerpt from 00:02:01:04 to 00:02:32:09 from *CoNCrEte* (Ginslov 2009).[156]

i) Implied space versus real space

Throughout Chapter Four (Section 4.4.1), I suggested that the space in screendance could be implied by certain camera shots and lenses. Ginslov’s choice of camera shots and framing in the excerpt from *CoNCrEte* (Ginslov 2009) resonates with some of the principles advocated by Dogme 95’s Vow of Chastity. In particular, it is the fact that Ginslov films on location, without any props or set, no special lighting, and the handheld camera that complies with the Dogme 95 rules. These principles further contribute to implied space on screen.

Although the space in this excerpt (00:02:01:04 – 00:02:32:09) is predominantly implied through Ginslov’s use of editing techniques and the handheld movement of the camera, the camera shots provide insight into two different spaces located at the University of Dundee. The primary space locating most of the choreography of this

[156] This timecoded excerpt from *CoNCrEte* (Ginslov 2009) is available in Appendix A.

segment is the exterior of the Duncan of Jordanstone Matthew Building, which Ginslov titles as Happiness. Figure 5.50 reveals the primary space whilst Figure 5.51 reveals the secondary space for Happiness.

Figure 5.50: The Duncan of Jordanstone Matthew Building in *CoNCrEte*, 2009. This shot reveals the exterior of the building that Ginslov (2009:43) labels as Happiness.

Figure 5.51: Alba Emoting in *CoNCrEte*, 2009. Ginslov filmed the mover using Alba Emoting to access the emotion for happiness associated with the Duncan of Jordanstone Matthew Building. (Screenshot by Author 2016)

Figure 5.50 and Figure 5.51 demonstrate the two spaces that Ginslov assigned to the emotion of happiness. In *CoNCrEte* (Ginslov 2009), Ginslov makes use of Alba Emoting or Alba Technique patterns which she documented along with verbal commentary on the mover's experience of these patterns prior to the filming of *CoNCrEte* (Ginslov 2009). Alba Emoting is a training system invented by Susana Bloch as a method that instructs actors in the physiological expressions of emotion (Kemp 2012:186). This physical alternative to emotion memory provides the mover with a powerful tool to quickly and safely reveal emotions that are authentic but do not flood the mover with traumatic personal memories that resurface (Bloch, Angelin & Sandor 2015:10; Bloch 1993:131). As part of Alba Emoting, Bloch sites six basic emotions: fear, anger, happiness, sadness, eroticism and tenderness (Bloch *et al.* 2015:10). The excerpt that is being observed and analysed is linked to joy. Thus, the emotion visible in this specific excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009), namely happiness, is authentic to the mover, regardless of cognitive memory and psychological recall (Ginslov 2009:12). Since the location was specifically selected for personal and intimate expressions to take place, this location reflects the particular emotion (Ginslov 2009:32).

In this regard, the location in *CoNCrEte* (Ginslov 2009) plays a crucial role since the mover engages and interacts with the space around her. McPherson's (2006:65) emphasis on the importance of locations in screendance underscores the location for happiness as a setting that conveys meaning in conjunction with the edited Alba Emoting footage. Unlike the three movers from the excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992), Figure 5.52 and Figure 5.53 show the movers featured in this *CoNCrEte* (Ginslov 2009) excerpt (00:02:01:04 – 00:02:32:09) acknowledging and interacting with one another.

Figure 5.52: Interaction with the site in *CoNCrEte*, 2009. The movers engage with the site as part of their choreography. (Screenshot by Author 2016)

Figure 5.53: Interaction amongst the movers in *CoNCrEte*, 2009. The two movers emphasise a shared Kinesphere and the happiness emotion assigned to this space. (Screenshot by Author 2016)

With reference to 00:02:22:24 and 00:02:29:21, the movers establish relationships with one another and with the location. To aid in recognising the specific mover observed and analysed in this excerpt, I postulate that one refers to the mover's short haircut and white training shoes as identification cues, since her clothes continuously change. There are shots that feature this specific mover alone in the frame, as these shots are from the pre-recorded footage of the Alba Emotion of happiness. These shots form part of the footage that Ginslov recorded prior to recording the choreography. Ginslov filmed the Alba Emoting footage in documentary style using a handheld camera with the PD170 and the Sony Handycam (Ginslov 2009:43). Subsequently, *CoNCrEte* (Ginslov 2009) will be discussed with reference to this mover featured in this specific excerpt (00:02:01:04 – 00:02:32:09).

It has been determined that the geography and architecture of a space plays an important role in the screendance itself (McPherson 2006:64). As the movers actively

engage with the site in *CoNCrEte* (Ginslov 2009), the meaning of the choreography is possibly influenced by the geographical and architectural qualities of the space. Since *CoNCrEte* (Ginslov 2009) is a site-specific screendance located in the concrete spaces available at the Dundee University, this location becomes part of the choreography. The architecture imparts kinetic information and affordances to the mover; thus, it is within this kinetically rich space that the mover is able to create movement and emotional sequences (Ginslov 2009:43). As a result, Ginslov integrates the space in the screendance during the development process already.

The excerpt from *CoNCrEte* (Ginslov 2009) starts as the mover runs into the frame of a medium long shot (00:02:01:04) along with the other movers. The fact that the movers run into the shot suggests a continuous movability. This medium long shot introduces the primary location with a bicycle stand and a concrete wall. To the left of the screen a passageway is visible. The medium long shot, Figure 5.54, demonstrates the close phase of Hall's (1982:122) social distance where the camera is at the periphery of the mover's Kinesphere. It should be noted that the statements made in terms of proxemics refer to the distance between the movers and the camera. It is furthermore suggested by Figure 5.54, that within the interpersonal space identified by Moore and Yamamoto (2012:143), a lot of movement variables are at play. These variables are influenced by the continuous change in relationships between each of the movers and between the mover and the space (Moore & Yamamoto 2012:143).

Figure 5.54: A medium long shot in *CoNCrEte*, 2009. Ginslov uses this shot to simultaneously introduce the movers and the primary site. (Screenshot by Author 2016)

Figure 5.55: A long shot in *CoNCrEte*, 2009. This shot frames all three movers and slightly more detail in terms of this site. (Screenshot by Author 2016)

Figure 5.55 reveals the subtle difference between the long shot and the medium long shot (00:02:01:04), whilst simultaneously demonstrating the two phases of the social distance and the interpersonal space posited by Moore and Yamamoto (2012:143). Although Ginslov subtly changes her camera shots, there are moments when she condenses the space between the mover and the camera. Such a moment is the cut from 00:02:03:12 to 00:02:03:14. Here Ginslov cuts from a medium long shot to an extreme close-up (Figure 5.56) on the mover. This extreme close-up disregards the space between the mover and the camera, by framing the mover within the entire shot. Relating to the close phase of Hall's (1982:117) intimate distance, it is suggested that the camera shapes with the mover, thereby aiming to reveal a great amount of detail. However, the extreme close-up in Figure 5.56 is zoomed to such an extent that the detail is blurred.

Figure 5.56: An extreme close-up shot in *CoNCrEte*, 2009. In this shot, very little detail is visible due to the movement of the mover and the zoom action of the camera. (Screenshot by Author 2016)

Figure 5.57: Comparing extreme close-ups in *CoNCrEte*, 2009. In comparison to Figure 5.56, this extreme close-up reveals a clearer image of the mover's facial expressions. (Screenshot by Author 2016)

Only once the camera zooms out in quick succession, does the image at 00:02:03:14 become clearer. Figure 5.57 demonstrates a different extreme close-up from the same excerpt (00:02:01:04 – 00:02:32:09) that features clearer details of the mover's facial expression. This expression of closed or soft-focused eyes is a key trait of joy and laughter pertaining to the Alba Technique. Both extreme close-up examples (00:02:03:14; 00:02:16:01) furthermore demonstrate Moore and Yamamoto's (2012:143) category of personal space. Although Ginslov (2009:28) posits that she uses the close-up to create "affect images whereby the emotion, usually associated with the close-up, becomes de-territorialised, a quality, a power or a passion", a similar argument could be made for the extreme close-up. In this excerpt (00:02:01:04 –

00:02:32:09), the extreme close-up emphasises Ginslov's (2009:44) notion of the camera as a carnivorous animal. This is because the device has the capability of framing the body and movement in such a way that it reveals a discursive unfolding rather than a naïve subjectivism.

Ginslov continues with this style of camera shots throughout the excerpt as she frequently alternates between extreme close-ups and long shots. At 00:02:04:14 and 00:02:05:09 the large difference from one shot to the next is demonstrated. The extreme close-up (Figure 5.58) limits the range of the camera, thereby demonstrating the intimate distance, as well as excluding large parts of the mover's body from the frame. In contrast, Figure 5.59 frames the three movers, as well as the surrounding space in which they are performing. This shot relates to the interpersonal space suggested by Moore and Yamamoto (2012:143).

Figure 5.58: The site as a point of stability in *CoNCrEte*, 2009. This extreme close-up highlights the contact between the mover and the site.
(Screenshot by Author 2016)

Figure 5.59: Comparing the long shot with the extreme close-up in *CoNCrEte*, 2009. There is a noticeable difference in proximity between the movers and the camera in this shot when compared to 00:02:04:14.
(Screenshot by Author 2016)

The bicycle stand in Figure 5.59 serves as a set piece that is part of the location, which Ginslov uses to devise her choreography around thereby incorporating the stand. However, the bicycle stand serves another purpose as it aids in implying a three-dimensional space on the screen. At 00:02:25:03Ginslov uses the camera to create a one-point perspective as a means of suggesting a sense of three-dimensionality on the screen. The camera captures a longitudinal plane that creates the illusion of depth, since one side of the plane seems farther away. This screenshot of 00:02:25:03 (Figure 5.61) demonstrates Block's (2013:17) one-point perspective, as illustrated in

Figure 5.60. The long shot in Figure 5.61 shows how the angle of the parallel bars suggests that these bars will converge at the vanishing point visible on the horizon. Despite the fact that these bars will never converge due to their parallel relationship, the shot and position of the handheld camera suggest this illusion of depth.

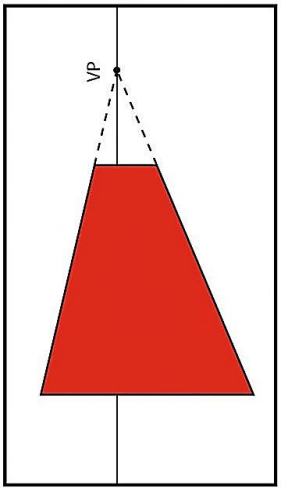


Figure 5.60: A one-point perspective. Block (2013:17) illustrates the one-point perspective that creates an illusion of depth on the two-dimensional screen.

Figure 5.61: A one-point perspective in *CoNCrEte*, 2009. In this long shot, the bicycle stand creates an illusion similar to train tracks. Hereby, the parallel bars create the illusion of depth.
(Screenshot by Author 2016)

In the same sense that Ginslov's use of camera shots contribute to an implied space on the screen, her use of camera lenses further enhances a sense of three-dimensionality in this excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009). Based on the quality of the camera shots discussed throughout this section, I submit that Ginslov arguably employs a standard lens to film this specific excerpt, as well as the rest of the screendance. Ginslov seems to use the standard lens due to the naturalistic appearance of the images captured by the camera. This naturalistic approach further resonates with the guidelines of Dogme 95.

Throughout this section, I have set out to consider the ways in which Ginslov uses camera shots and lenses, in order to imply a three-dimensional space within a two-dimensional screen. However, during this section, I regularly pointed out certain instances where camera movement and editing contribute further to a sense of three-dimensionality on screen. The following section considers how Ginslov employs the two types of camera movement in the excerpt from 00:02:01:04 to 00:02:32:09 taken

from *CoNCrEte* (Ginslov 2009) in terms of how these movements influence the space between the mover and the camera.

ii) The space between the mover and the camera

In addition to her use of camera shots and lenses, Ginslov creates an implied three-dimensionality on the flat screen through her choice of camera angles and camera movement. Camera angles and the movement of the camera influence the space between the mover and the camera. Although Ginslov does not use a wide range of camera angles, it is the movement of the camera in this particular excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009) that emphasises a definite relationship between the mover and the camera.

Ginslov predominantly angles her camera straight at the choreography and mover through a belly-level angle, similar to De Mey in the excerpt from *Rosas danst Rosas* (De Mey 1997), without creating a high- and low-angle. By not angling the camera in a specific way, the space seems flattened and represents the screendance as two-dimensional in some cases. Despite the lack of evident camera angles in this excerpt from *CoNCrEte* (Ginslov 2009), Ginslov uses a low-angle to frame the side of the bicycle stand. This low-angle used at 00:02:25:03, demonstrates how the angle further enhances the illusory depth created through the one-point perspective caused by the parallel bars.

Figure 5.62: A low-angle in *CoNCrEte*, 2009. This angle contributes to the sense of three-dimensionality created on screen via the one-point perspective.
(Screenshot by Author 2016)

Figure 5.63: An illusory high-angle in *CoNCrEte*, 2009. The framing of this screenshot creates the illusion of a high-angle, rather than a tilted camera.
(Screenshot by Author 2016)

The angle in Figure 5.62 emphasises the lower bodies of the movers. This deliberate choice to include only the lower bodies of the movers, also occurs from 00:02:12:07 to 00:02:15:08 in this excerpt. Although Figure 5.63 suggests the use of a high-angle, I argue that it is due to the nature of the extreme close-up, the position of the bar in the frame, and the handheld camera that creates the illusion of an angled camera. In Figure 5.64, there is another instance during which the camera is angled at an eye-level with the mover.

Figure 5.64: An eye-level angle in *CoNCrEte*, 2009. Ginslov places the camera at an eye-level angle that emphasises the mover's avoidance of eye contact with the camera. (Screenshot by Author 2016)

In Figure 5.64 the eye-level angle, in addition to the extreme close-up, infiltrates the Kinesphere of the mover. By not acknowledging the camera and avoiding eye contact however, the mover disregards the camera's presence, thereby not inviting the camera into her personal space and not engaging with the camera. This is another trait of the Alba Technique. Similar to De Mey, Ginslov's camera infiltrates the personal space of the mover and captures the emotional and kinaesthetic qualities of the "moving body, the visceral, the endocrinal, the natural, the sensory, the muscular and the proprioceptive" (Ginslov 2009:28). This method relates to the mover as a "self-tuning system" and the notion of affordances. This implies an intuitive and spontaneous negotiation with the environment, based on prior experience and practice (Gibson

1966:271).[157] In this sense, the camera angles in the excerpt from *CoNCrEte* (Ginslov 2009) resonate with the way in which De Mey frames his angles in the excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997).

As mentioned previously, two types of camera movement can influence the space between the mover and the camera (Chapter Four, Section 4.4.2). The first type of camera movement, refers to the camera angles and movement brought about through zooming or focus-pulling. In this excerpt (00:02:01:04 – 00:02:32:09), there is one moment during which the camera suddenly zooms out creating an abrupt effect. The movement of the framed mover in the extreme close-up at 00:02:03:14 contributes to this abruptness. The section 00:02:03:14 to 00:02:04:11 (Figure 5.65 and Figure 5.66) demonstrates the beginning and end of this zoom action.

Figure 5.65: Zooming in on the mover in *CoNCrEte*, 2009. This timecode marks the start of the zoom action. The image blurs due to the camera's lens movement and the actions of the mover.
(Screenshot by Author 2016)

Figure 5.66: Zooming out on the mover in *CoNCrEte*, 2009. This frame shows the end of the zoom action, as well as the difference in the clarity of the image.
(Screenshot by Author 2016)

The timecode on the bottom of the screen in Figure 5.65 and Figure 5.66 indicates how quick the camera operator executes the zoom action. In addition to the zoom action, other movements are implied in these shots due to the handheld camera. This movement, resulting from the handheld camera, relates to the use of camera movement in general to create space between the mover and the camera. The following section addresses the second type of camera movement, namely the

[157] James Jerome Gibson (1966:285) uses the theory of affordances to discuss the meaning of perception. Affordances indicate ways in which one acts instinctively without cognitive processing. Ginslov uses affordances as a tool for improvisation that feeds into the choreographic process of making location-based movement sequences for the movers (Ginslov 2009:28).

physical movement of the device. It is this movement of the camera, in particular, that contributes to the *pas de deux* relationship established in this excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009).

Ginslov's use of the handheld camera(s) relates to the freeform camera movement that Glenn (2015:60) opines. Unlike the gliding quality associated with the Steadicam, the freeform movement of the camera in this excerpt from *CoNCrEte* (Ginslov 2009) is shaky and relates more to the qualities of a handheld camera. Ginslov alternates between shots filmed with the HDV Z7 camera attached to a tripod and a handheld camera with an external rifle microphone to record the diegetic sounds (Ginslov 2009:44). In accordance with the rules posited by the Vow of Chastity, Ginslov uses only natural or found lighting.

Figure 5.67: Capturing choreography with a handheld camera in *CoNCrEte*, 2009. The handheld camera in conjunction with the zoom action and the movement of the mover creates a blurred image.
(Screenshot by Author 2016)

Figure 5.68: Capturing emotions with a handheld camera in *CoNCrEte*, 2009. Ginslov uses a handheld camera to film the Alba Emoting sessions.
(Screenshot by Author 2016)

Figure 5.67 demonstrates the blurred imagery produced by the movement of a handheld camera. Ginslov also uses a handheld camera during the filming of the Alba Emoting sections as demonstrated at 00:02:06:10. The handheld camera in this excerpt moves around the actions, creating a sense of hovering around the action, instead of being a part of the choreography as the case would be with another partner. The movement of the camera however, contributes greatly to the movability of this screendance.

In this excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009), the space between the mover and the camera changes drastically from one shot to the next.

These radical changes regarding the relation between the movers and the camera are effected through the editing techniques that Ginslov employs, rather than through the use of camera angles and movement, as visible in the excerpts from *These Three Rooms* (McPherson 1992) (00:00:37:03 – 00:01:03:17) and *Rosas danst Rosas* (De Mey 1997) (00:28:50:23 – 00:29:20:22). These editing techniques used in the excerpt from *CoNCrEte* (Ginslov 2009) form part of the discussions in the following section related to the reconfiguration of space in screendance.

iii) Reconfiguration of space in screendance

In contrast to the absence of any editing techniques in *These Three Rooms* (McPherson 1992) (00:00:37:03 – 00:01:03:17), and in light of De Mey's editing featured in *Rosas danst Rosas* (De Mey 1997), the excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009) depends greatly on the cut as an editing technique. The editing in this excerpt plays a crucial role in the assembly of the camera shots. The camera shots are predominantly created through the edit and not only via the movement of the camera, such as in the case of the excerpt from *These Three Rooms* (McPherson 1992).

In addition to the camera movement, Ginslov edits together a variety of camera shots in this excerpt (00:02:01:04 – 00:02:32:09) of *CoNCrEte* (Ginslov 2009), which result in a reconfiguration of space. Ginslov's study moreover, determines how kinaesthetic and emotional content can be amplified through editing techniques, ultimately shaping the form of the screendance work (Ginslov 2009:16). *CoNCrEte* (Ginslov 2009) demonstrates how the digital body and emotional images become haptic when mechanically reproduced and amplified in post-production. In this excerpt (00:02:01:04 – 00:02:32:09), Ginslov predominantly uses quick, successive edits during which she cuts between the choreography and the pre-recorded footage from the Alba Emoting sessions. This style of editing contributes to the theme of movability that features throughout this excerpt.

Figure 5.69: Happiness on site in *CoNCrEte*, 2009. This shot reveals the choreography within the space associated with the emotion of happiness.
(Screenshot by Author 2016)

Figure 5.70: Pre-recorded happiness in *CoNCrEte*, 2009. This shot is from the pre-recorded footage of the Alba Emoting which is edited into the sequence linked to happiness.
(Screenshot by Author 2016)

Ginslov cuts directly from 00:02:10:15 to 00:02:10:16, which demonstrates how she manages to condense, and thereby reconfigure the space in this excerpt. furthermore demonstrate Ginslov's choice to cut on the action. This technique is one that resonates with De Mey's editing in the excerpt from *Rosas danst Rosas* (De Mey 1997). Apart from intercutting between these shots, Ginslov furthermore uses editing to create a specific rhythm as the editor cuts either in quick succession or between long sections of continuous footage. Arguably, Ginslov's aim is not to hide the edit but rather to use the editing with the deliberate intention of magnifying the physical, emotional and event rhythms (Ginslov 2009:50). According to Ginslov (2009:49), the overall structure of the work entails that she manipulates, selects and mixes clips from both the Alba Technique footage, as well as from the choreographic footage. Owing to the sharp editing, this excerpt (00:02:01:04 – 00:02:32:09), much like the entire *CoNCrEte* (Ginslov 2009) becomes fragmented, without a linear narrative that reaches a plateau. This editing technique results in a jarring effect often used as an alienation technique in Brechtian and Dogme 95 productions as a way of making viewership a conscious act (Ginslov 2009:51).

Ginslov's editing technique resonates furthermore with Eisenstein's concept regarding the vertical montage, since "the paradigmatic and syntagmatic axes of narrative development feed into the emotional and kinaesthetic qualities of the whole montage" (Ginslov 2009:49).[158] In accordance with Ginslov (2009:49), I infer that based on the

[158] Vertical montage refers to the synchronisation of visual and auditory tracks of the film (Banes, Harris, Acocella & Garafola 2007:196).

excerpt (00:02:01:04 – 00:02:32:09), this form of editing allows the editor to thread a number of personal, physical and emotional narratives onto the timeline. This excerpt shows that a lot of the choreography, as well as the shot framing and the style of editing, repeats with variations. Thus, the shots create a pattern that contributes to a heightened emotional and kinaesthetic experience. In *CoNCrEte* (Ginslov 2009), Ginslov (2009:50) advocates that repetition in the edit and vertical montage can be used as a choreographic tool in screendance. The choices that Ginslov makes with the editing of the excerpt from *CoNCrEte* (Ginslov 2009), share certain attributes with the way in which De Mey approaches the excerpt from *Rosas danst Rosas* (De Mey 1997). Repetition plays a crucial role in both works where certain choreographic phrases and editing techniques are repeated. In this sense, the excerpt from *These Three Rooms* (McPherson 1992) stands apart from the other two screendance excerpts due to its long continuous take of uninterrupted choreography.

In Section 5.4.2, I set out to observe and analyse *CoNCrEte* (Ginslov 2009) on a first layer with regard to implied space, the space between the mover and the camera and the reconfiguration of space. Ginslov's use of predominantly extreme close-ups and long shots in accordance with the standard lens, furthermore demonstrates implied depth on screen. It is specifically the placement of the camera in order to create a one-point perspective with the bicycle stand that adds to this illusory depth on screen. The limited use of camera angles, zooming and freeform movement brought about through the handheld camera, reveal how these choices influence the perceived distance between the mover and the camera. In *CoNCrEte* (Ginslov 2009), the space between the movers and the camera is not altered in the same way as the space from the excerpt from *Rosas danst Rosas* (De Mey 1997) and *These Three Rooms* (McPherson 1992).

In *CoNCrEte* (Ginslov 2009), the camera is inhibited from entering into a *pas de deux* relationship with the mover; however, it still manages to reflect the mover's movability. Ginslov's excessive use of the cut as an editing technique distinguishes this excerpt. The editing observable in *CoNCrEte* (Ginslov 2009) demonstrates how Ginslov manages to reconfigure space through a cut. Her editing condenses time and space, thereby providing a screendance excerpt that is non-linear and lacks a coherent narrative, yet amplifies the emotional experience of the audience. The editing in

CoNCrEte (Ginslov 2009) further shows how Ginslov uses cutting as an editing technique to render the two-dimensional space into a space that implies depth.

With this first layer of observation and analysis of *CoNCrEte* (Ginslov 2009), I aimed at demonstrating how Ginslov uses minimal techniques to create a sense of three-dimensionality on screen. This excerpt possibly does not explore the *pas de deux* between the movers and the camera as extensively as in the rest of the screendance work, but I have argued that the excerpt from *CoNCrEte* (Ginslov 2009) features editing techniques that contribute to its nature as a screendance work. In light of the first layer of observation and analysis, the following section will proceed to address the excerpt (00:02:01:04 – 00:02:32:09) on a second layer.

5.4.3 Second layer of observation and analysis of the excerpt from *CoNCrEte*

The first layer of observation and analysis conducted in Section 5.4.2 addressed notions regarding space in screendance. In accordance, this section aims to apply the LMA vocabulary to the second layer of the excerpt from 00:02:01:04 to 00:02:32:09 taken from *CoNCrEte* (Ginslov 2009). Table 5.5 presents the data collected during this second layer, with reference to the mover in space in relation to her Kinespheric approach, as well as her general Body, Effort and Shape qualities. Table 5.5 also presents data regarding the movement of the camera as it relates to the mover and the operation of the device in terms of proxemics.

Table 5.5: Data collated during repeated viewings of *CoNCrEte*

Timecode	**Mover in space in relation to her Kinespheric approach**	**General LMA (*Body, Effort, Shape)***	**Movement of the camera in relation to the mover**	**Operation of the camera as a technical and mechanical device**
00:02:01:04 – 00:02:04:00	Using the site as part of the choreography, i.e. the bicycle stand and concrete wall. Near- to Mid-Reach space towards her Medium Kinesphere. The mover accesses the low and medium levels in space.	**Body**: As the mover stabilises through the various body parts and architecture of the site she clarifies her function and expression. Travelling into the frame suggests continuous movability. **Effort**: Light, Free flow for expression and Bound flow for functionality, Quick, Direct. **Shape**: Directional Movement and shaping with the site.	Handheld camera movement reflects the movability. Implied free flow in the camera usage results in a loss of precision and focus. The camera captures the Core/Distal connectivity in the mover at a belly-level angle. Zoom action	Medium long shot frames the concrete location with bicycle stand and cuts to an extreme close-up
00:02:04:01 – 00:02:08:00	Small to Medium Kinesphere with a Near-Reach towards personal space. The mover accesses the low and medium levels in space. A moment of shared psychological space towards the end of this section.	**Body**: Upper stability allows for lower mobility, further relating to a strong Upper/Lower connection. Contralateral movements are implied. **Effort**: Light, Free flow Quick, Direct. **Shape**: Shaping with the site.	The camera moves from an extreme close-up to a close-up. The editing implies movement of the camera. Zoom action.	Cut to close-up shot on hand and railing. Cut to a long shot. Cut to a medium shot on female laughing, including a large part of the site in the frame. Almost reflecting a long shot; however, in relation to the mover, it is a medium shot.

00:02:08:01 – 00:02:12:00	Mid-Reach towards her Medium Kinesphere. She maintains a Small Kinesphere during Alba Technique footage.	**Body**: Upper stability for lower mobility. Upper/Lower connectivity. Contralateral movements. The softness of the spine, successive spinal flow. Opening in the spine relates to laughter emotion. **Effort**: Light, Free Flow, Quick, Direct. **Shape**: Shaping with the site.	No physical movement of the camera is observable. The camera is at eye-level, without eye contact with reference to the Alba Technique.	A difference in distance due to the editing. The long shot cuts to a close-up on facial expressions. The softness in her eyes reveals an expression connected to Alba Emoting. Medium shot on bicycle peddling movements.
00:02:12:01 – 00:02:16:00	Mid-Reach towards her Medium Kinesphere. She maintains a Small Kinesphere during Alba Technique footage.	**Body**: Folding and unfolding of the body. The open spine serves as recuperation from laughter. A Stability/Mobility theme is implied along with Contralateral movements. Upper/Lower connectivity is suggested as the mover hangs upside down. This movement results in a change of body axis. **Effort**: Quick, Free to Bound Flow, Direct. **Shape**: Shaping with the site.	Shaky handy cam movement that is out of focus.	Close-up shot on her face cuts to medium shot. In the medium shot the camera frames the lower body, thereby emphasising mobility and movability.
00:02:16:01 – 00:02:20:00	Small Kinesphere with a Near-Reach orientation to her personal space.	**Body**: Core/Distal connectivity and Contralateral patterning are suggested. There are implied weight shifts. **Effort**: Limp weight sensing. Quick Time Effort and Free Flow. **Shape**: Shaping with the site. Moments of Shape Flow where she Encloses.	Slight handy cam movement observable. The camera suddenly moves in accordance with movement around the railing.	Medium shot on the mover, with her head excluded from the shot. Various close-ups and extreme close-ups on the interaction between the hand, body and railing. These edits reflect the implied continuous movement.

00:02:20:01 – 00:02:24:00	Level changes from low to medium. Movements predominantly occur within the Door and Wheel Planes. Mid-Reach towards her Medium Kinesphere.	**Body**: Weight shifts, Stability/Mobility, Upper/Lower connectivity. Forward and backward movements. **Effort**: Light, Free Flow Quick, Direct. **Shape**: Directional Shape Flow	No evident movement of the camera.	Extreme close-up on her hand. The long shot shows the three movers.
00:02:24:01 – 00:02:28:00	Mid-Reach towards her Medium Kinesphere.	**Body**: Implied jump, weight Shifts onto bars. Stability/Mobility, Upper/Lower connectivity **Effort**: Light, Free Flow with moments of Bound, Quick, Direct. **Shape**: A sense of Shape Flow and Directional Movement.	Observable handheld camera movement.	Medium shot with levels. Long shot with depth cues. Medium shot of swinging. Long shot with depth cues. Focus on the lower body emphasises the Stability/Mobility theme, as well as her Upper/Lower connectivity.
00:02:28:01 – 00:02:29:21	Small Kinesphere with a Near-Reach orientation to her personal space. Shared Kinesphere with the other mover.	**Body**: Jump, Upper/Lower connectivity **Effort**: Limp weight sensing. Quick Time Effort and Free Flow. **Shape**: Shaping, Directional Movement. Conscious psychological shaping with other movers.	Handheld camera movement follows the mover's movements.	Extreme close-ups in various shots of the mover interacting with bicycle stand.

Based on the data collated in Table 5.5 in terms of the second layer of observation of the excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009), I can conduct the second layer of analysis by applying the LMA taxonomy in accordance with the four key elements listed in the columns of Table 5.5.

i) The mover in space in relation to her Kinespheric approach

According to Ginslov (2009:43), the space in the two locations featured in from 00:02:01:04 to 00:02:32:09 provide diagonal, vertical and horizontal planes that encourage the movers to display their affordances, emotions and movements more effectively. These spaces alter the notion of gravity since the camera captures a "dizzy disappearance of fixed points" and the familiar. The way in which the mover accesses her Small to Medium Kinesphere changes during the excerpt. She accesses a Medium Kinesphere with a Mid-Reach space (00:02:12:01 – 00:02:16:00), but also access a Small Kinesphere with a Near-Reach space (00:02:16:01 – 00:02:20:00). There are further instances where the mover shares a psychological Kinesphere with the other movers. The choreography allows the mover to access the low and medium levels of her personal space. As a result, the mover predominantly engages with the Door and Wheel Planes.

ii) General LMA (Body, Effort and Shape) categories observable

Body: Ginslov employs a postmodern dance approach during which the movers have to generate choreography through improvisation. Most of the choreography includes pedestrian movement as a means of expressing their sense of self, experience and presence through the body and the affordances with the environment and others (Ginslov 2009:36). This excerpt features an implied interplay of the Stability/Mobility, as well as a relationship between the upper body and the lower body. The upper body often stabilises through various parts in the upper body quadrant or via the site's architecture, in order for the lower body to be mobile (00:02:01:04 – 00:02:04:00). Throughout this excerpt there are weight shifts onto the bars (00:02:24:01 – 00:02:28:00), together with an implied Core/Distal connectivity (00:02:16:01 – 00:02:20:00). The expression of happiness in the excerpt reflects the Happiness

Effector pattern, which is characterised by an open mouth, exposed upper teeth, relaxed eyelids or semi-closed eyes (Dal Vera 2001:55).

Effort: Throughout this excerpt there is an interplay between Free and Bound Flow Efforts since these qualities relate to the Alba Technique of using Free Flow with the intent to express. The mover accesses Bound Flow for function. However, the mover's approach is more in terms of a Directional Space Effort than it is in Free Flow. The Free Flow quality occurs as a result of the playfulness associated with the emotion of joy. Here the Weight Effort element is not as important, and the mover seemingly performs this excerpt in a Vision Drive (Direct Space, Free Flow and Quick Time).

Shape: Since the location is incorporated into the choreography, the movers shape with and around the bicycle stand (00:02:04:01 – 00:02:08:00). There are moments of Shape Flow specifically concerning the Alba Technique footage (00:02:16:01 – 00:02:20:00). Furthermore, there is a conscious psychological shaping between the mover that is observed and another mover (00:02:28:01 – 00:02:29:21).

iii) The camera's movement in relation to the mover

As determined in the first layer of observation and analysis, the camera movement featured in this excerpt is freeform due to the handheld camera(s) employed (00:02:28:01 – 00:02:32:00). Apart from the handheld movement of the camera during these particular instances the camera is also mounted on a tripod. The camera movements are abrupt and in relation to the movement of the mover as she engages with the bicycle stand (00:02:16:01 – 00:02:20:00). As the camera is distanced from the mover, the device rarely invades the mover's personal space, apart from the shared Kinesphere in the extreme close-ups (00:02:20:01 – 00:02:24:00) and through the zoom action (00:02:03:14 – 00:02:04:11). The movers move regardless of the camera's presence, which underscores Ginslov's suggestion of the camera as a carnivore. Consequently, the mover and the camera are only ever in a *pas de deux* relationship when the editing techniques condense the space between them. Although there is the opportunity created for the mover to connect to the camera, this never happens; arguably, due to elements related to the Alba Technique.

iv) The camera's operation as a technical or mechanical device

Ginslov assembles various cuts together during this excerpt. She frequently cuts from medium long shots or long shots to extreme close-ups that condense the space and contribute a specific rhythm to the excerpt. This notion of rhythm relates to LMA phrasing. Most of the editing in this excerpt implies movement. The quick successive editing, along with the deliberate choice to frame specifically the lower body at times, furthermore contribute to the theme of movability and the implied continuous movement suggested by the excerpt (00:02:16:01 – 00:02:20:00).

5.4.4 Interrelationship between key elements observed and analysed

In addition to the first and second layers of observation and analysis of *CoNCrEte* (Ginslov 2009), it serves to demonstrate the connection between the four key elements discussed in Table 5.5 and throughout Section 5.4.3. Similar to the motifs suggested for *These Three Rooms* (McPherson 1992) (Section 5.2.4) and *Rosas danst Rosas* (De Mey 1997) (Section 5.3.4), Table 5.6 illustrates the main components of the *CoNCrEte* (Ginslov 2009) excerpt through Motif Writing. This motif highlights the mover's relationship to her personal space, the Body, Effort and Shape qualities that she accesses in conjunction with the camera's movement and technical operation.

Table 5.6: Written motif of the fundamental components of *CoNCrEte*

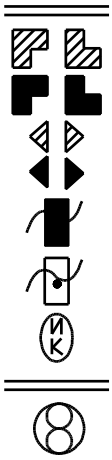
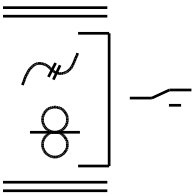
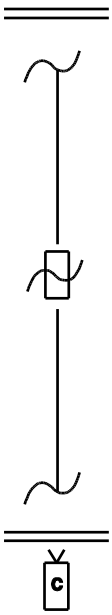
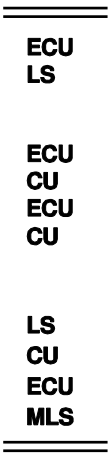
Motif of the mover in space in relation to her Kinespheric approach	Motif of the general LMA observable (Body, Effort and Shape)	Motif of the movement of the camera in relation to the mover	Motif of the camera's operation as a technical/mechanical device
			

Table 5.6 illustrates the fundamental components of the excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009), with reference to each of the four key elements discussed in Section 5.4.3. Based on these motifs, the fundamental components of this excerpt are as follows:

- There is primarily continuous movement. A Small to Medium Kinesphere is accessed through movements in the Door and Wheel Planes. Predominantly medium and low levels.
- The upper body often stabilises through various parts in the upper body quadrant or via the site's architecture, in order for the lower body to be mobile. Predominantly in Vision Drive (Direct, Free Flow and Quick) and Shapes with the site.
- Handheld camera movement is suggested.
- The majority of editing occurs between medium long shots to extreme close-ups.

5.4.5 Concluding *CoNCrEte*

The purpose of Section 5.4 was to demonstrate how the excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009) can be observed and analysed on a first and second layer through the use of LMA as a system of vocabulary. The first layer of observation and analysis considered how Ginslov's use of camera shots and lenses could imply three-dimensionality on screen (Section 5.4.2). I further considered the camera angles, the zoom action and the movement of the camera in terms of the relationship established between the mover and the camera. Finally, this layer was concluded by addressing the editing techniques that particularly demonstrate the reconfiguration of space. Table 5.5 guided the second layer of observation and analysis in order to create the motif presented in Section 5.4.4. This motif further illustrated the way in which LMA adequately describes the fundamentals of this screendance.

In Section 5.5, I present *CoNCrEte* (Ginslov 2009) in comparison with *These Three Rooms* (McPherson 1992) and *Rosas danst Rosas* (De Mey 1997), as I aim to consolidate the findings from this section with Section 5.2 and Section 5.3.

5.5 Consolidating the data obtained through observation and analysis

This chapter aimed at observing and analysing three specific excerpts from three screendance works in order to prove one part of the hypothesis of this study. This part of the hypothesis posed in Chapter One, suggests that LMA could serve as an effective vocabulary for the observation and analysis of screendance. The three respective screendance excerpts i.e. *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) were observed and analysed on a first and second layer basis which could relate to a macro and micro level of inquiry.

In this section, I set out to critically analyse, flag and tag, compare and contrast the data collected from the first and second layers of observation of all three screendance excerpts. The purpose of this section is to interpret and investigate the discourse, to highlight certain links shared between the three excerpts, and to address the function of language and the medium of screendance, by focusing on the relationship between

the subject, the camera and space in the respective excerpts. During the respective sections pertaining to the two layers of observation and analysis conducted on the three excerpts, I considered these excerpts according to specific outcomes. The first layer aimed at observing and analysing the three excerpts based on space in screendance, whilst the second layer addressed the mover in relation to this space. Throughout, LMA served as a vocabulary toolkit and guide for the observation and analysis of each of these layers.

5.5.1 Consolidating the first layer of observation and analysis of *These Three Rooms, Rosas danst Rosas* and *CoNCrEte*

i) Implied space in *These Three Rooms*, *Rosas danst Rosas* and *CoNCrEte*

I have demonstrated that McPherson establishes a sense of three-dimensionality in the excerpt 00:00:37:03 to 00:01:03:17 from *These Three Rooms* (McPherson 1992) by using the movement of the camera to suggest camera shots. De Mey would use the movement of the camera in addition to certain editing techniques in the excerpt 00:28:50:23 to 00:29:20:22 from *Rosas danst Rosas* (De Mey 1997). In contrast to McPherson and De Mey, Ginslov depends predominately on editing as a means of suggesting depth in the excerpt 00:02:01:04 to 00:02:32:09 from *CoNCrEte* (Ginslov 2009).

All three the excerpts, however, use perspective and depth cues which are revealed through the filmmaker's respective choices in camera shots. McPherson establishes a two-point perspective by inverting the two longitudinal surfaces visible in the room (00:00:46:11). McPherson uses this two-point perspective again this time, however without inverting the longitudinal surfaces (00:00:56:00) which create the sense that the top and bottom lines of each longitudinal surface will converge. Corresponding to McPherson's use of two-point perspectives, De Mey creates a similar depth cue (00:29:15:27) through an extreme long shot to imply a three-dimensional space on the screen. Whereas McPherson and De Mey both utilise Block's (2013:21) two-point perspectives, Ginslov sets out to create depth through the use of Block's (2013:17) one-point perspective (00:02:25:03). The parallel bars from the bicycle stand run across the ground suggesting that these bars will converge at the vanishing point

visible on the horizon. McPherson utilises this one-point perspective in a similar fashion with a very long shot (00:01:03:09) as she places the camera in the middle of the corridor where the walls are parallel to one another.

I have further demonstrated that the camera lenses utilised in the respective screendance excerpts are primarily a standard lens based on the naturalistic quality of the images. In the excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992), McPherson reveals the naturalistic perspective with minimal distortion associated with the standard lens. Similarly I argued that De Mey does not use a telephoto lens, yet employs both the standard and wide-angle lenses to film this specific excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997). Both camera lenses demonstrate a clear image of the location and the mover. It is due to the attributes of the wide-angle lens that the framing suggests the continuous appearance of the gridlines effect throughout the other rooms and hallways. For reasons similar to McPherson's and De Mey's use of the specific camera lenses in their respective excerpts, I posit that Ginslov employs a standard lens for the duration of her screendance excerpt (00:02:01:04 – 00:02:32:09) as the qualities produced by this lens resonate with the Dogme 95 movement.

Although the use of standard or wide-angle lenses in these respective excerpts is debatable, it is suggested that the telephoto lens does not feature in any of these screendance excerpts, possibly since this lens flattens depth cues and perspectives on the screen.

ii) The space between the mover and the camera in *These Three Rooms, Rosas danst Rosas* and *CoNCrEte*

Chapter Four suggested camera angles as the first type of camera movement that influences the space between the mover and the camera. The three filmmakers from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997), and *CoNCrEte* (Ginslov 2009), respectively employ minimal camera angles in their specific excerpts.

McPherson demonstrates how the camera movement influences the angle of the camera. As the camera gradually tracks backwards, the camera angle changes from what seems to be an eye-level angle to a slight tilt that results in a reach towards a high-angle (00:00:55:01 – 00:00:58:00). De Mey opts to film the mover by predominantly aiming the camera at the mover's midsection so as to highlight the physicality of the performance. Apart from this belly-level angle, De Mey also angles the camera at eye-level (00:29:11:28; 00:29:12:17) to the mover, much in the same way as Ginslov does in the excerpt from *CoNCrEte* (Ginslov 2009). Ginslov angles her camera predominantly at the mover's midsection, thereby echoing De Mey's belly-level angle.

De Mey however avoids using additional camera techniques in the excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997). Aside from their use of camera angles to influence the spatial relation between the mover and the camera, McPherson and Ginslov use the zoom action, which forms part of the first type of camera movement. Both McPherson and Ginslov utilise this zoom action in similar ways. During one prominent moment (00:00:51:11 – 00:00:55:17) in *These Three Rooms* (McPherson 1992), McPherson zooms out and simultaneously widens the lens. She pulls the focus on the wall whilst widening the camera lens once more, this time with a jerking quality. A similar jerking quality is produced when Ginslov zooms out on the mover in *CoNCrEte* (Ginslov 2009) (00:02:03:14 – 00:02:04:11). In both examples the zoom action is performed in conjunction with a moving camera in accordance with my argument that the filmmakers from *These Three Rooms* (McPherson 1992) and *CoNCrEte* (Ginslov 2009) use a Steadicam or handheld cameras. This movement generated by the handheld camera relates to the second type of camera movement featured in all three of the excerpts.

As stated previously, with reference to implied space, the excerpt from *These Three Rooms* (McPherson 1992) primarily features the moving camera. McPherson's camera in this excerpt (00:00:37:03 – 00:01:03:17) gradually tracks backwards and to the left side with an uninterrupted relation to the mover creating the quality of a Steadicam. De Mey's camera in the excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997) echoes the gliding effect created by McPherson's handheld camera, yet this movement featured in *Rosas danst Rosas* (De Mey 1997)

is generated by the use of a track and a mounted camera. De Mey's tracking movements of the camera are utilised in conjunction with the editing techniques featured throughout the excerpt. Whereas De Mey tracks through the space in relation to the mover and draws closer to the mover through the means of editing techniques, Ginslov almost completely relies on editing in order to influence the space between the mover and the camera. The camera movement featured in the excerpt (00:02:01:04 – 00:02:32:09) from *CoNCrEte* (Ginslov 2009) is abrupt, primarily due to how the device is operated and contributes to the implied continuous movability in this excerpt.

Regardless of the type of movement utilised by the respective filmmakers i.e. through their minimal use of camera angles and zoom techniques or the moving device, a relationship is established between the mover and the camera. This underscores the notion of the *pas de deux*. Moreover, this *pas de deux* is further influenced by the use of specific editing techniques which aid in reconfiguring the space in *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009).

iii) Reconfigured space in *These Three Rooms*, *Rosas danst Rosas* and *CoNCrEte*

Whereas camera shots, lenses, angles and camera movement contribute to the three-dimensional space implied on screen and the space between the mover and the camera, the particular editing techniques used in *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) influence the way in which the space in these screendance excerpts is reconfigured.

In the excerpt from *Rosas danst Rosas* (De Mey 1997), De Mey utilises the cut as a sharp transition from one shot to another, often on the action of the mover and as a means of condensing the space between the mover and the camera. The deliberate edit on the action transitions from one shot to the next, progress with ease. Through his use of this editing technique, De Mey manages to reconfigure the space within this excerpt. De Mey's camera and editing activity seemingly increase throughout the duration of the excerpt. Corresponding with De Mey's techniques of editing, Ginslov employs a similar style of editing in the excerpt from *CoNCrEte* (Ginslov 2009). Whereas De Mey uses the movement of the camera along with techniques of editing,

Ginslov primarily depends on her style of editing as a means of assembling the shots together and contributing to the mobility of the choreography. In the excerpt from *CoNCrEte* (Ginslov 2009), Ginslov intercuts between shots of the choreography and shots from the pre-recorded footage pertaining to the Alba Technique. In this way, Ginslov uses editing to create a specific rhythm, much in the same way as De Mey creates a rhythm in the excerpt from *Rosas danst Rosas* (De Mey 1997).

This section has set out to consolidate the findings from the first layer of observation and analysis pertaining to *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997), and *CoNCrEte* (Ginslov 2009). Table 5.7 provides a concise and visual illustration that highlights the differences and similarities between the three screendance excerpts based on the findings and considerations presented throughout this section.

Table 5.7: A visual comparison of *These Three Rooms*, *Rosas danst Rosas*, and *CoNCrEte* based on the findings from the first layer of observation and analysis

	Implied space		Space between the mover and the camera		Reconfiguration of space
	Camera shots	Camera lenses	The first type of movement:	The second type of movement	Editing techniques
These Three Rooms	Two-point perspective, One-point perspective. Medium shot, long shot and very long shot	Standard or wide-angle lens.	High-angle, eye-level angle. Zoom action.	Steadicam.	No editing techniques, only camera movement.
Rosas danst Rosas	Two-point perspective. Medium, to medium long shots.	Standard and wide-angle lens.	Belly-level angle, eye-level angle.	Tracking on a dolly.	Quick edits, cuts on the action and camera movements.
CoNCrEte	One-point perspective. Medium long shots to extreme close-ups.	Standard lens.	Low-angle, belly-angle, eye-level angle, zoom action.	Handheld camera.	Primarily quick cuts.

With reference to Table 5.7, the following section will provide an analysis regarding the consolidation of *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997), and *CoNCrEte* (Ginslov 2009) pertaining to the second layer of observation and analysis conducted in the respective subsections of Chapter Five. This consolidation of the second layer will highlight LMA's application as an effective vocabulary towards considering screendance.

5.5.2 Consolidating the second layer of observation and analysis of *These Three Rooms, Rosas danst Rosas* and *CoNCrEte*

In this section I will address the links shared between the three selected screendance excerpts with pertinence to the data collected during the second layer of observation and analysis. Rather than repeating what has already been posited in the respective sections (Section 5.2.3, 5.3.3 and 5.4.3) in terms of this second layer, I will emphasise only the fundamental connections shared across *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997), and *CoNCrEte* (Ginslov 2009).

i) The mover in space in relation to her Kinespheric approach

Based on the observation and analysis of the movers from the three respective excerpts, each of them has a specific approach to their personal space. The mover(s) that feature in *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997), and *CoNCrEte* (Ginslov 2009) all reveal a Medium Kinesphere which is often accessed through a means of gesturing. The movers primarily execute these gestures with the upper body and often through a Mid-Reach orientation towards their Kinesphere. Whereas Ginslov refrains from gestural movements in her choreography, she encourages her movers to access the low and medium levels prevalent in the space around them. As a result, the mover predominantly moves in the Door and Wheel Planes.

In *CoNCrEte* (Ginslov 2009), the mover does not follow a specific pathway regarding the space around her. In the excerpt (00:00:37:03 – 00:01:03:17) from *These Three Rooms* (McPherson 1992), the mover's entire body travels through space through predominantly Transverse Pathways. The mover from the *Rosas danst Rosas* (De

Mey 1997) excerpt (00:28:50:23 – 00:29:20:21) initiates most of her movements with the right side of her upper body. She primarily moves forward in terms of her spatial pathway.

Table 5.8: Consolidating the mover's Kinespheric approach in *These Three Rooms*, *Rosas danst Rosas* and *CoNCrEte*

These Three Rooms	***Rosas danst Rosas***	***CoNCrEte***
Medium Kinesphere with a Mid-Reach orientation. Transverse Pathways.	The Mid-Reach of hand gesture. Favouring the right side of the body. Predominantly moving forward in space.	Mid-Reach space. Medium Kinesphere. Door and Wheel Plane movements. Low and medium levels in space accessed.

In light of Table 5.8, it is conceivable that despite the difference in choreography and choreographers, there are certain congruencies in terms of how these movers approach their personal space. Although Table 5.8 points out the possible points of convergence across these respective excerpts, it is not to say that these Kinespheric approaches by a mover towards the space around her are required by, synonymous with or limited to a screendance paradigm.

ii) General LMA (Body, Effort and Shape) categories observable

With reference to the general LMA categories of Body, Effort and Shape, it serves to highlight the corresponding qualities traceable across the three particular excerpts. Table 5.9 suggests certain links between the Body, Effort and Shape categories of each of the screendance excerpts. It is however, once more not to suggest that these qualities are always present in a screendance work or performance. This table highlights only the overarching qualities identified in *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009).

Table 5.9: Consolidating the main LMA (Body, Effort and Shape) categories observable in *These Three Rooms*, *Rosas danst Rosas* and *CoNCrEte*

These Three Rooms	***Rosas danst Rosas***	***CoNCrEte***
Body: Weight shifts. Rotations. Core/Distal connectivity.	**Body:** Travelling and rotation form part of the choreography, often preceded by a weight shift. Core/Distal connectivity.	**Body:** The upper body often stabilises through various parts in the upper body quadrant or via the architecture, in order for the lower body to be mobile.
Effort: Predominantly Limp weight-sensing and Bound Effort Flow.	**Effort:** Gradually decreases from Bound to Free Flow and Light to Strong Weight.	**Effort:** Direct, Free Flow and Quick. Predominantly in Vision Drive.
Shape: Screw-like shapes. Shaping through space.	**Shape:** Shaping through space. Rise and fall action.	**Shape:** Shaping with the site. Conscious psychological shaping.

Table 5.9 demonstrates that in terms of the Body category, the three screendance excerpts feature weight shifts, rotations and travelling. Whereas a Core/Distal connection is implied in *These Three Rooms* (McPherson 1992) and *Rosas danst Rosas* (De Mey 1997), *CoNCrEte* (Ginslov 2009) depends on a strong connection between the upper and lower body. The Effort qualities implicit across all three excerpts include an interplay between Free and Bound Flow, as well as moments of Sustained Time Effort that change into Quick Effort. Finally, the Shape qualities implied by all three of the excerpts include Directional Movement and specifically Arc-like gestures, along with moments of Shaping. In the excerpt from *CoNCrEte* (Ginslov 2009), movers shape with the bicycle stand and each other.

iii) The camera's movement in relation to the mover

In order to consolidate this element of the second layer of observation and analysis, I will address the points of convergence in *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) with regard to the camera's movement in relation to the mover.

Table 5.10: Consolidating the camera's movement in relation to the mover observable in *These Three Rooms*, *Rosas danst Rosas* and *CoNCrEte*

These Three Rooms	***Rosas danst Rosas***	***CoNCrEte***
No editing to imply camera movement. The zoom action is visible.	The edit implies movement, which brings the camera closer and further away on a cut.	Movement of the camera is mostly achieved through the editing. The zoom action is visible.
The camera angle is at eye-level and belly-level of the mover. Camera reaches towards high-angle.	The camera is angled at belly-level and eye-level angles.	The camera is positioned at belly-level and eye-level angles. Cut to close-up.
The camera continuously moves through space. The camera moves backwards and from the right to left side.	The camera moves in accordance with the mover as the device tracks along the length of the room.	Camera movement is abrupt. Handheld camera observable.

Table 5.10 reveals that the relationship between the mover and camera is approached differently in the excerpt from *These Three Rooms* (McPherson 1992) than in the excerpts from *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009). In these three excerpts the links are not as evident, since each filmmaker explores the relationship between the mover and the camera differently. The primary link is that regardless of the way in which the camera Advances, Retreats or hovers in relation to the mover, a relationship is still established.

iv) The camera's operation as a technical or mechanical device

From the observation and analysis of the camera's operation as a technical or mechanical device, certain qualities stand out from the three respective excerpts. *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) share similar styles regarding the key camera shots employed.

Table 5.11: Consolidating the camera's operation as a technical or mechanical device observable in *These Three Rooms*, *Rosas danst Rosas* and *CoNCrEte*

These Three Rooms	***Rosas danst Rosas***	***CoNCrEte***
Medium shot, medium long shots, long shot and very long shot. Shots change due to camera movement.	Close-up to medium shots, long shots, medium shots, extreme close-ups. Shots change due to editing.	Medium long shot to extreme close-ups. Shots mainly change due to editing and camera movement.

Table 5.11 presents a wide range of camera shots across the three respective screendance excerpts. Table 5.11, however, demonstrates the way in which similar camera shots can create different effects, depending on the choreography performed by the movers and the additional movement of the camera.

5.6 Conclusion of Chapter Five

In partial view of this research study's main aim, Chapter Five focused on applying the LMA lexicon as a vocabulary for the observation and analysis of screendance to three selected screendance excerpts. Subsequently, three sections were dedicated towards conducting this two-layered observation and analysis process on the particular excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997), and *Concrete* (Ginslov 2009). To conclude this chapter it is useful to provide an outline of this process. Figure 5.71 summarises the process of selecting a screendance excerpt (or the full version), with the intention of observing and analysing that screendance based on the respective phases of each layer suggested by this process.

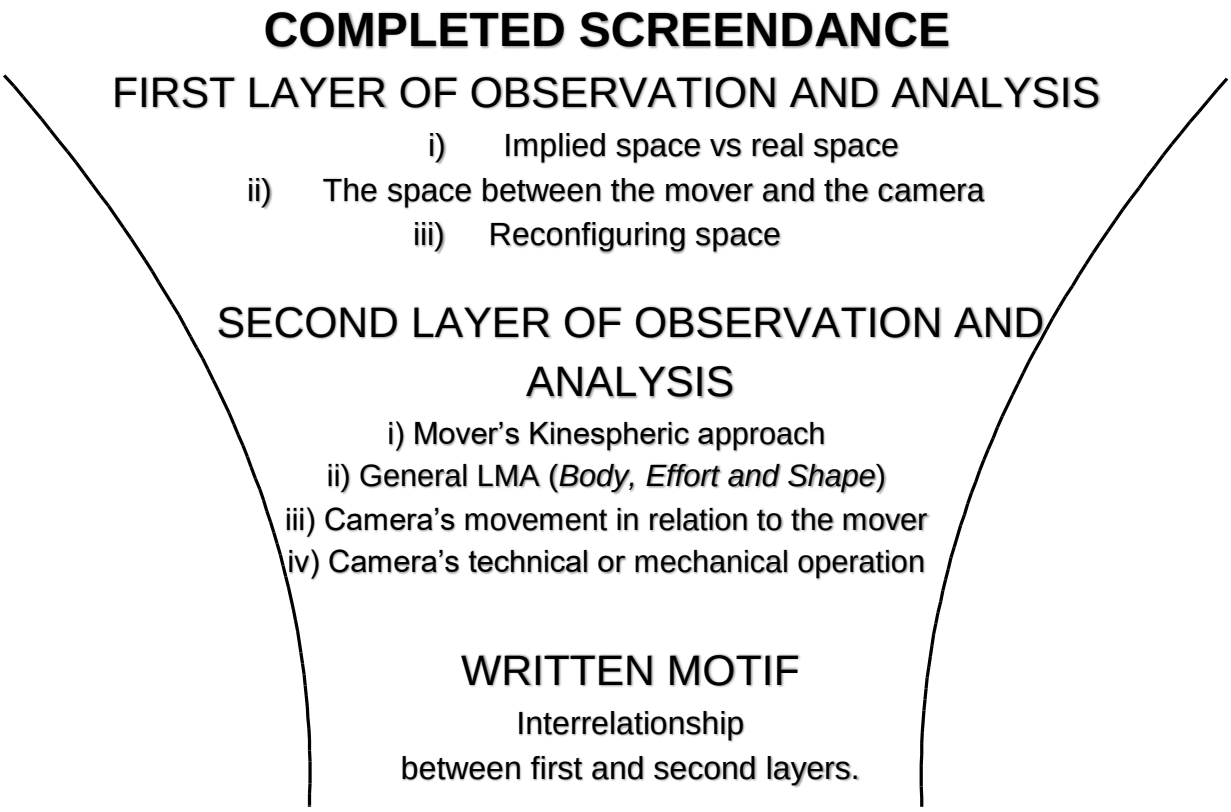


Figure 5.71: An illustration of the two-layered observation and analysis process.
(Diagram by Author 2017)

After selecting the specific screendance excerpts, I proceeded to demonstrate LMA's efficacy as a framework of observation and analysis by following the phases outlined in Figure 5.71. During the first layer, I confirmed how camera shots and lenses could aid in implying a three-dimensional space on the flat surface of a screen. In addition, I argued for the role that camera angles and camera movement could play in establishing a *pas de deux* between the mover and the camera. As the last two phases of this layer indicate, I referred to the impact of editing techniques on the reconfiguration of space in screendance. Following this, I applied the phases listed in the second layer and focused on the LMA vocabulary as a means of analysing the three excerpts. The analysis included the mover's actions in space and the categories of Body, Effort and Shape. The camera's movement in relation to the mover and the camera's operation as a technical or mechanical device completed the phases for this layer. The respective written motifs illustrated the interrelatedness between the key elements identified from the first and the second layers of observation and analysis of the excerpts as a whole. Finally, I consolidated the suggestions, considerations and findings collected from applying the process to each respective screendance excerpt.

Section 5.5 demonstrated the primary connections shared between the excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *Concrete* (Ginslov 2009).

This chapter studied and applied the LMA vocabulary to three existing screendance excerpts in order to determine its efficacy as a framework that can be used to observe and analyse screendance. In consideration of the preceding chapters, the two-layered process applied in this chapter and based on its outcome, it has been determined that LMA can serve as an effective vocabulary for screendance observation and analysis. In light of this result, Chapter Six aims to employ the two-layered framework applied throughout this chapter, as impetus for a personal creative process aimed towards creating an original screendance work.

CHAPTER SIX: LMA AS A CHOREOGRAPHIC TOOL FOR CREATING SCREENDANCE

6.1 Chapter introduction

Proceeding from the findings presented in Chapter Five and considering the research question hypothesised in Chapter One, this chapter aims to investigate and assess how the LMA vocabulary can serve as a choreographic tool for conceptualising, creating and producing an original and complete screendance product. Existing scholarship suggests that theoretical and practical texts on LMA's choreographic applicability are limited and in some cases not available in the public domain.[159] In addition, few sources document LMA as a choreographic tool for work relevant to screendance discourse. The particular processes followed by McPherson, De Mey and Ginslov in the excerpts observed and analysed (Chapter Five), are briefly described by the practitioners involved, or implied through scholarly and curatorial discussions on these works. Gaining insight into these processes can be of great value to choreographers, movers, directors and editors as a source of knowledge and a frame of reference, in terms of creating new, original work.

In view of this, I will reflect upon my personal creative process throughout this chapter by gradually introducing each phase that I followed when creating my own, original screendance. During the course of my empirical choreographic account, I will revisit the notions posited on implied space, the implied body of the camera and spatial reconfiguration. This personal account foregrounds the LMA vocabulary explicated throughout the preceding chapters. As indicated in Phase Four of Chapter One (Section 1.4), I am sharing my idiosyncratic process as a means of assessing how the LMA vocabulary suggested as a possible framework for screendance observation and analysis (Chapter Five, Figure 5.71), can be inverted towards choreographing a screendance. The purpose of this chapter is a practice-based reflection on my

[159] Here, I refer specifically to the projects submitted by the graduates of the LMA certification programme. Corrie Cowart's final year CMA project *Exploring Filmdance through Laban Analysis* (Cowart 2009) focuses specifically on *Nine Variations on a Dance Theme.* Similarly, Kit Stanley (2013) investigates LMA as a language tool for choreography and development, referring to notions of creation and evaluation. Both papers are confidential and not accessible to the public.

personal choreographic, directorial and editorial processes that I followed to create my original screendance work.

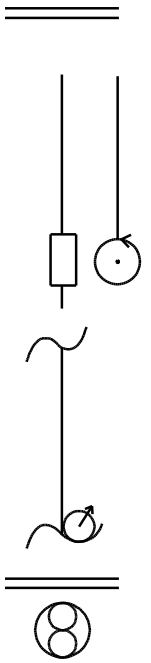
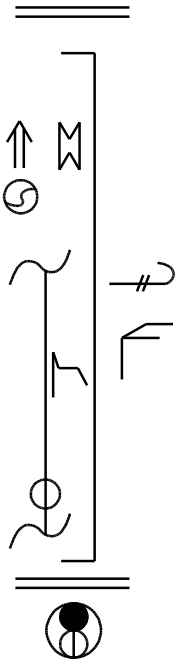
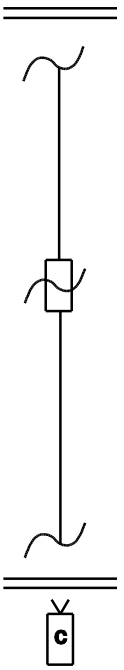
6.2 Phase One: the choreographic map

Chapter Five illustrated the interrelationship between the fundamental components of each of the screendance excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) (Section 5.2.4, 5.3.4, 5.4.4). This illustration was presented through means of a written motif based on the first and second layers of observation and analysis. In addition to observation and analysis, I argue that based on its nature, Motif Writing can serve as a way to conceptualise a new screendance through what I suggest as a choreographic map.

The possibilities presented by screendance in terms of creating new work are vast and infinite. As a point of departure, I considered the motifs based on the excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) to serve as an impetus on various levels. These motifs provided insight into the possibilities presented by the space on screen and the implied body of the camera in relation to the mover. After reflecting on the patterns, configurations and principles presented by these motifs, I made cognitive decisions aimed at structuring my initial choreographic map. Although there are various ways and numerous maps that could have aided me during this phase, I chose Motif Writing as a choreographic map, specifically based on its inherent features so as to present a holistic depiction of a work's key features. As an LMA trained choreographer, I used this map to stimulate initial considerations and descriptions for my own screendance, which included but was not limited by four key elements.

With reference to Table 6.1, the key elements considered for my screendance included my relationship to the Dynamosphere and my Kinesphere, along with considering possibilities connected to my general Body, Effort and Shape qualities. I further conceptualised the choreography of the camera's movement in relation to my own movements. In addition, I considered the various camera techniques that I wished to incorporate.

Table 6.1: My initial choreographic map for my own screendance[160]

Map of the mover in space in relation to her Kinespheric approach	Map of the general LMA observable (Body, Effort and Shape)	Map of the movement of the camera in relation to the mover	Map of the camera's operation as a technical/ mechanical device
			ECU CU LS ECU CU LS LS

Rather than a rigid, structured blueprint that might restrict creative choices, Table 6.1 suggests the initial outlines of my project. I summarise and transcribe these considerations based on the map presented in Table 6.1:

- I considered travelling with my whole body along a Central Pathway. In terms of general space, I aimed to move around in one place with the intention that Peripheral Spatial Tension would influence this movement.
- I intended to travel through space whilst executing gestures and weight shifts. I considered rotating either or both arms at certain moments in the choreography. My anticipated Effort qualities were Strong, Bound and Direct, with no deliberate attention to Time Effort. In terms of Shape, I expected to employ Arc-like Directional Movement.
- I planned that the camera would travel in any direction in relation to my movements.
- I considered using specifically long shots and close-up camera shots.

[160] The motif symbols are explicated in Appendix B.

Since I drew from the motifs suggested by the selected screendance excerpts, it is apposite to highlight the elements from these works that initially inspired me. In *These Three Rooms* (McPherson 1992), I was inspired by how McPherson used camera movement to imply space as I wanted to echo the effect created by the moving device within a different context. In *Rosas danst Rosas* (De Mey 1997), De Keersmaeker's variations on recurring choreographic themes, the quality of flux created through the weight shifts and turns, along with her preference for predominantly horizontal pathways and linear movements, inspired my choreographic approach. In terms of editing, the use of specific techniques and camera shot choices featured in *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009), contributed to the considerations for my choreographic map.

My intention with the map was not to limit the choreographic, directorial and later editorial choices, nor to impede the quality of the movement during these early considerations but rather, to use the four key elements as a frame of reference. This map functioned as a stimulus to generate choreographic material during the initial improvisation process conducted in the next phase. It was therefore expected and applicable that this map would recurrently change according to the shifts made in the subsequent phases. The following phase was concerned with how my choreographic map for my screendance guided my improvisations in the studio.

6.3 Phase Two: improvisation in studio

Using the visual information suggested by my choreographic map from the previous phase, I progressed towards conducting a structured improvisation. The goal of this improvisation was to generate preliminary material for my original screendance. I intended to expand my screendance and transform it beyond the phase of an initial choreographic map. As a method of control, it was important for me to create this structured environment as I wanted to ensure that I generated material related to my creative parameters established during Phase One. This phase was conducted in a studio space, since I did not want a site to influence my initial choreography at that stage. However, I was not unaware of the visual stimulus provided by the sites used in the screendance selections that I have observed and analysed in this study. These sites particularly, guided my improvisations as I wanted to design material that would

eventually suit a specific site(s).[161] As music imposes certain Effort factors and phrasing on the body, thereby effecting the quality of movement, I improvised without music and rather allowed a natural flow initiated by my use of breath to guide my movements.

As my intention was to have the camera operator react naturally to the choreography and allow the movements of the camera to be organic, I introduced her to this project only at the start of Phase Six (Section 6.7). My decision was based on the fact that I wanted an organic relationship to occur between the camera and I. I also did not want the screendance to become an overdetermined process resulting in an over-rehearsed product, similar to the quality of many stage productions filmed for archival or broadcasting purposes. I refrained from introducing the camera and the camera operator at this stage as I specifically and continually avoided intimacy in the relationship between myself, as the mover, and the device. I conducted the improvisation process as follows:

1. I read through my choreographic map once, to remind myself of the creative parameters.
2. I started generating movements stimulated by the motif symbols.
3. I often returned to my map as a frame of reference and explored the various options presented specifically by my considered Kinespheric approach and general Body, Effort and Shape possibilities.
4. I repeated the material with which I felt comfortable, in addition to spontaneously introducing new movements that originated from the improvisations and not necessarily from my map.
5. I continued to explore with the material in this way as a means of generating a substantial yet workable amount of choreography.

As a result, certain movement patterns, phrases, gestures and qualities surfaced. The material that I generated during this phase revealed strong parallels with the considerations presented by my choreographic map. The map had, for instance,

[161] This approach is in line with what Wilkie (2003:149) classifies as “site-specific” namely, a performance that is specifically generated from/for a selected site, makes use of non-theatre locations, is influenced by the site and complies to the notion of “fitting” the site.

suggested gestures and weight shifts without specifying a focus on body parts. Through various explorations I allowed natural gestures to originate and take shape predominantly through my hands, arms and feet. I also explored several different versions of a weight shift. These approaches ranged from large shifts that travelled across the floor by transferring weight onto my hands, to small transfers of weight from one foot to the other. Throughout these exchanges of trial and error, I ensured that I remained within the suggested Effort and Shape qualities presented by my map.

This phase was aimed at generating choreographic material in a studio setting by using my choreographic map as a stimulus. The next phase entailed the sourcing of a site or various different sites that would support my generated choreography and intended vision for my screendance.

6.4 Phase Three: sourcing the sites

My intention for my original work was to frame the movement as the primary focus, and the location as the secondary focus. Consequently, this phase involved the sourcing of the sites to suit the themes that emerged from my improvisations in the studio. When I considered the sites, I revisited those featured by McPherson (1992), De Mey (1997) and Ginslov (2009). I was particularly drawn to Ginslov's site-specific work, her use of the exterior of the Matthew Building at DJCAD, and the introduction of her choreography to the architecture. In addition, Ginslov's Dogme 95 approach to film on location, without any props or set, no additional lighting and the use of a handheld camera as a technique to imply space on screen, contributed to my considerations of suitable sites. De Mey's use of strong geometric patterns provided by the Van de Velde building and the way in which the symmetry of the site supported De Keersmaeker's choreography, inspired me further. This site from *Rosas danst Rosas* (De Mey 1997), as well as the plain room from *These Three Rooms* (McPherson 1992), revealed sites with no additional features, except for those provided by the structure itself. The sites from all three of the excerpts were integrated and optimised in ways that framed the locations as crucial elements supporting the movers, camera and space.

Inspired by these sites and considering the characteristics of my generated movement material, I aimed to source sites that would achieve similar nuances. My vision involved sites that would demonstrate the Spatial Pulls that occur between the mover and the camera as they enter a *pas de deux*. This duet required further emphasis of the sites, as I planned on engaging with the sites in ways that resonated with Ginslov's integration of the bicycle stand in *CoNCrEte* (Ginslov 2009). Drawing inspiration from Ginslov's elements introduced by the robust and concrete character of her sites, I sourced locations that proposed similar opportunities. Furthermore, I focused on sourcing open, exterior public spaces in contrast to the contained interior spaces often presented by rooms or theatres. This choice was consistent with my vision to create an interplay between the various sites featured on screen. During this phase, I photographed key features of the sites that I resonated with. I used these photographs to conceptualise the possibilities and textures inherent in the sites. The following discussions introduce each site and the reasons for my considerations.

Site 1: the Centenary building (the University of Pretoria, main campus)

Also referred to as the "Eeufeesgebou", this building commemorates a hundred years of architectural diversity on the University of Pretoria campus (Joubert 2017). This structure's architectural design reflects a multi-dimensionality in the way that it treats form and space, along with its consciousness of the pedestrian patterns and external circulation. Based on these attributes and my own considerations of the site, I selected the Centenary building as one of the sites that I wanted to incorporate in my screendance. Figure 6.1 and Figure 6.2 demonstrate how the ramp, which serves as a pedestrian walkway, provided possible depth cues for establishing a three-dimensional space and opportunities to engage with the features of the building.

Figure 6.1: A low-angle of the ramp leading to the Centenary building. This ramp connects the first and the second levels of the building. From this angle, the site presented different depth cues.
(Screenshot by Author 2017)

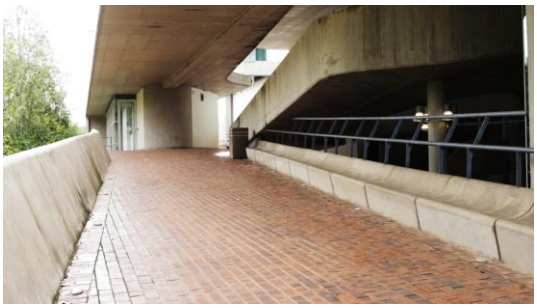


Figure 6.2: A high-angle of the ramp leading to the Centenary building. From this point of view, certain opportunities to engage with features, such as the railing on the right side of the frame, arose.
(Screenshot by Author 2017)

Depending on how this space is activated through my choreography and in light of editing as a generator of meaning, this ramp could reveal an entrance or a space that implies a transition from one site to a next. In addition to the spatial continuum of this ramp, the Centenary building provides features, such as the benches that follow along the curve of the wall to which it is secured. Figure 6.3 and Figure 6.4 demonstrate this bench, as well as emphasise the concrete texture of the building that inspired me further to select this specific site.

Figure 6.3: A built-in bench forms part of the Centenary building. The design of this seating arrangement in accordance with the curvature of the wall provided different levels for the choreography.
(Screenshot by Author 2017)

Figure 6.4: Textures associated with the Centenary building. I also recognised the opportunities presented by this feature of the building in terms of engaging with the site.
(Screenshot by Author 2017)

Figure 6.3 inspired adaptions of my choreography to engage with the site by means of playing with various levels of movement. In addition to its roughness, the wall in Figure 6.4 presented possibilities of holding onto the structure as a point of contact.

Site 2: Natural Sciences staircase (the University of Pretoria, main campus)

This staircase is an exterior connection between various levels of the Natural Sciences building located on the main campus of the University of Pretoria. Situated at the back of the building, Figure 6.5 and Figure 6.6 indicate the views presented when standing on one of the higher levels of the staircase.

Figure 6.5: Eye-level angled view from the staircase. This site revealed a large amount of architectural design.
(Screenshot by Author 2017)

Figure 6.6: High-angled view from the staircase. This view introduced more greenery amidst the structural designs.
(Screenshot by Author 2017)

The views presented by Figure 6.5 and Figure 6.6 introduced greenery through the means of the structured garden designs, thereby suggesting a merger between nature and architecture. This garden is used as a walkway nestled between at least three towering buildings. In addition, Figure 6.7 demonstrates the opportunities presented by the staircase when approached from a different angle. Still highly architectural in design, this framing of the staircase presented depth cues and vanishing points that revealed a strong three-dimensionality on a flat screen.

Figure 6.7: Depth cues presented by the staircase. This low-angle reveals possible two- and three-dimensional perspectives, useful for creating implied space on screen. (Screenshot by Author 2017)

I intended to use this staircase as a metaphorical bridge between the architectural sites and sites that were predominantly natural. This staircase also presented opportunities for me to engage with the site as part of the choreography.

Site 3: small botany garden (the University of Pretoria, main campus)

Disparate from the weighty characteristics of an architectural environment, I further envisioned natural, organic elements for my screendance as a means of supporting the fluidity that surfaced from my improvisations in the studio. Although it can be considered a manicured and human-maintained environment, the small botany garden located on the main campus of the University of Pretoria presented the greenery that I was looking for through the wide variety of plants used for research purposes. This site initially inspired me due to its constructed botanical density (Figure 6.8). However, there was limited space available to execute my choreography. This was something that I had to take into consideration during the next phase. Figure 6.9 demonstrates the natural textures provided by the vegetation of this site, as a stark contrast to the rough, concrete textures emphasised at the Centenary building.

Figure 6.8: Natural clutter in the small botany garden. This garden provided interesting opportunities, but also posed limitations.
(Screenshot by Author 2017)

Figure 6.9: Textures associated with the small botany garden. There was a noticeable textural difference between the architectural site and this natural site.
(Screenshot by Author 2017)

In view of Figure 6.8, Figure 6.9 and the other sites sourced throughout this phase, my visual intention with my screendance started to gradually crystallise. Therefore, sourcing a site was a cognitive decision-making process and based not simply on my choreography generated in Phase Two. Owing to the connotations related to the architecture and geography of these spaces, these sites would have a definite influence on the meaning of the choreography and general aesthetic of my original work.

In view of the richness that these sites provided and due to the nature of the generated material, I decided to exclude extra set design and props as the sites provided enough context and content. With this phase completed and the decisions made in terms of the sites that I wanted to use, I proceeded to Phase Four where I introduced my generated material from Phase Two, into the sites. This next phase allowed me the chance to engage with the sites and the meaning presented by the sites, thereby guiding my choreographic and directorial explorations further. I started creating my screendance by continuously adding new layers to my choreographic map, in that way constructing meaning within the work.

6.5 Phase Four: improvisation on site

After sourcing the various sites, it was crucial to introduce my generated material to these locations that I had selected. With specific reference to McPherson (2006:50) and Ginslov (2009:28), notions around improvisation as a means of creating

choreography are often promoted. I initially generated my choreographic material through improvisation in Phase Two. In addition to my generated material, I aimed to add another layer to my choreography based on the possibilities and challenges presented by the sites determined in Phase Three. Therefore, when entering a site, I recalled not just my generated material, but my original choreographic map as well. This was to ensure that I remained within my creative parameters originally determined as my frame of reference at the start of the process (Phase One). I continued my process during this phase and introduced my generated choreography to the sites by performing the movements and making deliberate choices in terms of what phrases should be performed where.

As this was the first time that I had performed my choreography on the sites, this was a trial and error phase during which I was confronted by many questions, challenges and possibilities presented by these locations. Some of the pertinent questions concerned my choreographic choices:

- Does the site support or challenge my choreography?
- How does the site change my choreography?
- Do I want to perform different phrases in the different sites?
- Do I want one repetitive phrase that repeats across the changing locations?
- If I decide to repeat a phrase, how do I ensure that my screendance does not become monotonous and one-dimensional?
- What is the meaning attributed by the sites, once my choreography is introduced?
- Is the site aesthetically conducive to my choreography?
- What are the possibilities of the sites' contribution to my choreography?

During this phase, I was further informed by discussions with people that are knowledgeable in the field and who provided insight in terms of their suggestions and responses to my questions. Understanding how my choreography and the various sites could complement and challenge one another was valuable for the next phase. I used the information gathered from this phase to guide my choreographic and

directorial choices during the following, crucial phase of my process towards creating my own screendance.

6.6 Phase Five: critical reflection on site improvisation

This phase was vital to my creative process, as it provided me with the opportunity to revisit my choreography and reflect, as well as reshape my material before filming, which was the next phase of my process. After I decided on my choreographic map, done a structured improvisation, sourced the various sites and introduced my generated material into the sites, I had collected enough data to do a critical reflection on my findings. With these findings, I applied higher order thinking as a means of planning my screendance from a cognitive position, guided further by my perceived creative identity and intention with the screendance. Although it is often determined by the nature of the project, the director, the choreographer, mover(s) and various role-players that are involved, planning before shooting my screendance was instrumental for me, as I fulfilled most of these roles myself.

During my personal process, I fulfilled the roles of choreographer, mover, director and editor. Accordingly, from this phase onwards and throughout the subsequent phases of my choreographic process, I reflected on the perspective of each of these roles where relevant. Furthermore, I decided to indicate when I shifted from the one role to the other, or at times, to fulfil two roles simultaneously. It serves to note that these roles were introduced based on the nature of their content and not according to hierarchy.

This critical reflection furthermore consisted of two layers, namely the first and second choreographic layers. As the process in Chapter Five inspired my creative trajectory, these choreographic questions resembled an inversion of the observation and analysis process applied to the selected screendances. This inversion supported the process of continuously enhancing my screendance, with the aim of producing an original and complete screendance. My creative process was to start with a measure of chaos and gradually create order and a clear, functional structure. The questions presented by the primary and secondary choreographic layers in this phase served a function similar to a pre-production process. Section 6.6.1 explicates my primary choreographic layer.

6.6.1 Primary choreographic layer

Stimulated by the four key elements from the second layer of observation and analysis (Chapter Five), this primary choreographic layer of Phase Five presented four key choreographic questions to expand my choices during my improvisational phases. These choreographic questions are:

i) How did I approach my Kinesphere?
ii) What were the parts of my body that moved, the quality of my movement and my relationship to the environment?
iii) How did the camera move in relation to my choreography?
iv) What were the camera techniques that I wanted to employ?

The choices I made regarding these questions prepared me for the first recording of my choreography, in terms of how the movements suited the space; how the choreography could change once the camera was introduced; and what ideas I had regarding the framing of the images on screen. The first question addressed my choreography in relation to my personal and general space.

i) How did I approach my Kinesphere?

I revisited my choreography in addition to the choreographic map. Because I continuously shifted between the roles of choreographer and mover during this choreographic question, I discuss my reflections simultaneously.

As the choreographer and mover: Spatial patterns that became increasingly circular were a noticeable movement trait concerning my relationship to space. These patterns originated during my improvised sessions on the sites. I established this central trajectory by travelling through space following an anti-clockwise pathway. The improvisations on the sites initiated a travelling pathway that moved backwards and forwards into space. This pathway was particularly influenced by the curvature of the wall leading towards the second level entrance of the Centenary building.

I reflected on the fact that I predominantly accessed the medium level of my personal space via Transverse Pathways, thereby deviating from the Central Pathways suggested by my choreographic map. Since this suited the choreography and space better, I decided to make this a permanent change to the choreography. I noticed that there were brief moments during which I accessed the lower levels of my Kinesphere. The staggered bench at the Centenary building provided opportunities to adapt my choreography and engage in higher and lower levels of space. Generally, I maintained a Medium to Large Kinesphere, with a Far-Reach approach towards the space around me. This psychological and physical approach to my Kinesphere was influenced by the architecture and vastness of the Centenary building. The small and cluttered botany garden however, required certain reconsiderations in terms of how I accessed the space in the garden. I decided to adapt my approach to space to a Near-Reach space within a Small to Medium Kinesphere.

In addition, I aimed to execute a number of movements in one place throughout the various sites. This was achieved by introducing points of contact between myself and prominent features presented by the different sites. For instance, I held onto the bars at the Centenary building, as well as the railings provided by the staircase site. I used these parts of the sites to grasp onto and let go as an interplay between Mobility and Stability, which is an LMA movement theme. During the improvisations on site, I performed Whole-Body movements along with changing my choreography to predominantly trace along Central Pathways with Transverse Spatial Tension. As I explored my choreography on the various sites, I determined that these Pathways and Tensions changed as I adapted to the specific sites.

During my experiences on the different sites, there were moments where pedestrians unexpectedly entered into the frame of the camera. Therefore, I intended to perform with an awareness of the space and the possibility that anyone could enter the space at any given point in time during the filming process. I found this particularly challenging during my improvisations conducted at the Centenary building. On the other hand, the small botany garden and the Natural Sciences staircase were not heavily populated. I determined further that the best time to film the screendance would be over a weekend.

ii) What were the parts of my body that moved, the quality of my movement and my relationship to the environment?

This choreographic question was relevant to the general LMA vocabulary relating to the Body, Effort and Shape categories that I explored during the improvisations on the selected sites.

As the choreographer and mover: I proceeded to reconsider the specific body parts employed during the improvisations on the selected sites, as the improvised upper body movements changed from the studio to the site. Performing my choreography on the sites revealed a stronger Contralateral and Core/Distal connection, as opposed to the Upper/Lower connection initially generated from the map. Furthermore, the movements suggested by my map that translated into travelling, varied with an increased integration of weight shifts and hand gestures. Because the surface of the sites were not as even and levelled as the studio floor, I had to alter the size of my weight shifts in order to maintain my balance. I decided against weight shifts from my hands onto the ground-level of the sites as the changing of levels in space from medium to low felt disparate from the other material already generated. The studio space seemed to accommodate these shifts to the floor more than the uneven, rough terrain of the different sites. Moreover, the weight shifts integrated the sites more deeply than I had anticipated in the studio. As I transferred my weight from one foot to the other, I explored points of contact by holding onto parts of the structure and alternating the contact between my hands and the structure.

Although my planned gestures were suited for the space at the Centenary building, when I tried performing them on the staircase and in the small botany garden, I had to change my choreography to be predominantly upper body movements as I travelled across the pathway or remained in one place. In addition, during my improvisations across the various sites, my gestures became more accentuated and recurring as I found different ways to incorporate the hand gestures in relation to the space. In comparison to the studio improvisations, which did not feature any seated choreography, I explored these gestures while seated on the Centenary building's staggered bench. I introduced gradual circular actions in addition to the rotational

movement executed either by one or both arms during the travelling and gestural phrases.

This question additionally highlighted the movement quality that I had initially intended with my choreographic map. The Effort qualities that I conceptualised with the map reflected Strong, Direct and Bound Effort qualities. The sites supported these qualities specifically with regard to the interplay between Bound and Free Flow. In terms of my movement preferences, I seemed to have a Quick Time Effort tendency. During the improvisations on site, the quality of the choreography reflected a Spell Drive which could further suggest either a Dream, Remote or Stable State.

The Shape quality formed part of my exploration on the sites, along with initiated moments of Shaping through space and with the environment. These changes in Shape complemented and supported the circular and rotational movements of the arms.

iii) How did the camera move in relation to my choreography?

When I introduced my choreography to the selected sites, the choreographic map prompted me to consider the role that the camera would play in these sites. This choreographic question encouraged me to shift from the role of choreographer and mover to that of the director. I recognised that both McPherson (2006:68) and Ginslov (2009:43) emphasise the importance of integrating the space and camera in screendance during the development process. Nevertheless, as stated earlier, I opted to introduce the camera and the camera operator only in Phase Six during the first recording.

As the choreographer and mover: During the improvisations on site I found it useful to consider the possible movements of the camera as I performed my choreography. In this sense, I performed the choreography as though I were already being filmed. Thus, I became aware of opportune moments for establishing a *pas de deux* between myself and the camera. As I performed with this awareness, I became mindful of moments that revealed Spatial Pulls and Spatial Tensions by determining my role in this duet before considering the camera's part. This realisation was particularly framed

by my engagement with the site and understanding of what the camera's features presented. I was determined to include sequences where I performed and moved *with* the camera. Therefore, I explored choreography that could support this type of relationship.

As the director: When approaching the sites from a director's point of view, it was necessary to visualise the choreography in addition to the choreography of the camera. Through the means of visualising the choreography in space, I could roughly plan the movement of the camera in relation to the choreography and the trajectory of the movements. My main goal as the director was to ensure that the camera moved in accordance with the mover. Based on these considerations, I returned to the choreography of the camera and retraced the pathways that I had initially improvised in the studio. As the camera was not a part of the improvisation sessions in the studio, nor on the sites, not much had changed since using the choreographic map, except for my awareness of the possibilities provided by the sites. I gained a clearer indication of how the camera operator, in addition to the device, would fit into the space presented by the sites and adapt to the surroundings.

iv) What were the camera techniques that I wanted to employ?

Although this question was predominantly approached from the director's perspective, there were secondary considerations pertaining to the choreographer and mover which provided additional insight.

As the director: It was necessary to know what the technical and mechanical features of the camera were, so as to maximise the filming experience and results. The choreographic map indicated guidelines for the type of camera shots that could be featured. Similar to these considerations, I visualised certain camera shots as I stood on the sites. Long shots could create an enhanced awareness of the site by including multiple depth cues, as well as establishing a relationship between the mover and the space around her. Long shots are effective ways to introduce a site in its entirety, whereas close-ups and extreme close-ups condense the space considerably. These intimate shots would entail large parts of the choreography to be excluded from the frame which, following McPherson (2003:[sp]), could create an active viewing

experience. Close-ups and extreme close-ups furthermore limit the movements of the camera. Although the choreographic map suggested predominantly long shots, close-ups and extreme close-ups, I intended to incorporate medium shots as well.

As the choreographer and as mover: I considered camera shots as I performed the improvised material on the sites. These visualisations made me aware of the meaning and impact imparted by the hand gestures in particular. Since my choreographic map suggested long shots, I understood that the gestures and movements had to be expressive and readable on screen. Moreover, with the close-ups, and specifically the extreme close-ups, these gestures would have to be particularly clear and motivated since that was primarily where the focus would be directed. Knowing that these shots were the key elements to be considered, encouraged me to ensure that the movements were crystallised and that my facial expressions in particular, supported the meaning and narrative behind each of the various sites.

Considering these four choreographic questions from the positions of choreographer, mover and director, provided greater insight and awareness in terms of how the various components of my screendance could be orchestrated together. It was important to answer these four questions in particular, as they created an inroad into the next layer, as well as the answers pertaining to those choreographic questions on space.

6.6.2 Secondary choreographic layer

Following the findings determined from reflecting on the four key choreographic questions proposed in the preceding section, I considered an additional three questions. These three questions foregrounded the three-dimensional space on screen, based on my improvisations at the different sites.

i) How could I imply space in my screendance?
ii) How could I establish a relationship between myself and the camera in my screendance?
iii) How could I use various editing techniques to reconfigure the space in my screendance?

This layer was predominantly aimed at my role as the director. As I have an understanding of the camera's capabilities and prior knowledge concerning filmmaking, I used these questions as a way of visualising and planning the possibilities of implied space, the implied body of the camera, and editing opportunities presented by my improvisations and the sites.

i) How could I imply space in my screendance?

A key aspect of creating my screendance, was to conceptualise the various ways in which I could imply a three-dimensional space on screen. I was inspired by the methods and techniques applied by McPherson (1992), De Mey (1997) and Ginslov (2009) with reference to how they implied depth in their respective screendance works.

As the director: When I approached the sites, I firstly focused on the framing of my camera shots and secondly, on the style of the camera shots. I engaged with notions of movement excluded, as well as included, in the frame and related these notions to McPherson's statements regarding the fact that off-screen body parts still imply movement. Since the mise-en-scène could also suggest volume and several distinct planes (following Bordwell & Thompson 2008:145), I specifically considered my camera shots in light of Block's (2013:27) depth cues. These depth cues differed according to the angle of the camera and the possibilities provided by the sites.

By visualising the choreography in the site, I was able to conceptualise the specific vantage points and camera shots that were at my disposal as a means of implying depth on the two-dimensional screen. De Mey's use of the close-up in *Rosas danst Rosas* (1997), inspired me to emphasise these points of contact as they specifically occurred in the choreography between the environment and the mover. Apart from conceptualising my use of camera shots, I reflected on McPherson's techniques with the moving camera and how I could employ the moving camera as a way of implying space. I would have to consider the camera angles and shots that result from the camera's trajectory in relation with the mover. I aimed to use the camera as a device to reveal the architectural and natural spaces, along with the opportunities presented by these sites concerning a sense of three-dimensionality. I planned to employ the

wide-angle lens in addition to the standard lens, in order to capture the physical interplay between the body and the space, thereby emulating De Mey's choices in *Rosas danst Rosas* (De Mey 1997).

In this section, I explained my considerations made during my improvisation of the initial choreography on the sites from a director's point of view. I considered the use of camera shots and camera movement in terms of the specific sites, as well as deliberating what types of lenses would suit the screendance in order to maximise depth and three-dimensionality.

ii) How could I establish a relationship between myself and the camera in my screendance?

This question related to the director and the choreographer, as well as the mover, as these roles worked together to determine a *pas de deux* between the mover and the camera.

As the director: The initial screendance concept intended that the camera's movement would gradually develop from a stationary device fixed to a tripod, towards gaining increased mobility and later result solely in a handheld camera quality. I considered the zoom action and its effect on the choreography based on Ginslov's (2009) use of the zoom action in *CoNCrEte*. I intended to demonstrate the Spatial Tensions that could be established between the mover and camera by directing the camera operator (once introduced), to follow the choreography, as well as move in opposition to the mover's trajectory. In terms of this *pas de deux* between the mover and the camera, I was inspired by De Mey's use of the belly-level angle. In order to further conceptualise this relationship, it was thus necessary to decide what angles I would like to use. In accordance with the choice made for the previous question, I intended to use a wide-angle and standard lens along with a variety of high- and low-angles. I planned to use camera movement through the means of a zoom action, possibly on the hand gestures that formed a key part of the choreography.

As a choreographer and the mover: Shifting from the director's point of view to the choreographer, as well as the mover, I aimed to establish a partnership with the device

during which the movement of the camera would be in relation to my movement. Here the relationship would be emphasised further through the decision to acknowledge the device and establish eye contact with the camera. The choice to do this in the screendance, would invite the camera as a partner into my personal space.

iii) How could I use various editing techniques to reconfigure the space in my screendance?

As choreographer and mover: In terms of the choreography, it was useful to understand and visualise the type of movements that could support a specific style of editing. I questioned how cuts on the action would influence my choreography and vice versa, together with whether I would prefer jump cuts, dissolves or discontinuity in the edit. I also planned to jump from one site and land in another. In the case of visualising a suspension effect for the edit from a choreographer and mover's point of view, I had to introduce a movement similar to Beatty's extended jump in Deren's *A Study in Choreography for Camera* (1945). This entailed a starting point and a landing point towards which the jump could be aimed and concluded.

As director: As a means of capturing the suspended Beatty-inspired jump, I had to visualise an effective entrance and exit. I intended to communicate this idea to the camera operator, along with an explanation of the aim of this specific movement, so as to ensure that the camera work supported the edit. An important aspect for me as the director, was the particular way in which the space would be reconfigured. Although this consideration influenced my choices and those made later by the camera operator, understanding how space would be altered in my screendance was ultimately my task as the editor.

As the editor: Editing often forms part of the post-production process after the footage has been filmed. Nevertheless, I argue that by considering the editing techniques based on the improvisations on the sites, I could determine a sense for my final product. I found it useful to consider how the various parts would contribute to the whole in terms of the moments during which a cut could be performed. My conceptualisation in terms of the edit, was to predominantly cut on the action, specifically between various shots that differed greatly in framing and continuity, as

well as location. I intended to use a suspension effect, similar to the artificially extended jump performed by Beatty. I wanted to use dissolves and slow motion effects to reconfigure not just space but time, since these effects were not applied in the selected screendances and therefore presented a different creative prospect.

This phase was wide-ranging in its considerations which provided chorographic, directional and editorial choices based on my improvisations on the sites. In this phase I demonstrated how important it was to improvise my choreography initially inspired by my choreographic map and subsequently devised further, during improvisations in a studio, on the sites. I explained the function of visualising and exploring with my choreographic material in the specific sites from the shifting perspectives of the choreographer, mover, director and editor. This phase was aimed at clarifying and conceptualising my screendance further, based on the choreographic questions posed by the primary and secondary choreographic layers. Although the considerations determined in this phase were imperative for the next phase, these decisions could only be achieved and put to the test once filming had started, which was Phase Six in my process.

6.7 Phase Six: first recording

In the phases forgoing this first recording, I had thoroughly planned my own screendance based on my choreographic map, material generated during the studio improvisation and improvisations on the sites, as well as definite choreographic, directorial and editorial choices. In this phase, I introduced the camera operator to the project in order to commence the filming of my project. In light of the complexity of this phase, I found it useful to create and follow an outline of the filming process. Section 6.7.1 to Section 6.7.4 present this outline.

6.7.1 Appointing my camera operator

Although I had already considered qualities and elements of the camera and the role that the camera would play in my screendance, these visualisations and considerations were from a director’s perspective and not from the point of view of a camera operator. Therefore, as this phase entailed filming the screendance, I decided

to introduce the camera operator, Carla Taute, who is a professional photographer and filmmaker, to the project. My choice for appointing her to operate the camera was based on her extensive knowledge and experience with cameras and filmmaking, her awareness of screendance and her former, but brief introduction to the LMA vocabulary many years ago.[162] I have known her for over twenty years and we have worked together previously in a professional capacity.

6.7.2 Gearing up

Because the operator was not part of the phases leading up to this first recording, we arranged for a meeting during which we discussed the nature, intention and aims of the project. At this point, it should be noted that I did not use LMA vocabulary to explain the process to her; however, she was made aware that LMA forms a crucial part of the study. I did not show her the screendance excerpts, nor any other screendance examples. The key brief communicated to her, was that she could explore with her camera in ways that would communicate a duet between the mover and the device. Although I was not prescriptive, I encouraged her to explore with the device in light of her professional qualifications, further suggesting that long shots and close-up camera shots would be ideal for this project. After our meeting we set a date for filming the screendance and discussed the specific gear that this phase would require. The camera operator used the following equipment to film my screendance:

- Canon EOS 7D Mark II
- Simulated steadicam
- Photography pro-photo tripod
- 50mm and 24mm lenses

As the director, I wanted the camera operator to have a fresh perspective that was free from the considerations that I had pre-determined throughout the process thus far. It was important that the camera operator saw the sites only on the day that we were to start filming.

[162] The camera operator was introduced to LMA and notions of screendance during her undergraduate studies for the degree BA Drama at the University of Pretoria.

6.7.3 Initiating the film process of the first recording

This was the process during which we filmed the project. Each heading describes the first recording process from the respective points of view of the roles that I fulfilled.

As the director: I showed the camera operator my initial choreographic map and explained what the various symbols referred to in non-LMA vocabulary. We discussed the key features in terms of the camera shot selection, the angles and the movement of the camera. I reminded her to establish a relationship between the mover and the camera, either by following the mover or by moving away from the choreography. This was the only information with which I provided her before she started to film. It was more important from a director's perspective that the operator interpreted the camera's role on her own terms, as I wanted to achieve an unforced relationship between the mover and the device. As a result, there was a measure of improvisation reflected in the quality of her work. This use of the choreographic map suggests that the operator followed a similar process as I did, only in a shorter time span.

The filming of this first recording phase started at the Centenary building.[163] Then we proceeded to film at the small botany garden and the staircase site. Guided by the choices made during previous phases, the organisation and process for each site was goal-orientated and precise. The steps were as follow:

- We arrived at the predetermined sites.
- We discussed and exchanged ideas pertaining to the site, in addition to considering the camera and the trajectory of the choreography based on my improvisations.
- The camera operator tested the gear and equipment by experimenting with camera lenses, possible camera shots and angles. She used the initial choreographic map, our conversations and her professional experience to guide her creative choices.
- We did no more than three test runs before shooting a take.
- We discussed the clips on the viewfinder and arrived at a result together.

[163] Permission was obtained to film on the University of Pretoria campus.

- We proceeded to film.

The organic process between the operator and myself was to briefly discuss the shots and the possible movement of the camera, followed by filming the choreography. During these steps, I would shift from mover to director once the shot had been cut and the filming paused. I further encouraged the operator to experiment with the panning and tilting movements of the device, as well as exploring with the handheld camera. For these shots she used a simulated steadicam. As a result, the camera's movements had a definite handheld quality to them as opposed to the footage produced by the camera that was fixed to the tripod. These shots produced by the stationary camera presented a perspective that seemed distanced from the choreography. The method that we followed was to keep filming various sequences from different angles and using different shots. We ensured that the shots, initially envisioned for my screendance, were captured on film. Our process was guided by continuous conversations and discussions as the camera operator identified additional possibilities within the sites. By providing clear directions between camera takes, I was able to continuously shift from my role as director to mover.

As mover: While I traced and blocked my movements on the site, the camera operator would set up her equipment. We discussed the choreography when she prompted me to move slower or faster in order to achieve a specific effect in the shot. When I was performing my role as the mover, my primary focus was aimed at executing the choreography in accordance with my considerations determined throughout the previous phases. I allowed moments of spontaneous deviation prompted by the natural flow of the movement, but compelled myself to remain as true to my pre-determined choreographic choices as possible. As intended, I performed with an awareness of the camera, deliberately choosing when to acknowledge the camera in line with the overarching themes and narrative intended with my screendance.

As the editor: Although the role of the editor is not prevalent in this phase, it is useful to note that I explained my intentions to the camera operator in terms of the editing of the screendance. I encouraged her to be mindful of the post-production process in addition to my editing approach, when she was filming the material.

6.7.4 Wrap filming of the first recording phase

We concluded this first filming process once we had accumulated a sufficient amount of footage and after ensuring that we had captured everything we had set out to accomplish. This decision depended on the quality of the shots and the considerations presented by the prior phases, as well as additional footage captured during inspired and spontaneous moments. Backup files were immediately created and saved onto a hard drive as a safety measure. During this phase we accumulated a large amount of footage which I, as the editor, could steadily process in order to source the shots that reflected my vision for the screendance. This processing and sourcing occurred in the next phase.

6.8 Phase Seven: first editorial process

Following Guy's (2016:593) term of the *choreographic-editor* and Kappenberg's (2009:96) notions on reconsidered time and space, as well as the relationship between the mover and the camera, I aim to discuss the first editorial process of my screendance. For this phase, I used Adobe Premiere Pro as editing software. As I have used this software previously to edit other film-related projects, it was my preferred choice. Owing to the large amount of raw footage accumulated during the previous phase, it was necessary to primarily sift through the various clips and separate the purposeful footage from the takes that were deemed inadequate. This was a time-consuming process, as I watched through each take in order to determine their value. I found it practical to organise the footage according to the sites featured in the screendance, as this would save time during the first assembly. Once the footage was sorted, I could start with the editing process.

During this first edit of my screendance, I followed a process of selection and exclusion with my choreographic map serving as my initial frame of reference. In addition to the choreographic map and reflections posited throughout Phase Five, this phase was approached predominantly from the editor's perspective. As the director, I considered the possibilities presented by the additional elements in the footage. I was influenced by McPherson, De Mey and Ginslov's methods of reconfiguring space in their respective screendance works analysed in Chapter Five.

As the editor: It is important to emphasise that due to the movement qualities implied by Effort, this edit was not influenced by any form of music during this phase as a measure to prevent an imposed rhythm and phrasing on the screendance.

The camera shots produced during Phase Six ranged from extreme close-up shots to extreme long shots as per the choreographic map, the on-site improvisations and the conversations between myself and the camera operator. With reference to the first two types of shots featured in this first version of my screendance, I applied a mirror image to the original footage which resulted in Figure 6.10, to match the direction of the choreography in Figure 6.11. I arranged the two shots in this manner, so as to suggest that the mover travels from the small botany garden to arrive at the Centenary building. This Deren inspired edit on the action and cut between two spaces implies that this travelling was continuous despite the changing context.

Figure 6.10: Exiting the small botany garden. This shot reveals the technique used to create a mirror image of the original shot. As a result, the mover walks in the opposite direction of the original camera shot. (Screenshot by Author 2017)

Figure 6.11: Entering the Centenary building. Rotating the previous shot and cutting on the action from Figure 6.10 implies a continuous movement across changing time and space. (Screenshot by Author 2017)

I used this cut on action technique throughout the first version of my screendance. By cutting on the action and providing a variety of shots, angles and perspectives of choreography that seem similar in style and vocabulary, ensured variation. In addition, this technique created an implied rhythm, thereby activating the viewing experience on screen. This was an effective technique to imply movement, either of the mover such as the case in Figure 6.10 and Figure 6.11, or of the camera's trajectory. Figure 6.12 and Figure 6.13 demonstrate this technique, in addition to the implied movement of the camera.

Figure 6.12: A long shot in the first version of my screendance. This long shot placed the camera at a considerable distance from the mover. The camera was also located on the mover's right side.
(Screenshot by Author 2017)

Figure 6.13: A close-up shot in the first version of my screendance. This sequential shot implies that the camera moved from the long shot in Figure 6.12, around to the left of the mover and arrived at this close-up on the left side of the mover.
(Screenshot by Author 2017)

The camera operator explored with the handheld quality stimulated by Ginslov's Dogme 95-inspired approach. The jagged quality of the movement established in Figure 6.14 and Figure 6.15 demonstrates an effective use of the device to enter and exit the mover's personal space.

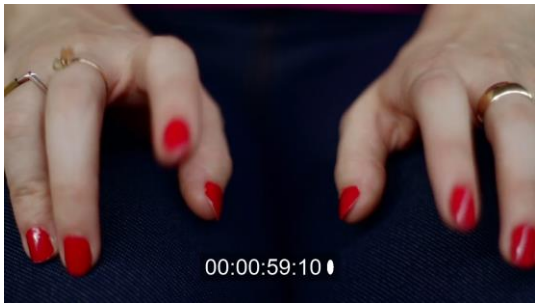


Figure 6.14: Initiating the handheld shot. This shot on the gesturing hands, demonstrates the movement of the camera, as well as the intimacy achieved by the extreme close-up shot.
(Screenshot by Author 2017)

Figure 6.15: Concluding the handheld shot. The quality of the moving camera from Figure 6.14 to this close-up suggests that the camera operator had physically moved the device away from the mover.
(Screenshot by Author 2017)

Figure 6.14 and Figure 6.15 emphasise the prominence of the hands in particular, as gestures formed a key feature of my choreography. The camera operator additionally explored with low- and high-angles as a means of achieving a certain depth of field. Figure 6.16 reveals a high-angle from over the mover's shoulder suggesting height, depth and the close proximity of the camera.

Figure 6.16: An over the shoulder shot in the first edit of my screendance. This shot placed the camera in the mover's Kinesphere in addition to creating depth via the soft-focus applied to the background. (Screenshot by Author 2017)

Figure 6.16 also forms part of a slow motion sequence ranging from 00:00:35:16 to 00:00:41:17. In Figure 6.17 and Figure 6.18, the time was slowed down in the editing suite as a means of accentuating the transition from one space to the next. The use of the slow motion in this particular site therefore emphasises the sense that the space is being bridged. This was a quality initially intended by the use of this site.

Figure 6.17: Initiating slow motion in the first version of my screendance. In addition, this low-angle demonstrates a depth of field as well as the mover's contact with the site. (Screenshot by Author 2017)

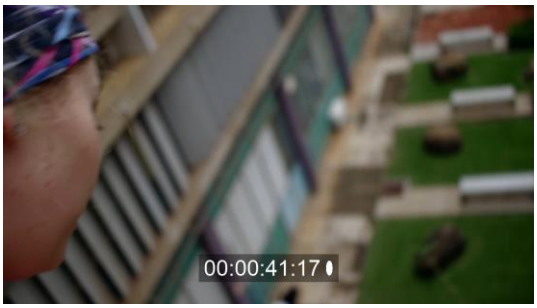


Figure 6.18: Concluding the slow motion in the first version of my screendance. By comparing this shot to Figure 6.17 the camera's movement in accordance with the mover's actions is noticeable. (Screenshot by Author 2017)

Slow motion can also be used to emphasise the fluidity and continuity of a movement or action, as it gradually reveals the trajectory of the movement through space. Figure 6.19 and Figure 6.20 demonstrate the use of slow motion to emphasise the mover's transition from one site to the next. I combined this slow motion with the dissolve effect as a means of underscoring this transition.

Figure 6.19: Initiating a jump in the first version of my screendance. This dissolve suggests that the mover travels across a large distance from the back of the site, assisted by the camera and edit.
(Screenshot by Author 2017)

Figure 6.20: Completing a jump in the first version of my screendance. The absence of the dissolve implies that the mover has successfully completed the jump.
(Screenshot by Author 2017)

With reference to Figure 6.19 and Figure 6.20, I wanted to emulate Talley Beatty's inspirational jump. Different to Deren's (1945) technique, I used the dissolve to imply the significant distance between the origin of the jump (Figure 6.19) and where the mover completed the action (Figure 6.20). Figure 6.19 and Figure 6.20 demonstrate how the camera, through the means of the slow motion and dissolve techniques, essentially carried the mover through space. I concluded the first version of my screendance with another suspended effect, based on this repetitive jump phrase (or weight shifts against the ramp wall). Figure 6.21 and Figure 6.22 suggests two possible outcomes.

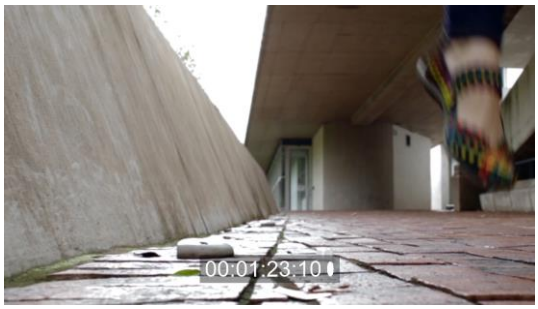


Figure 6.21: The mover is present in the frame in the first version of my screendance. The presence of the mover's foot in the right-hand corner suggests that she will land outside of the frame.
(Screenshot by Author 2017)

Figure 6.22: The mover is absent from the frame in the first version of my screendance. The space around the ramp also implies the continuous suspension suggested by the previous frame.
(Screenshot by Author 2017)

With reference to Figure 6.21 and Figure 6.22, either the mover jumps out of the frame thereby executing a landing similar to the previous landings pointed out, or she indefinitely continues her suspension across time and space. As the mover exited the frame, the vacant ramp at the Centenary building became emphasised. Figure 6.21 and Figure 6.22, demonstrate this emphasis via the suspension technique which leaves the ending open for interpretation.

The purpose of this phase was to address some of the editorial choices made in terms of the first recording and edit of my screendance. Phase Eight in Section 6.9, reflected on these choices and compared the results of this phase with the original intention and aim of my screendance, in order to determine whether this version would serve as the final assembly.

6.9 Phase Eight: critical reflection on Phase Six and Phase Seven

Phase Eight was a critical reflection of the first recording and the first editorial process.[164] During this reflection I discussed the first version of my screendance with knowledgeable people and shared this version of my screendance with them. Despite the detailed planning from Phase One to Phase Five for the first recording and editing of my screendance, I faced certain challenges and limitations. Reflecting on the overall aesthetic of the first version, there were elements with which I was satisfied, as well as features that I wanted to change.

As the director and editor: The first shot of the screendance introduced the site that resulted as one of the less effective sites, namely the small botany garden. During my improvisation phases this site had already posed definite challenges which I initially improvised and planned around. That is the reason why we continued to conduct the first recording on this site. During the editing process, I became aware that this site was not conducive to the overall theme of the work and therefore, only two takes of this site survived the first edit of this version.

[164] The full timecoded version of this first recording is available in Appendix A.

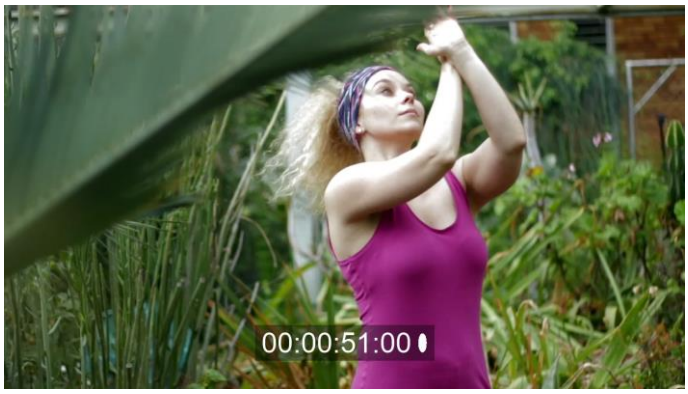


Figure 6.23: Limitations presented by the small botany garden. Although the greenery ensured texture, this shot and the introduction shot were the only takes featured of this site. (Screenshot by Author 2017)

Since this was the only natural site recorded, I had to incorporate the footage into the edit, despite the one-dimensionality it presents on screen. Apart from influencing the choreography, the limited possibilities that were presented to the camera operator were noticeable as I scrutinised the raw footage. Therefore, in light of the second recording, this site had to be replaced with a more favourable site.

Apart from the concerns presented by the small botany garden, there was a further problem that this version did not communicate the desired aesthetic or meaning initially envisioned during the improvisation sessions. Throughout the trajectory of my creative process to craft this screendance, the aim was to introduce a gradual relationship between the mover and the camera. Reflecting on this first version, it was suggested from the outset of the screendance, that the camera was predominantly stationary, whereas the sites in which the movement was performed were mainly mobile. My intention was to suggest a progressive relationship between the different sites and the mover. In addition to the gradual change in sites, I expected the camera's movement to alter accordingly. However, this relationship and gradual transition from architecture to nature was not realised through the edit. This could be as a direct result of the limited usable footage of the small botany garden, since this first version presented a notable preference for the shots located in the Centenary building site. Therefore, emphasis was continuously placed on the architecture, as opposed to establishing a developing transition from one site to the next. Despite the use of the slow motion technique, the specific arrangement of shots located on the staircase site,

did not fully achieve the important bridging effect initially intended with this site either. This could be attributed to the selected shots preceding and following the staircase sequences.

A final reflection as the director, concerned the emotional trajectory of the mover. The aim was to show the mover's emotional transition in accordance with her transition from the structured environment to the natural setting. Yet, as pointed out earlier in this section, this physical transition from one site to the next, was not clear enough. As a result, the emotions that surfaced throughout this version seemed incoherent and required a stronger prelude from the foregoing shots. For emotion on screen to be effective in establishing a connection, it necessitates meaning.

As the choreographer and mover: Throughout the improvisation sessions in the various phases leading up to the first recording, the choreography had revealed a growing sense of fluidity and interplay between Bound and Free Flow Effort. Based on the discussions shared with the individuals who viewed the first version of my screendance, these qualities were not reflected nor supported by my choice in wardrobe and overall appearance. This observation was mainly aimed at achieving the expressivity intended with the screendance and, to a lesser extent, the functionality of the work. I considered introducing features that contributed more fully to the fluidity inherent in the choreography. I furthermore deliberated on changing my hairstyle to better suit a sense of Free-Flow. Another feature that I wanted to change due to its prominence in the first version, was the colour of my nail polish. On screen the intensity of my red nail polish worked against the sense of harmony established across the various scenes. Connotations, such as danger, linked to the colour red contradicted the themes proposed by the screendance and therefore, created an incoherence in the holistic presentation of my work.

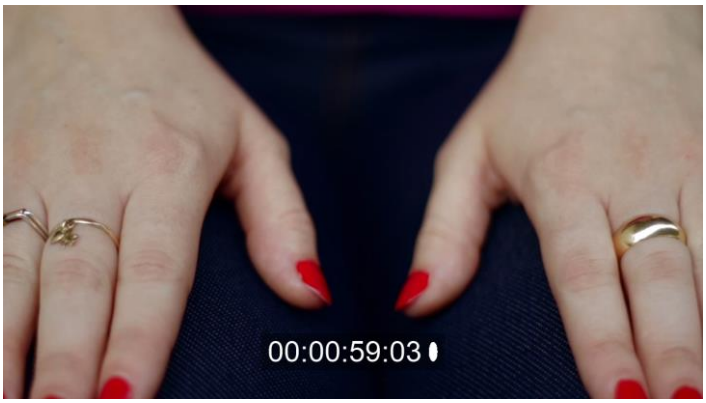


Figure 6.24: Nail polish in the first version of my screendance. The colour red signifies themes not highlighted in the screendance, such as danger, power and desire. (Screenshot by Author 2017)

Based on Figure 6.24, it is crucial to understand how all the parts included in the frame contributed to the whole of the screendance. Concluding this critical reflection, I determined that although the first recording process produced a significant amount of what was considered useful footage at the time, ultimately provided a limited selection from which a first edit could be assembled. This was due to various factors that influenced the process. As a result, the first version was considerably shorter than estimated. In respect of this outcome, the suggested location change from the small botany garden to a more natural site and minor modifications pertaining to the mover's appearance, it was necessary to conduct a second recording.

6.10 Phase Nine: second recording

Prompted by the critical reflections considered in Phase Eight, this phase describes the second recording process of my screendance, with reference to key directorial, choreographic and editorial shifts. Since it was not necessary to repeat steps one and two of the recording process explained in Phase Six (Section 6.7), this phase started with the third step, namely initiating the filming process.

6.10.1 Initiating the film process of the second recording

As the choreographer: I discuss this point of view first based on the order of the filming process. In light of the considerations posed in Phase Eight, I decided to

change my wardrobe by introducing a loose fitting blouse that continuously flowed in accordance with my rotational and swaying movements. I chose to enhance the natural Free Flow quality of the choreography by changing my hairstyle from tightly fastened to hanging curls, held back only by a headband. I selected a darker plum colour for my nail polish rather than the intense red. With regard to the choreography, I did not deviate from the movements, pathways and gestures featured in the first recording process as I regarded my choreographic choices as effective. I considered, however, establishing a stronger connection with the camera and exploring the ways in which I engaged with the sites.

As the director: In terms of the conversational process followed between the camera operator and myself during the first recording, we continued to discuss and exchange ideas relating to the new considerations suggested by Phase Eight. Perhaps one of the most important changes made from the first recording was to substitute the small botany garden with a new space that was rich in textures and natural topography. Not far from the botany garden, the Cycad garden is located at the far end of the University of Pretoria's main campus. Densely packed with tall reaching trees and plants, including numerous Cycad species, this site provided increasingly stimulating opportunities to create the large, exposed and expressive qualities initially intended for my original screendance. Figure 6.25 and Figure 6.26 reveal sections of this newly introduced site.

Figure 6.25: The Cycad garden in the second version of my screendance. At different times of the day, the sun creates pockets of light on the trees and plants. (Screenshot by Author 2017)

Figure 6.26: The Cycad garden pathway in the second version of my screendance. This site provides a greater contrast to the architecture of the Centenary building. (Screenshot by Author 2017)

I particularly selected the Cycad garden based on the bridge that connects two parts of the garden across a pond. This bridge symbolised the bridging theme that became increasingly highlighted throughout my screendance. It provided opportunities to connect the choreography across the various sites. I was furthermore inspired by a nearby nature reserve (Figure 6.27), and decided to incorporate the Rademeyers Moreleta Kloof Nature Reserve as an additional site in my screendance.

Figure 6.27: Rademeyers Nature Reserve in the second version of my screendance. This site provides wide open stretches of landscape.
(Screenshot by Author 2017)

The introduction of the two new sites provided a stronger representation of my personal choreographic style and supported my aims concerning my screendance as a whole in terms of functionality, as well as expressivity. During this second recording, I was determined to specifically consider a balance between function and expression. It was crucial to film with an aim that was further crystallised pertaining to the arc of the mover throughout the screendance, as well as the narrative established between the Centenary building, the staircase, the Cycad garden and the Rademeyers Nature Reserve. This would ensure a clear motivation for the shots and a greater emotional coherency supporting the mover's arc and site-specific narrative.

As the editor: From an editing point of view, I ensured that we had accumulated more footage than required, but also made sure that the footage presented a greater variety of options within each of the specific sites. I encouraged the camera operator to preserve the shot framings similar to the first recording, particularly the long shots, close-ups and extreme close-ups. I was mindful of the challenges presented by the

first version of my screendance as well as the second edit's outline which enabled me to determine how the shots would relate to one another, by continuously tracing the narrative of my project throughout this phase.

6.10.2 Wrap filming of the second recording process

Following the same procedure as the first recording, we concluded this phase by backing up the raw footage to hard drives. This recording phase was aimed at solving the concerns that surfaced from the critical reflection in Phase Eight. The next phase addressed these and new concerns through means of the second editing process.

6.11 Phase Ten: second editorial process

This second editorial process was guided by the observations posited in Phase Eight and Phase Nine. This phase was not an analysis but a consideration of the key features that emerged during the second editing process. Throughout this phase, I mainly shifted between the roles that concerned key directorial and editorial choices.

As the choreographer and mover: During the second editing process, the changes made regarding my wardrobe and hairstyle had a considerable impact on the overall aesthetic of the screendance. As demonstrated in Figure 6.28 and Figure 6.29, these changes additionally enhanced the nuances inherent in the choreography and the specific sites.

Figure 6.28: Wardrobe in the first version of my screendance. In this screenshot, the tight fitting clothes do not contribute to the Free Flow suggested by the choreography. (Screenshot by Author 2017)

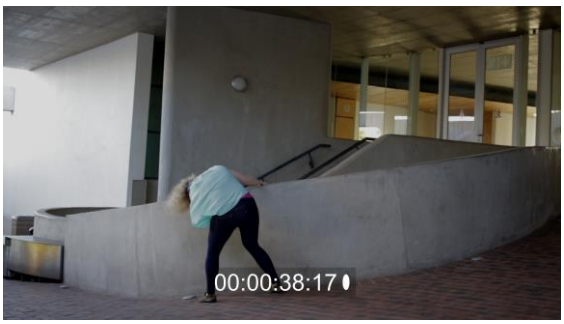


Figure 6.29: Wardrobe in the second version of my screendance. This shot demonstrates how the blouse adds a graceful quality that resonates with the choreography. (Screenshot by Author 2017)

The difference between Figure 6.28 and Figure 6.29 was primarily established by the introduction of the blouse. The Free Flow quality of the moveable material enhanced the graceful nature of the choreography. In addition to this change of wardrobe, I decided to perform the choreography of the second recording with my natural, loose hanging hair.

Figure 6.30: Hairstyle in the first version of my screendance. Here my fastened hair provides a measure of Free Flow. However, this quality and natural feature can be maximised.
(Screenshot by Author 2017)

Figure 6.31: Hairstyle in the second version of my screendance. The free flowing hairstyle softens the edges of the shot and underscores the trajectory of the choreography as my hair traces through space.
(Screenshot by Author 2017)

Figure 6.30 and Figure 6.31 compare the effect created by the change of hairstyle. In Figure 6.30 it is noticeable that my hair created a sense of Free Flow, despite being tied up. However, when compared to the volume of my hairstyle in Figure 6.31, there is a significant difference in quality and impact. The replacement of the intense red nail polish in Figure 6.32 with a softer, darker plum colour in Figure 6.33, contributed to a more integrated aesthetic. In addition to this replacement of the nail polish, I decided to remove my jewellery and perform without the rings, further enhancing the natural aesthetic of the screendance.

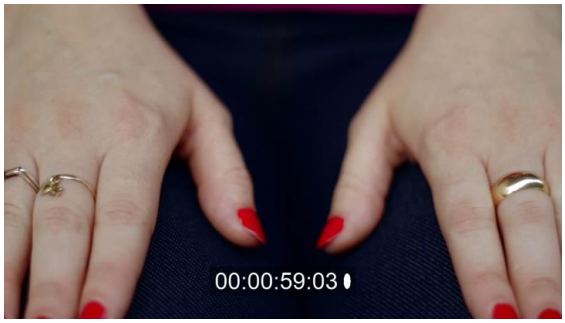


Figure 6.32: Nail polish in the first version of my screendance. The colour red and jewellery is not conducive to the themes of the screendance and is distractive. (Screenshot by Author 2017)

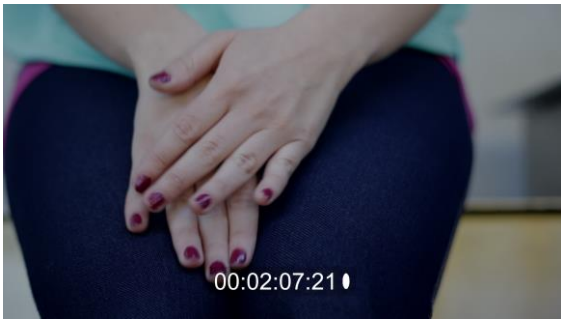


Figure 6.33: Nail polish in the second version of my screendance. This hue of purple is aesthetically more pleasing in addition to implying peace, creativity and mystery. (Screenshot by Author 2017)

In the second recording, these separate components were combined together to establish a sense of harmony that was aesthetically more pleasing, as well as conducive to the quality of the choreography. Figure 6.32 and Figure 6.33 offer ways in which the changes in wardrobe and hairstyle can emphasise features inherent in the shots. These figures allude to a difference in the colour grade of the two versions. I therefore shifted from the choreographer and mover, to the director and editor's perspectives.

As the director and editor: From this perspective, the second recording provided a larger variety of footage from which to choose. This allowed me to make more cognitive choices with reference to the arc of the mover and the narrative of the sites. From the start of the second version's edit, I could organise the shots according to a trajectory that was far more crystallised than the initial shots from the first version. The edit reflects the trajectory starting from the Centenary building, gradually transitioning to the staircase, followed by the Cycad garden and concluding at the nature reserve. It was particularly the footage gathered at the Cycad garden and the reserve, that elevated the meaning of the screendance. The transition therefore unfolds from a highly architectural site towards a site that is decidedly organic and natural. Figure 6.34 and Figure 6.35 demonstrate the differences between the sites, in addition to illustrating the impact of each of these sites on the mover's choreography and the aesthetic of the screendance.

Figure 6.34: The first site in the second version of my screendance. My screendance starts at the highly architectural site located at the Centenary building.
(Screenshot by Author 2017)

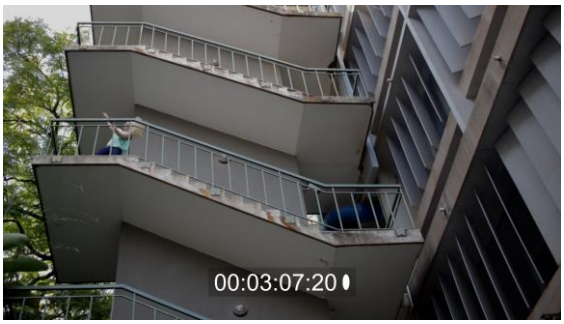


Figure 6.35: The second site in the second version of my screendance. The staircase is a symbol of transference from this architectural space to a less constructed site.
(Screenshot by Author 2017)

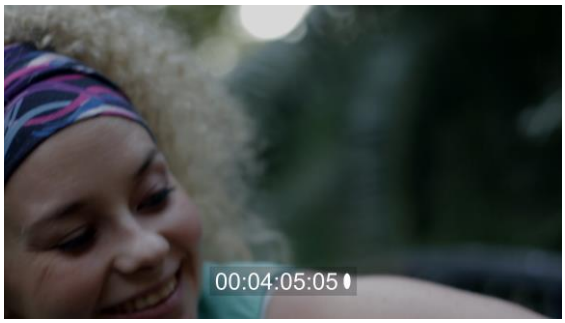


Figure 6.36: The third site in the second version of my screendance. In the natural environment provided by the Cycad garden, the emotional trajectory becomes crystallised.
(Screenshot by Author 2017)

Figure 6.37: The fourth site in the second version of my screendance. The open landscape of this all-natural site is reflected in the free quality of the movement.
(Screenshot by Author 2017)

With reference to Figure 6.36, the crystallised trajectory of the transitioning landscapes reflects in the emotions of the mover. As the mover gravitates towards the natural site of the reserve, the more subtle emotions of joy, laughter and pleasure are progressively introduced. These progressive emotions purposefully connect with the camera, thereby creating a stronger relationship with the device. With reference to this *pas de deux,* I introduced a dissolve and multiples as a metaphor for crossing the boundaries between the Centenary building and the Cycad garden. Consequently, this effect in Figure 6.38 is located in the structured garden visible from the staircase site.

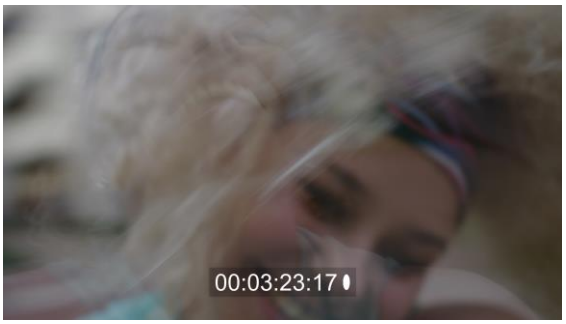


Figure 6.38: Dissolves and multiples in the second version of my screendance. I composed these shots out of three separate yet similar excerpts that rotate clockwise. (Screenshot by Author 2017)

Referring to Figure 6.38, I altered the dissolve in the editing suite by mirroring one of the shots resulting in a clockwise rotation. Owing to the nature of the choreography, the movement of the camera accompanying and complementing the mover and her movement, as well as the dissolve, the change in direction was subtle. This subtle change reflects an intimacy as the mover engages closely with the camera. In view of these editing techniques, it is useful to address the adjustments made to the aesthetic of the shots throughout the screendance. When I approached the second edit of my screendance, I made the editorial choice to refrain from extensive adjustments made to the colour grade. Based on Figure 6.39 and Figure 6.40, it was noticeable that the tone presented in the first version of my screendance was considerably warmer than the colouring of the second version.

Figure 6.39: Warmer tones in the first version of my screendance. (Screenshot by Author 2017)

Figure 6.40: Cooler tones in the second version of my screendance. (Screenshot by Author 2017)

With reference to Figure 6.39, the warmer tones are often a desired aesthetic to display movement, yet I was not completely satisfied with the result of the first version's colouring. Reflecting on Figure 6.39, I perceived the result of the colour grade as artificial and signifying a sense of disingenuousness within the context of my screendance. Therefore, in keeping with my aim to retain an organic quality in my screendance, I opted to minimise the technical modifications in terms of the colour grading.

In addition to the developments made throughout the second edit, in terms of my screendance, it is equally rewarding to observe the culmination of themes that are emphasised by this second edit. Section 6.11.1 refers to these themes in addition to other creative choices.

6.11.1 Emerging themes from my original screendance

i) Introducing a soundtrack

In Chapter Five I deliberately observed and analysed the selected excerpts without their accompanying soundtracks. This was because implied Effort is supported by auditory stimulation. A particular phrasing is imposed onto the mover and the choreography, which is not necessarily evident or present in the work that is observed. However, in this second editing process I used Mischa Maisky's version of Bach's Cello Suite No1 in G to deliberately inform my editing choices.[165] I initially considered a different track, yet due to the noticeable weight sensing implied by this track, I opted to use Bach instead. This soundtrack supported and enhanced the inherent Free and Bound Flow interplay suggested by my screendance. The quality of the music is implied by the choreography and the edit, as certain cuts are initiated by changes in the music. Therefore the rhythm and phrasing of the soundtrack is reflected in the edit.

[165] I wish to thank Dr Anchen Froneman for suggesting this specific music as a possible soundtrack. She has completed her Doctoral research in *The application of Laban/Bartenieff Movement Studies towards an integrated, embodied piano performance* (2017).

ii) Stability and Mobility

Although I acknowledged the intrinsic opportunities provided by a combination of the footage from the first and second recording processes, I decided against this merger. I did not use shots from the first assembly as I made the cognitive decision to achieve coherence and desisted from creating a juxtaposition between the different versions of the mover in the screendance. This decision was based further on my aim to establish coherency by using the mover's appearance and the continuous variations of the choreography as metaphors of Stability. The ever-changing sites initiated by the editing choices served as metaphors of Mobility. This Stability/Mobility interplay is an LMA movement theme and featured in various ways throughout my screendance as reflected by the engagement with the sites and the choreography. Figure 6.41 demonstrates that the mover used the wall at the Centenary building as a point of contact and Stability. By stabilising through this point, the mover was able to acquire a greater sense of Mobility in her movement.

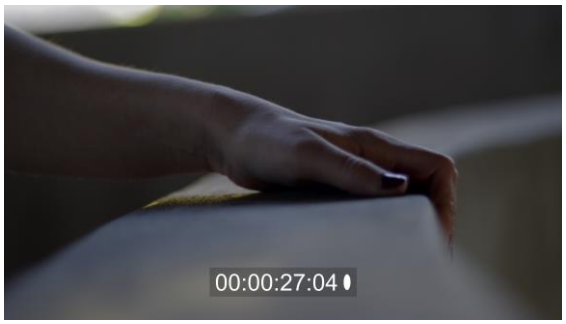


Figure 6.41: Stability from the site in the second version of my screendance. In this shot, I transposed the choreography onto the wall as a point of stability.
(Screenshot by Author 2017)

Figure 6.42: Mobility in the choreography in the second version of my screendance. Although the site echoed the point of stability from Figure 6.41, the choreography became predominantly mobile regardless of the site.
(Screenshot by Author 2017)

In Figure 6.41, the architectural site provided Stability in order for the mover to be mobile. In contrast to the architectural site, the Cycad garden in Figure 6.42 demonstrates the mover's Stability without the support of the site. In the natural setting the mover stabilised through her feet, whilst the qualities associated with the natural site promoted Mobility. The movements were not as Free in the architectural sites and reveal a more Bound quality in terms of Effort. The more mobile and natural the site

became, the more Mobility was introduced in the way that the mover executed the choreography. Based on Figure 6.41 and Figure 6.42, this theme was further supported through the integration of bridges in my screendance.

iii) Bridging the space

Resonating with the recurring theme of Stability and Mobility, bridges became increasingly significant as a feature throughout my screendance. The Functionality and Expressivity (an LMA theme) of the bridges echoed throughout the sites in my screendance. This included sites, such as the Rademeyers Reserve that do not have a physical bridge structure. The bridge itself is a constructed work of architecture, yet when it is located in a natural environment similar to the Cycad garden, it serves a dual purpose, apart from being used to cross the pond. Figure 6.43 to Figure 6.46 demonstrates a selection of physical and metaphorical bridges pertinent to the theme throughout my screendance.

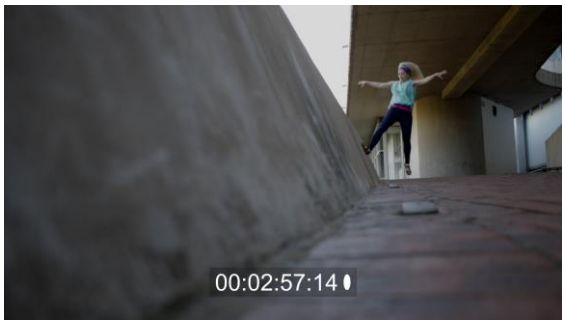


Figure 6.43: The ramp as a bridging structure in the second version of my screendance. This ramp served as a metaphor for the mover's gradual transition away from the architecture. (Screenshot by Author 2017)

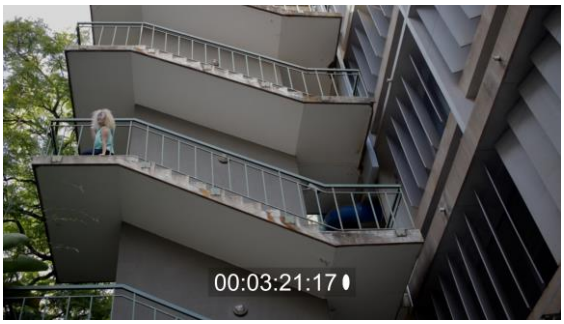


Figure 6.44: The staircase as a bridge in the second version of my screendance. This maze-like staircase represented the mover on the verge of transitioning to new, more open and natural spaces. (Screenshot by Author 2017)

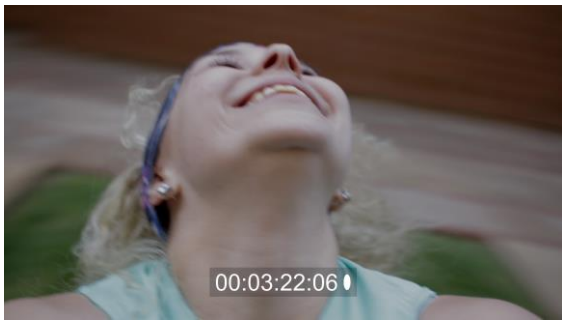


Figure 6.45: An implied bridge in the second version of my screendance. By holding the camera during this turn, the mover implied the bridging of space between her and the device. (Screenshot by Author 2017)

Figure 6.46: A metaphorical bridge in the second version of my screendance. In this shot the choreography echoed the bridging theme. (Screenshot by Author 2017)

In these figures the metaphorical bridge signifies that the relationship between the mover and the space was activated through the choreography. It also resonates with the bridge that connects the architectural structures to the natural setting. This theme is further reflected in the choice of the title.

iv) *Archi(na)ture*

The title for my screendance emerged from this second version of my screendance. *Archi(na)ture* was inspired by the themes that unfolded out of the narrative established between the architectural and natural spaces. Architecture is located in a discourse of plans and fixed schematic designs that necessitate strict procedures and leaves no room for error. Nature signifies freedom, openness, sincerity and groundedness. Whereas architecture depends on blueprints, nature invites explorations initiated by maps to trace along or veer away from. Thus, *Archi(na)ture* is a functional paradox. In the same way that I approached my screendance with a deliberate awareness of the Spatial Tensions existing between the mover and the camera, the title echoes these tensions between architecture and nature.

Furthermore, the title serves as a binary between the other three screendance works in terms of differences and similarities, drawing inspiration particularly from Ginslov's title *CoNCrEte* (Ginslov 2009). Similar to the composite in her title, *Archi(na)ture* reflects the bridging of boundaries between architecture and nature. The deliberate enclosing of the *(na)* is a play on two key ideas. Firstly these brackets *(na)* have the

appearance of the railing belonging to a bridge. With reference to where the brackets are applied in the title, they signify the bridge that links the “Archi” with the “ture” resulting in *Archi(na)ture.*

Secondly *(na)* shares a relation to the element on the periodic table i.e. Sodium (Na). The connection with Sodium is that this element is very reactive and therefore not found freely in nature, thus the use of inhibiting brackets. These brackets serve another purpose with reference to the biological cellular process found in the membranes of cells. What is referred to as the Sodium-Potassium Pump resonates with the themes identified in *Archi(na)ture* (Prinsloo 2017). This process refers to an active transport process from the inside to the outside of a cell, thereby bridging the membranes that require movement from areas of low concentration to areas of high concentration. The suggestion is that in *Archi(na)ture* (Prinsloo 2017), I move from a low concentration of nature towards a higher concentration. Similar to the Sodium Pump, this can happen only through the expenditure of Adenosine triphosphate (ATP), an energy-carrying molecule, thereby symbolising that the more I move (i.e. generating energy) across these sites in *Archi(na)ture* (Prinsloo 2017), the closer I travel towards a higher concentration of nature. Figure 6.47 demonstrates this Sodium-Potassium Pump.

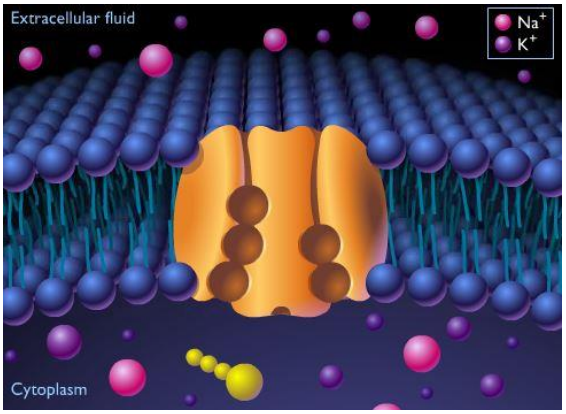


Figure 6.47: Sodium-Potassium Pump. This image demonstrates the bridging metaphor suggested by *Archi(na)ture*, 2017. (*Science Student Center* 2017)

In keeping with this scientific approach, I also drew a link between the title, the building material of the Centenary building and the concept referred to as Sodium Silicate,

better known as “water glass”. Concrete is treated with a Sodium Silicate solution to reduce porosity. In this sense, there is a connection between the lifeless concrete treated with Sodium Silicate and the living process suggested by the nature sites via the Sodium-Potassium metaphor.

Considering these connections, I conclude this discussion on the title by referring to the notion that the architecture is visible in terms of the sites in which the screendance is located. In comparison, nature is also visible in terms of the sites in which the screendance is located. However, *Archi(na)ture* is visible only in *Archi(na)ture* (Prinsloo 2017).

6.12 Phase Eleven: concluding the process

The phase after the second editorial typically served as a critical reflection to determine whether it was necessary to film a third or fourth version of the screendance. There is however a stage in any creative process where one has to make the decision on a final version. This decision is often influenced by time constraints, delivery dates or budget restrictions. I decided that the second edit would serve as my final version of *Archi(na)ture* (Prinsloo 2017), since it achieved what I initially intended for my screendance when I conceptualised the choreographic map.[166] I was satisfied with the second edit due to the changes that I had made to improve the first recording. This second edit demonstrates the key aesthetic elements and themes that I wanted my screendance to reflect.

The preceding sections served as my personal report of my own creative process during which I traced my journey towards creating an original screendance. Although I used an inverted version of the two-layered LMA framework designed in Chapter Five as a guideline, Figure 6.48 demonstrates my own personal process and the phases that I followed to create *Archi(na)ture* (Prinsloo 2017).

[166] The full timecoded versions of *Archi(na)ture* (Prinsloo 2017) with and without the soundtrack, are available in Appendix A.

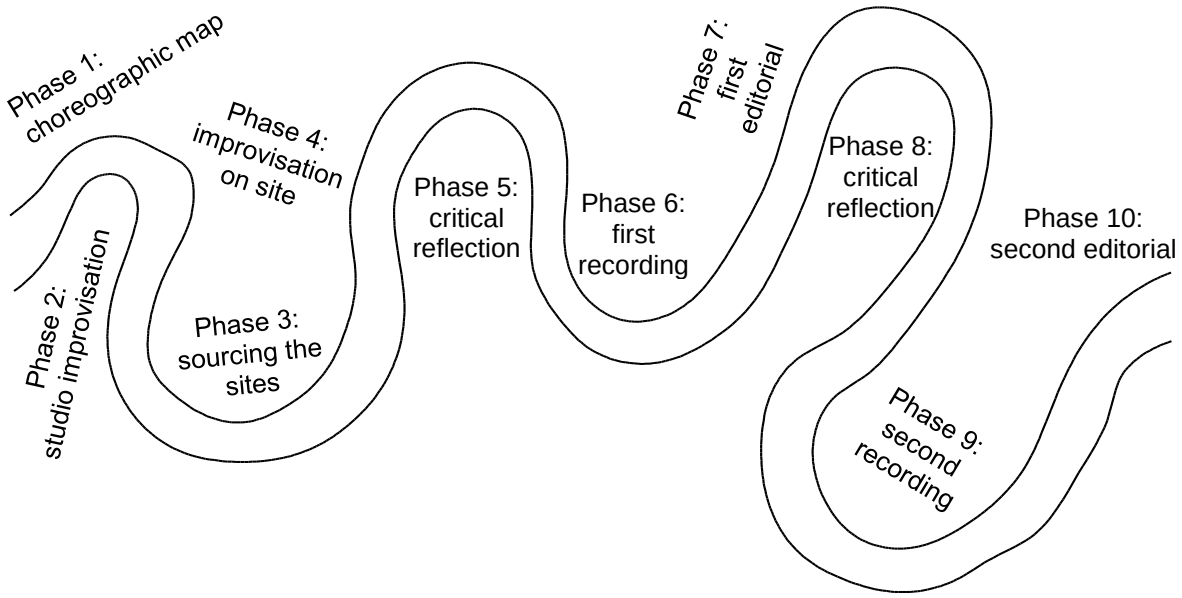


Figure 6.48: An illustration of my creative process towards *Archi(na)ture*, 2017. This diagram symbolises the natural stream of thought inspired by using LMA as a choreographic approach. (Diagram by Author 2017)

Figure 6.48 presents the trajectory of my perception and experience of my creative process as a choreographer, mover, director and editor. In LMA terms, I can describe this journey as an Indirect pathway, suggesting moments of Free Flow and at times, Bound Flow with a Direct focus. During the Phases Five and Eight I followed a linear, and Strong approach. Figure 6.48 suggests the interplay between Stability and Mobility that underscores *Archi(na)ture* (Prinsloo 2017). This process was invaluable due to the balance established between Function and Expression. Despite the numerous other choreographic processes which could have served as impetus to create a choreographic work, the rootedness of LMA in my lived experience and the opportunities presented by the vocabulary within a specific screendance paradigm, influenced my choice.

This chapter therefore served as my personal expression as a choreographer, mover, director and editor. In order to assess the transferability of my process, I argue that this self-reflexive process can possibly serve other screendance practitioners. According to Spry (2001:711), “self-reflexive critique upon one’s positionality as researcher inspires readers to reflect critically upon their own life experience, their constructions of self, and their interactions with others within sociohistorical contexts”. My creative process suggested throughout this chapter, is possibly transferable to

practitioners in the screendance field, as they explore their own, personal creative processes towards creating screendance. The trajectory that I traced throughout my process included creative choices, cognitive decisions and choreographic, directorial, as well as editorial challenges based on my personal experience and process. The phases expounded during my approach could serve as a map from which practitioners can either draw inspiration, work against the phases or structure their own work, based on a similar approach and their own preferences. In order to consider the validity of using LMA to create an original screendance through applying the framework of observation and analysis designed in Chapter Five, Chapter Seven will present a critical observation and analysis of *Archi(na)ture* (Prinsloo 2017).

CHAPTER SEVEN: CRITICAL ANALYSIS OF *ARCHI(NA)TURE*

7.1 Chapter introduction

Chapter Six provided a process of creative reflection concerning the ways in which I applied the LMA vocabulary towards creating a new, original screendance work. The purpose of this chapter is to assess the validity of my creative process, in addition to investigating whether *Archi(na)ture* (Prinsloo 2017) can be considered in the same way as the screendances that are accepted in the literature.

In accordance with the process followed in Chapter Five, *Archi(na)ture* (Prinsloo 2017) will be considered in terms of the first and second layers of observation and analysis. The written motif will further illustrate the fundamental elements identified in *Archi(na)ture* (Prinsloo 2017). Throughout the subsequent sections, reference will be made to connections recognised between *Archi(na)ture* (Prinsloo 2017) and the three selected excerpts of *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009). Similarly, I do not consider *Archi(na)ture* (Prinsloo 2017) in terms of its soundtrack. In contrast to the excerpts from Chapter Five, *Archi(na)ture* (Prinsloo 2017) will be considered in its entirety (00:00:00:00 – 00:05:20:00), with the aim of highlighting a coherence across emerging patterns and movement qualities, as well as choreographic and directorial choices identified within the screendance. Finally, I will consolidate the data obtained and determined during the course of this chapter with the findings from across the various preceding chapters. Throughout these sections, I highlight recurring details with regard to *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009).

To conclude, I compare the choreographic map presented in Chapter Six with the written motif of *Archi(na)ture* (Prinsloo 2017). It is crucial to note that in this chapter, I, as the producer of *Archi(na)ture* (Prinsloo 2017), will shift from this position of a subjective lived experience asserted in Chapter Six, towards perceiving the

screendance from a critical distance.[167] Section 7.2 is the first layer of observation and analysis of *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00).

7.2 First layer of observation and analysis of *Archi(na)ture*

During this first layer, *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00) will be observed and analysed against the context of implied space; the space between the mover and the camera, and how the editing choices can reconfigure space. In this screendance, a great deal of the camera shots are achieved through editing, but there are instances during which the movement of the camera also contributes to the framing of the shots.

i) Implied space versus real space

In this section I address *Archi(na)ture* (Prinsloo 2017) in light of the implied space on screen. I will observe and analyse the screendance with reference to how the camera shots and the use of camera lenses, along with the camera's movement and editing techniques create the illusion of a three-dimensional space on the screen. In this screendance (00:00:00:00 – 00:05:20:00), the mover is introduced by a very long shot (00:00:02:15) during which she is already performing the choreography. From this very long shot, there is a cut on the action to a medium long shot (00:00:05:03), as demonstrated by Figure 7.1 and Figure 7.2.

[167] In light of this critical distance, I will refer to myself as 'the mover' during the observation and analysis process of *Archi(na)ture* (Prinsloo 2017), as though I am viewing this work for the first time.

Figure 7.1: A very long shot from *Archi(na)ture*, 2017. This shot is similar to the introduction shot (00:00:02:15) and demonstrates the close phase of the public distance.
(Screenshot by Author 2017)

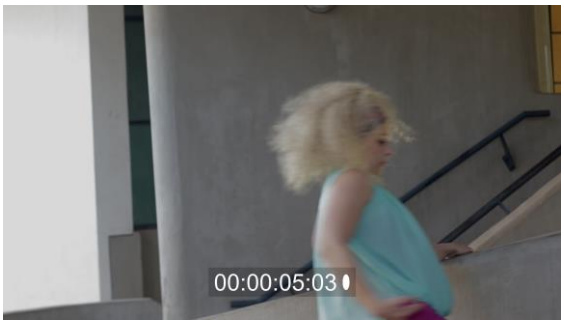


Figure 7.2: A medium long shot from *Archi(na)ture*, 2017. Cutting from Figure 7.1, this shot locates the camera on the mover's periphery.
(Screenshot by Author 2017)

The very long shot from Figure 7.1 translates into the close phase of Hall's (1982:123) public distance. This shot (00:00:05:02) emphasises the relationship between the general environment and the mover. Figure 7.1 further implies Moore and Yamamoto's (2012:140) interpersonal space, since emphasis is placed on the mover's relation to space. Similarly Figure 7.2 demonstrates the interpersonal space via a medium long shot which resembles the close phase of the social distance (Hall 1982:121). There is a range of camera shots employed throughout this screendance, with the close-up as a predominant choice for framing. During these close-up shots (00:00:12:05; 00:00:26:21), there is a sense of connection established between the site and the mover's body. Following Walon (2015:4), shots of the hands that connect with the site and the body, echo De Mey's use of the close-up to emphasise these points of contact. These moments of contact in *Archi(na)ture* (Prinsloo 2017) are particularly between the mover's hands and the concrete wall (Figure 7.3) or the railings of a bridge or staircase (00:01:10:00; 00:03:19:09; 00:03:38:17 – 00:03:42:00), and intermittently between parts of her body based on the gestural movement (Figure 7.4).

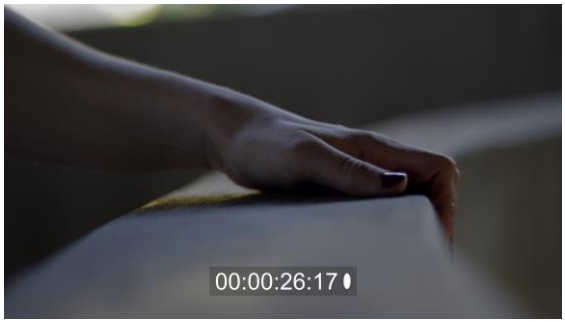


Figure 7.3: The site as point of contact in *Archi(na)ture*, 2017. In this close-up, the surface texture of the wall is especially noticeable.
(Screenshot by Author 2017)

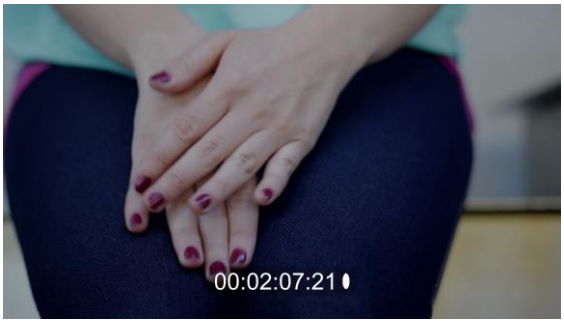


Figure 7.4: The body as a point of contact in *Archi(na)ture*, 2017. This close-up shot relates to the personal space highlighting the point of contact between the mover's hands and body.
(Screenshot by Author 2017)

Moore and Yamamoto's (2012:140) category of personal space is implied in Figure 7.3 and Figure 7.4. Throughout *Archi(na)ture* (Prinsloo 2017), there is an emphasis on the movement of the hands (00:01:31:02 – 00:01:42:19), gestures (00:03:43:13 – 00:03:15:20), and connections established between parts of the site (00:00:58:07 – 00:01:30:01) or the mover's body (00:01:58:10 – 00:02:14:21). In addition, the close-up shots suggest off-screen movement and show how the framing limits the spatial range of movement for the mover and the camera, as revealed in Figure 7.5 and Figure 7.6.

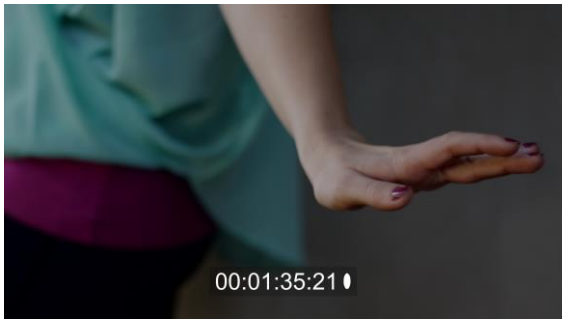


Figure 7.5: The close-up in relation to the site in *Archi(na)ture*, 2017. This shot frames her hands in detail as the site in the background is framed with a soft-focus texture.
(Screenshot by Author 2017)

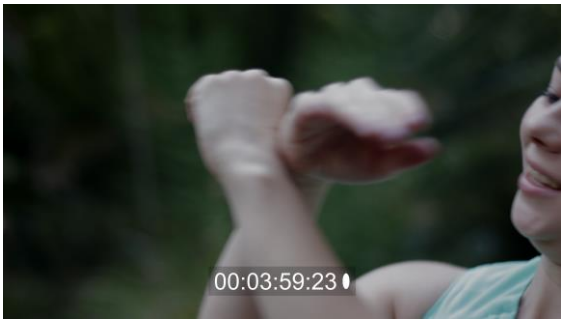


Figure 7.6: The close-up in relation to the body in *Archi(na)ture*, 2017. This close-up highlights the relation between the mover's hands and the space between her hands and the frame.
(Screenshot by Author 2017)

In Figure 7.5 and Figure 7.6 the camera remains in the Far-Reach space of the mover's Kinesphere. In keeping with the focus on the gestural movements of the

mover's hands and in terms of the far phase of the personal distance, 00:01:42:20 (Figure 7.7) and 00:03:13:14 (Figure 7.8) reveal how the camera is placed just outside of her reach space i.e. the periphery of the mover's Kinesphere. These shots translate to a medium shot and the personal space posited by Moore and Yamamoto (2012:140). Figure 7.7 and Figure 7.8 highlight the space on screen, in addition to detailed parts of the mover's body in the frame.

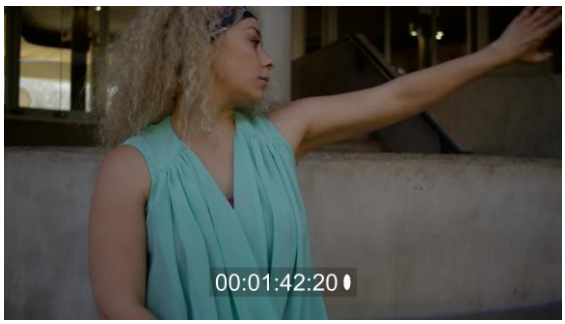


Figure 7.7: Placing the camera before the periphery in *Archi(na)ture*, 2017. This medium shot demonstrates that the far phase of the personal distance is just outside of the mover's easy reaching space.
(Screenshot by Author 2017)

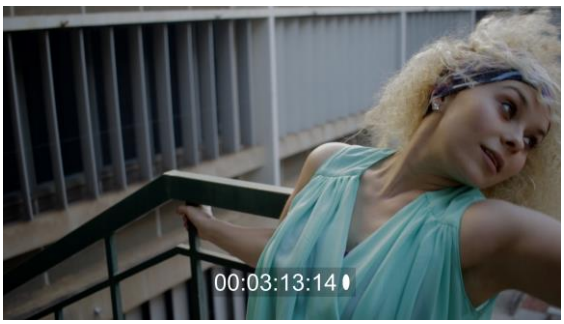


Figure 7.8: Placing the camera on the periphery in *Archi(na)ture*, 2017. In this shot, the camera frames the mover slightly higher than her torso and locates the device on the periphery of her Kinesphere.
(Screenshot by Author 2017)

In contrast Figure 7.7 and Figure 7.8, the long shot locates the camera operator beyond the edge of the mover's personal space (for example 00:01:00:23 – 00:01:09:16; 00:02:24:10 – 00:02:26:15). This position of the camera operator allows the camera to reveal the far phase of the social distance. At 00:03:47:01 and 00:05:05:19, the long shots involve a full body view of the mover with a substantial amount of space around her body. Both shots reveal a site that is located outside in a natural setting, yet the difference between the locations are implicit in terms of framing. It is also noteworthy that Figure 7.9 and Figure 7.10 are both long shots with a wide-angle lens.

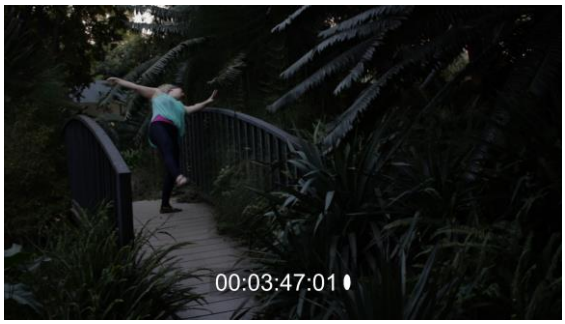


Figure 7.9: A long shot in the Cycad garden from *Archi(na)ture*, 2017. This long shot frames the garden and bridge in a dark and cold tone.
(Screendshot by Author 2017)

Figure 7.10: A long shot in the Rademeyers Nature Reserve from *Archi(na)ture*, 2017. This long shot, with a wide-angle lens, has a warmer tone than Figure 7.9 due to the sun's reflection.
(Screenshot by Author 2017)

Since the emphasis of both figures is on the mover, these long shots are regarded as part of the interpersonal space (Moore & Yamamoto 2012:140) between the mover and the camera. As noted, there is a distance between the camera's frame and the mover. Increasing this distance, extreme long shots (00:02:57:14 and 00:03:11:04) imply the far phase of the public distance, and Moore and Yamamoto's (2012:140) general space. Resembling the way in which the camera frames the architectural space in *Rosas danst Rosas* (De Mey 1997), this site provides the opportunity of creating a sense of three-dimensionality. The mover's interaction with the architectural space of the vacant sites in and around the campus is reminiscent of Ginslov's integrated sites in *CoNCrEte* (Ginslov 2009). Figure 7.11 and Figure 7.12 show these interactions and their framing in relation to the spatial opportunities provided by the Centenary building and the Natural Sciences staircase.

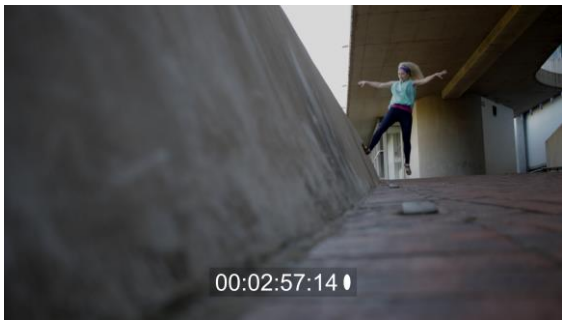


Figure 7.11: An extreme long shot from *Archi(na)ture*, 2017. This shot frames the mover at the far back of the shot, decreasing her size in relation to the site.
(Screenshot by Author 2017)

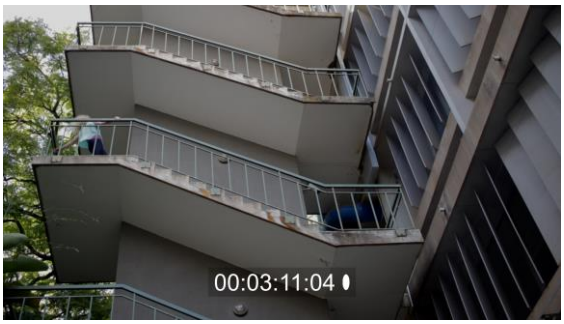


Figure 7.12: An extreme long shot reveals depth cues in *Archi(na)ture*, 2017. This site is rich in spatial opportunities that enhance a sense of three-dimensionality.
(Screenshot by Author 2017)

In addition, the extreme long shots in Figure 7.11 and Figure 7.12, introduce the mover and space simultaneously. In light of Austvoll's (2004:10) statement regarding shots of the movers which are emphasised when preceded by a space primarily without movers, I contend that the space in turn, becomes emphasised once the mover exits the space (00:03:05:07 – 00:03:06:11). Figure 7.13 demonstrates this emphasis as the mover has just exited the frame.

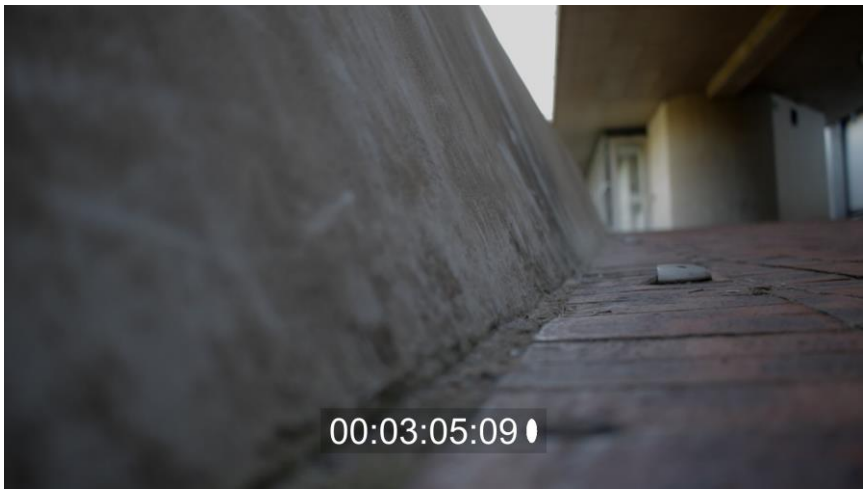


Figure 7.13: An extreme long shot devoid of the mover in *Archi(na)ture*, 2017.
(Screenshot by Author 2017)

Figure 7.13 further demonstrates the use of planes to create perspective. Since camera angles are discussed in the following section, I will address the way in which these angles are used to imply a three-dimensional space, later. There is however, an example of Block's perspective achieved without an angle as demonstrated by Figure

7.15 (00:00:02:01 – 00:00:05:00). Using Block's (2013:27) notions on three-dimensional space and perspective as a means of creating depth on a two-dimensional screen, I argue that the two-point perspective is applied differently in Figure 7.15. With reference to Figure 7.14, I suggest that this shot creates a two-point perspective by creating two hidden vanishing points.

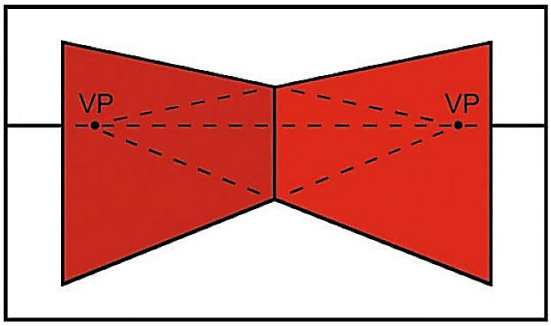


Figure 7.14: A two-point perspective. The two vanishing points converge, irrespective of being hidden behind the two longitudinal planes (Block 2013:21).

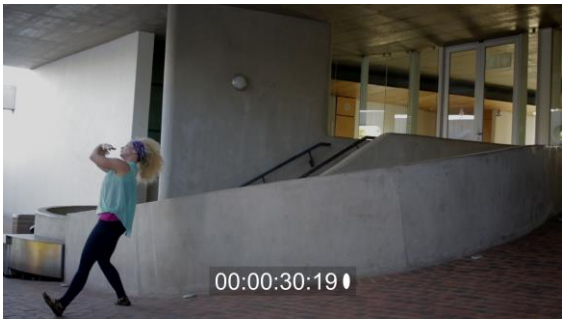


Figure 7.15: A two-point perspective in *Archi(na)ture*, 2017. The wide-angle lens aids in creating the two vanishing points that converge behind the two longitudinal planes of the wall and the glass panel doors. (Screenshot by Author 2017)

Figure 7.15 explains this suggestion of the two-point perspective at the hand of Block's illustration (Figure 7.14). Albeit that the top and bottom lines of each longitudinal plane do not necessarily create a corner, I maintain that a sense of depth is implied due to the wall of windows at the right of the frame at 00:00:30:19. The architecture of the Centenary building, with the glass panel doors inverts the two longitudinal planes as illustrated in Figure 7.14. This inversion of the planes hides the two vanishing points and is explained better in a different shot at a different angle, as demonstrated in Figure 7.16 and Figure 7.17. However, due to the low-angle, I posit that this long shot from (00:03:07:02 – 00:03:11:21) (Figure 7.17) can also present an inverted three-point perspective.

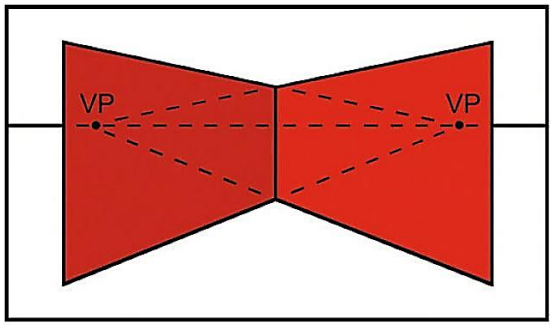


Figure 7.16: Two vanishing points hidden behind the two longitudinal planes illustrates Block's (2013:21) two-point perspective.

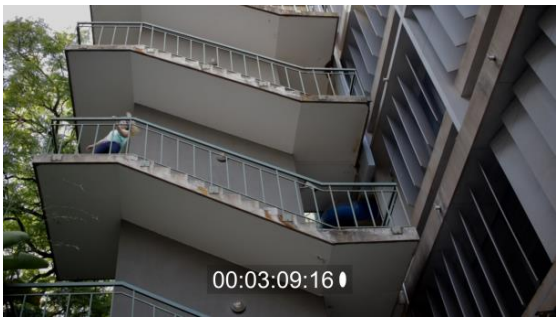


Figure 7.17: Three-point perspective in *Archi(na)ture*, 2017. This long shot is an example of the inverted planes and hidden vanishing points.
(Screenshot by Author 2017)

Whereas camera shots and in some cases camera angles, as demonstrated in Figure 7.17, influence the perspective on three-dimensional space, it is useful to address the way in which camera lenses can further contribute towards creating perspective. Previously, Chapter Four submitted that camera lenses impact the viewer's perception of the dimensions of space, particularly in terms of perspective and depth cues (following Pearson & Simpson 2005:91). From 00:00:57:03, the camera operator directs the focus towards the reflection rather than on the mover. Here the wide-angle lens provides greater depth than a normal or narrow lens and captures the physical relationship established between the mover and the space. There is a connection between the mover and the reflected version of herself, whereby the two moving bodies engage in a mirroring duet. During this mirror duet, the wide-angle lens frames the interplay between her centre of levity and increasing centre of gravity (Figure 7.18).

Figure 7.18: Reflecting the space in *Archi(na)ture*, 2017. In this shot the focus is on the reflection rather than on the moving body. In this shot the off-screen movement is implied.
(Screenshot by Author 2017)

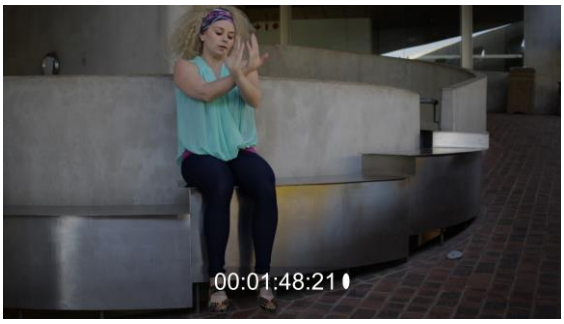


Figure 7.19: Stretching the space in *Archi(na)ture*, 2017. This wide-angle lens stretches the foreground and background, thereby also magnifying the mover.
(Screenshot by the Author 2017)

In *Archi(na)ture* (Prinsloo 2017), there are moments, such as in Figure 7.18 and Figure 7.19, that show how the wide-angle lens and a standard lens can alter the space. Throughout the discussions on camera shots, the naturalistic effect of the standard lens presents an image similar to what the eye sees (following Monaco 2009:88). In Figure 7.18 and from 00:01:46:07 to 00:01:48:21 (Figure 7.19), the small focal length of the wide-angle lens provides an opportunity for more depth cues to be included in the frame (Block 2013:60). Whereas the wide-angle lens usually magnifies the subject in the frame, Figure 7.18 and Figure 7.19 suggest more space within the frame due to the use of this lens.

This section observed and analysed *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00) in terms of the noticeable choreographic and to a larger extent, directorial choices made to establish a sense of three-dimensionality on screen. I demonstrated the usefulness of the particular camera shots and specifically the wide-angle and standard camera lenses as a means of implying depth on screen. Throughout this section, I briefly referred to camera movement, camera angles and the movement of the lens. I observe and analyse these aspects further in the following section with reference to the spatial relationship between the mover and the camera.

ii) The space between the mover and the camera

I postulate that camera movement plays a crucial role when filming a screendance (following Bordwell & Thompson 2008:195; Austvoll 2004:25) in light of the two types of movement that differentiate the moving camera. These movements of the camera are either due to the changing lenses and different camera angles, or by physically moving the device through space. In *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00), it is striking that there is no specific moment where the camera zooms. The only detectable movement of the lens occurs during focus-pulling, which happens at irregular intervals throughout the screendance for instance from 00:00:24:05 to 00:00:27:12 and from 00:03:28:04 to 00:03:31:14. This feature can be initiated deliberately by the operator (00:01:19:03 – 00:01:26:09) or automatically (00:01:30:17 – 00:01:42:11) as a function of the camera's settings. Figure 7.20 and Figure 7.21 demonstrate how the movement of the lens through focus-pulling can alter the depth

of field, thereby establishing a relationship between the parts that are in focus and those that are not.

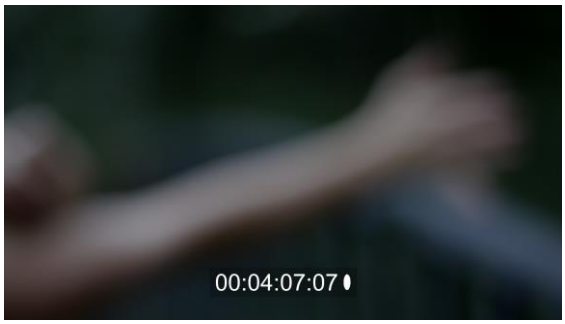


Figure 7.20: Soft-focus in *Archi(na)ture*, 2017. In this shot the hands are in a soft-focus, giving the image a blurred, out of focus texture. (Screenshot by Author 2017)

Figure 7.21: Sharp focus in *Archi(na)ture*, 2017. The sharpness of the hands is a depth cue showing how the focus adjusts to the movement of the hands. (Screenshot by Author 2017)

These depth cues of focus shown in Figure 7.20 and Figure 7.21, relate to Rosenberg's (2010:69) *camera-looking*, since the camera draws the viewer's attention towards certain details by focusing specifically on these features. The camera can draw further attention through the use of camera angles, as I suggest that the angle from 00:02:55:17 to 00:03:06:17 is an implied low-angle due to the upwards incline of the pathway and placement of the camera. Notwithstanding whether this low-angle is implied or not, I posit that Figure 7.23 demonstrates how a low-angle can suggest three-dimensionality on screen.

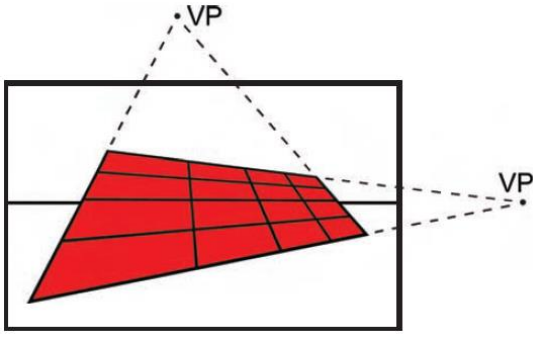


Figure 7.22: An illustration of a two-point perspective with two vanishing points. (Block 2013:18)

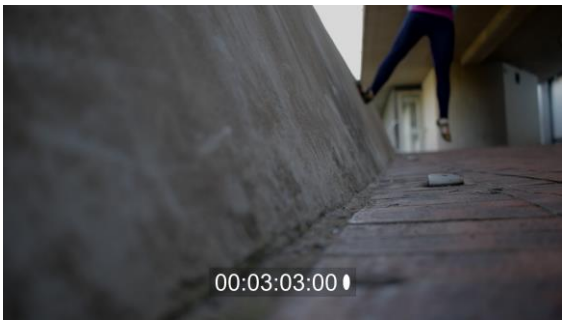


Figure 7.23: An implied low-angle in *Archi(na)ture*, 2017. I argue that this shot shows an implied low-angle and as a result, demonstrates the two vanishing points. (Screenshot by Author 2017)

Whereas Figure 7.23 suggests an implied low-angle, Figure 7.24 is observable as a deliberate low-angle; therefore, I suggest that the framing from 00:03:06:23 to 00:03:11:21 and 00:03:20:20 to 00:03:21:13 is perceivable as a two-point perspective with two vanishing points. In Figure 7.24, one vanishing point appears as the top and bottom lines of the plane converge at the back of the frame. The low-angle of the camera further contributes to this depth of field, as a second vanishing point is located above the frame.

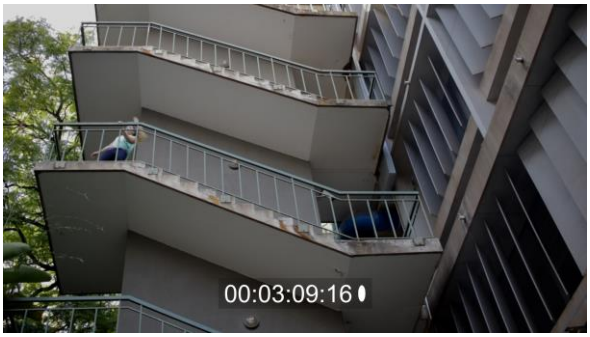


Figure 7.24: Illusory depth through a three-point perspective in *Archi(na)ture*, 2017. (Screenshot by Author 2017)

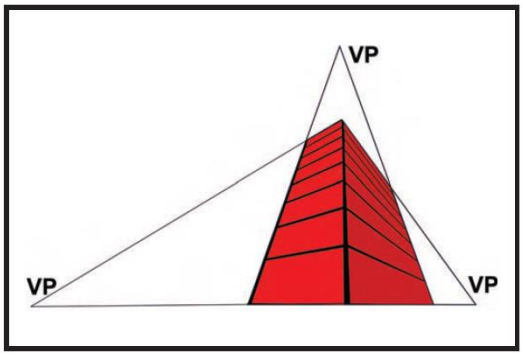


Figure 7.25: Creating illusory depth on screen. This illustration of Block's (2013:23) three-point perspective is another technique for creating illusory depth on a flat screen.

In the previous section on camera shots, I referred to the excerpts 00:03:06:23 to 00:03:11:21 and 00:03:20:20 to 00:03:21:13 as a two-point perspective based on the two vanishing points that converge behind the two longitudinal planes (see Figure 7.17). Yet, reconsidering this shot against Block's illustration (Figure 7.25), I suggest that this framing (00:03:06:23 – 00:03:11:21; 00:03:20:20 – 00:03:21:13) also demonstrates a three-point perspective. In these short excerpts, it is arguable that there is a vanishing point above the building, with the second and third vanishing points located along the horizon. Different from Block's (2013:23) illustration, I assert that Figure 7.24 depicts an inversion of the longitudinal planes to reveal the three vanishing points.

In addition to the low-angles discussed in Figure 7.24, there are shots that reveal how the high-angle diminishes the scale of the frame (00:00:59:16 – 00:01:09:16; 00:02:14:07 – 00:02:23:16; 00:02:26:11 – 00:02:28:16). The excerpts 00:03:06:23 to 00:03:11:21 and 00:03:20:20 to 00:03:21:13 show the vast space between the mover

and the camera, thereby isolating her within the site. This isolation is similar to the grandeur established at times in the excerpt from *Rosas danst Rosas* (De Mey 1997). In contrast, Figure 7.26 and Figure 7.27 reveal condensed space due to the close-up. From 00:02:14:07 to 00:02:23:16 and 00:02:26:11 to 00:02:28:16, the high-angles emphasise the depth of the shots based on the slightly blurred hand in the foreground (Figure 7.27). In these shots, the background has a soft-focus whereas the middle ground, where the mover performs, is in sharp focus.

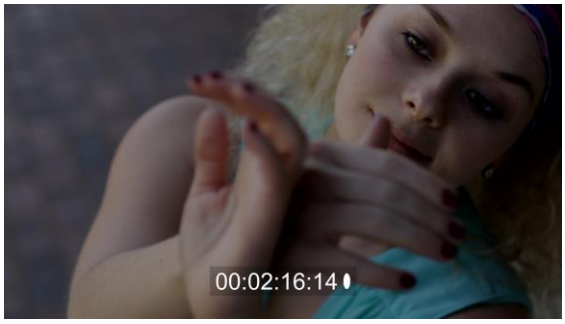


Figure 7.26: Soft-focus in the foreground in *Archi(na)ture*, 2017. The mover's hands in the foreground and the pavement in the background are slightly blurred. This high-angle frames the middle ground with a sharp focus.
(Screenshot by Author 2017)

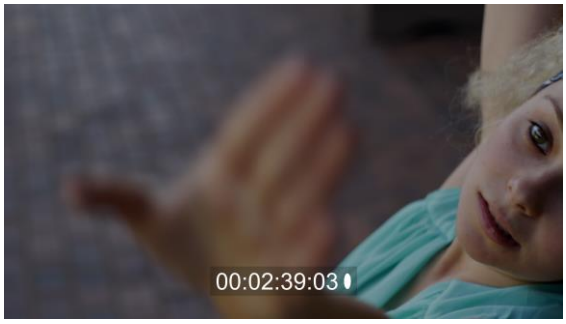


Figure 7.27: Sharp focus in the middle ground in *Archi(na)ture*, 2017. This high-angle adequately demonstrates the difference in the depth of field between the foreground and middle ground.
(Screenshot by Author 2017)

Figure 7.26 and Figure 7.27 further exemplify notions of *camera-looking* as the viewer's eye is directed by the high-angle, as well as the soft and sharp focus. The excerpts 00:00:59:16 to 00:01:10:06, 00:01:14:10 to 00:01:30:10 and 00:05:11:06 to 00:05:18:17 reveal the effect that these angles have on the screendance space when applied in their extreme forms. From 00:01:14:10 to 00:01:30:10 (Figure 7.28) a bird's eye view frames the mover from a Right-Forward-Low point or in relation to the mover's Kinesphere, from a Right-Forward-High point in space. Figure 7.29 is a slight worm's eye view with a shot between a low-angle and a worm's eye view. In both figures, these angles provide a unique perspective above and underneath the choreography.

Figure 7.28: A bird's eye view in *Archi(na)ture*, 2017. This is also a long shot taken with a wide-angle lens that emphasises the depth on the left side of the frame.
(Screenshot by Author 2017)

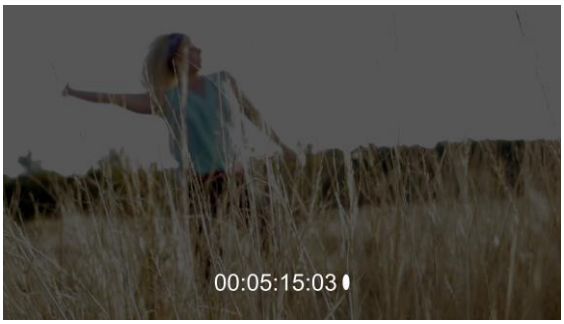


Figure 7.29: A worm's eye view in *Archi(na)ture*, 2017. This long shot is an angle that is between a low-angle and a worm's eye view, providing a different perspective of the choreography.
(Screenshot by Author 2017)

With specific reference to Figure 7.28, it is noticeable that the mover continuously engages with the site similar to the movers in *CoNCrEte* (Ginslov 2009). This engagement influences the meaning of the choreography due to the geographical and architectural qualities of the space. In addition to the low- and high-angles incorporated throughout this screendance, there are various moments where the camera is placed on the belly-level, as recognised in *These Three Rooms* (McPherson 1992) and *Rosas danst Rosas* (De Mey 1997). The excerpt from 00:04:20:17 to 00:04:32:00 not only reveals this belly-level angle, but also demonstrates a slight oblique angle.

Figure 7.30: A belly-level angle in *Archi(na)ture*, 2017. This angle is furthermore an oblique angle that creates the illusion of the camera tilting its head.
(Screenshot by Author 2017)

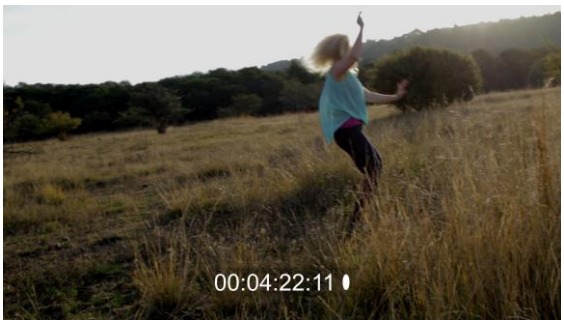


Figure 7.31: An oblique angle in *Archi(na)ture*, 2017. Here the bottom of the camera frame is not parallel to the line of the horizon, giving the frame a slanted appearance.
(Screenshot by Author 2017)

In addition to these shots, it is useful to address the mover's mindfulness of the camera as she indicates an awareness of the camera throughout the screendance. The

excerpts 00:02:49:03 to 00:02:52:12, 00:03:22:06 to 00:03:33:12, 00:03:58:16 and 00:04:40:11 to 00:04:42:08 reveal this awareness where the mover physically acknowledges the camera by making eye contact with the device. In these moments, she shares a friendlier reaction as opposed to the shots of her looking away. Here *Archi(na)ture* (Prinsloo 2017) affirms De Mey and Ginslov, who create opportunities in their excerpts for the movers to interact and acknowledge the camera. In contrast to the movers from *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009), the mover in *Archi(na)ture* (Prinsloo 2017) engages with the device and connects with the viewer through the eye-level shots as demonstrated in Figure 7.33.

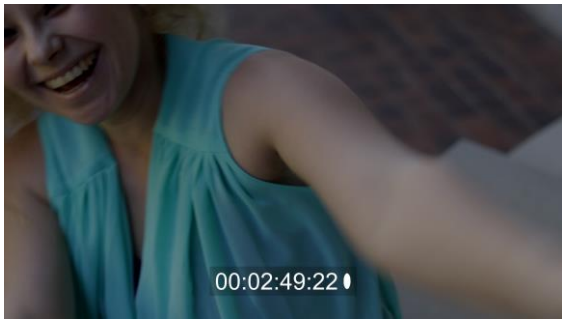


Figure 7.32: Implied eye contact in *Archi(na)ture*, 2017. In this shot, eye contact is suggested; however, the soft-focus on her arms and implied reach action towards the camera, imply a possible connection between the device and the mover.
(Screenshot by Author 2017)

Figure 7.33: Direct eye contact in *Archi(na)ture*, 2017. This close-up is an example of how the mover makes eye contact with the camera through the device, thereby also establishing a relationship with the viewer.
(Screenshot by Author 2017)

In these instances, the camera infiltrates the mover's personal space and captures the emotional and kinaesthetic qualities of her movements. Figure 7.32 and Figure 7.33 furthermore reveal the emotional changes visible on screen. As the sites shift from an architectural space towards a more natural setting, so does the mover's emotional state. Resonating with the emotions generated through Alba Emoting in *CoNCrEte* (Ginslov 2009), Figure 7.32 and Figure 7.33 indicate an emotion of joy, with laughter and smiles establishing a further connection with the camera. This relationship between the mover and the camera develops gradually over the span of the screendance. At the start of *Archi(na)ture* (Prinsloo 2017), the camera is predominantly stationary, whereas the sites in which the mover performs the choreography are mainly mobile (00:00:02:00 – 00:03:06:20). Progressively, the choreography and the mover move away from the harshness of the architectural

structures towards a more natural setting with soft edges and foliage (00:03:22:03 – 00:05:17:14). In addition to this trajectory, the camera's movement is altered. Similar to the effect in *Rosas danst Rosas* (De Mey 1997), the camera's movement becomes increasingly mobile as the environment changes. This quality addresses the second type of camera movement, i.e. the moving camera.

In *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00), the camera moves predominantly through the means of panning and tilting. From 00:01:30:07 to 00:01:39:01 the excerpt demonstrates the way in which the camera follows the path of the mover's hand from the start of the gesture at 00:01:30:07, as it travels backwards via a panning movement and upwards through tilting at 00:01:39:01. At 00:01:35:21 the mover's hand travels forward along the same path. In this instance, the camera operator pulls focus on the mover's hand, thereby directing the viewer's eyes on the foreground and blurring the background. This version of the gesture concludes as the camera pans across in conjunction with the mover's hand and tilts slightly as she raises her hand to repeat the pattern.

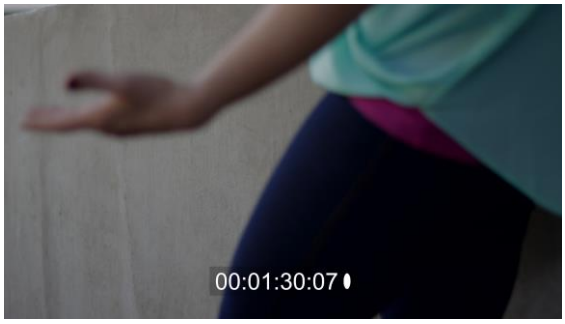


Figure 7.34: Panning in *Archi(na)ture*, 2017. The mover's hand is out of focus as the camera starts to pan from left to right. (Screenshot by Author 2017)

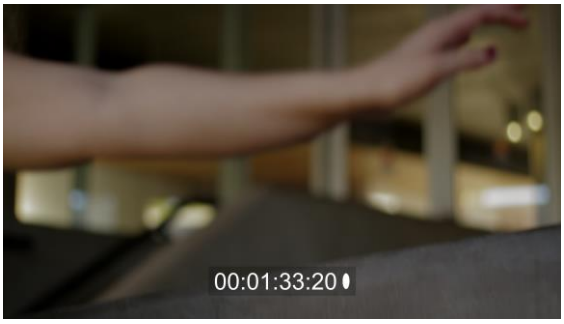


Figure 7.35: Maintaining a soft-focus in *Archi(na)ture*, 2017. As the camera tilts upward, the mover's arm and hand remain out of focus. (Screenshot by Author 2017)

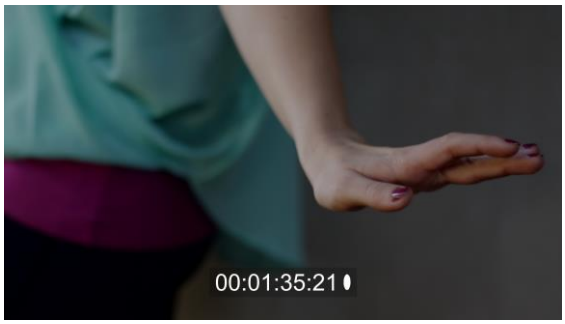


Figure 7.36: Pulling focus in *Archi(na)ture*, 2017. The mover's hand follows the same pathway towards Forward-High. Here the focus sharpens to reveal a clear image of the mover's hand during the pan action. (Screenshot by Author 2017)

Figure 7.37: Tilting the camera in *Archi(na)ture*, 2017. The camera tilts upward and shows the mover's hand as she reaches towards Forward-High. The background is washed out by the white glare of the sun. (Screenshot by Author 2017)

The sequence from Figure 7.34 to Figure 7.37 demonstrates Glenn's (2015:60) axial camera movement. In addition, Glenn's freeform camera movement is implied by the qualities achieved through the handheld camera. In these shots, the operator deliberately adjusts the focus to suit the content of the frame. From 00:03:21:22 to 00:03:28:14, however, the camera automatically adjusts its focus as the mover holds the camera to focus on her face, which provides the camera with greater freedom and mobility, as opposed to a Steadicam or a tripod. In the extreme close-ups from Figure 7.38 to Figure 7.39, the freeform camera movement highlights off-screen and implied movement in terms of the space between the frame and the mover. The mobility of the camera in conjunction with her movement establishes an intimate relationship between the mover and the camera. Figure 7.38 and Figure 7.39 reveal this intimacy, as well as emphasise the laughter and expressions of joy.

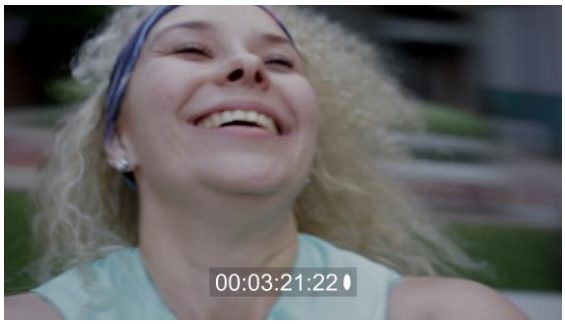


Figure 7.38: Turning with the camera in *Archi(na)ture*, 2017. Owing to the mover's turns and the camera that follows her, the shots continuously change from an extreme close-up to a close-up. Regardless of these changes, the relationship between the mover and camera is maintained as both move in the same direction.
(Screenshot by Author 2017)

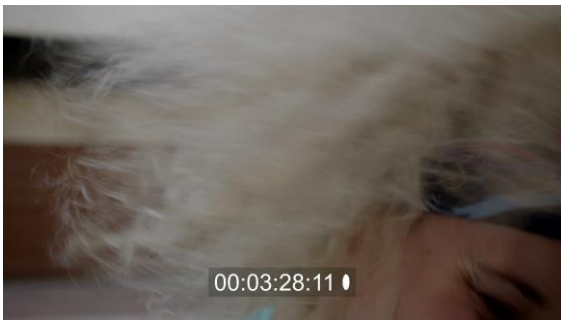


Figure 7.39: Intimate encounters with the camera in *Archi(na)ture*, 2017. This extreme close-up demonstrates the Near-Reach Kinesphere and personal space that reaffirms the intimacy of the *camera-dancer*.
(Screenshot by Author 2017)

By holding the device and moving *with* the device, the mover strengthens the relationship between the camera and herself in what Nikolai (2016:131-150) describes as the *camera-dancer* relationship. McPherson's (2006:131) statement on the virtual duet highlights the intimate connection established when inviting the device into the mover's personal sphere. Throughout *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00), and specifically during this excerpt in the screendance (Figure 7.38 to Figure 7.39), the mover increasingly shapes with the camera as a partner.

Similar to Figure 7.38 to Figure 7.39, the movement of the camera from Figure 7.40 to Figure 7.43 alter the composition of the frame as the device travels through space. In this excerpt the mover and the camera move toward and away from one another, yet these Spatial Pulls are not easily recognisable due to the stillness of the screenshots presented in Figure 7.40 to Figure 7.43. These spatial patterns, along with the prevalent Spatial Pulls are more apparent when viewing the excerpt as a sequence. Figure 7.40 to Figure 7.43 therefore illustrate the moving camera as observed through a series of almost consecutive screenshots to suggest this movement of the camera.

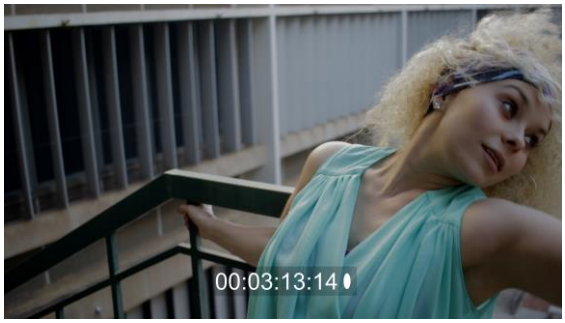


Figure 7.40: A *pas de deux* from *Archi(na)ture*, 2017. This frame demonstrates how parts of the mover's body are excluded from the frame which contributes to an active viewing experience.
(Screenshot by Author 2017)

Figure 7.41: Pulling focus during a *pas de deux* from *Archi(na)ture*, 2017. The camera moves in addition to the moving choreography. As a result, there are moments of sharp focus (Figure 7.40) and moments where the mover passes across the frame in a blur.
(Screenshot by Author 2017)

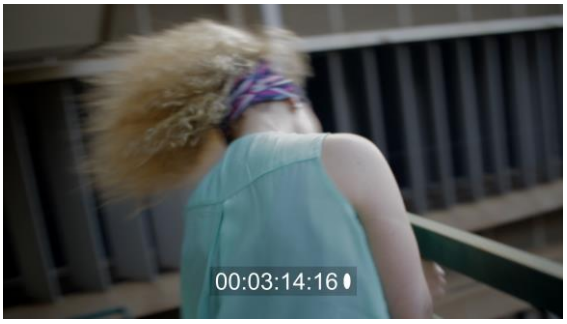


Figure 7.42: Spatial Pulls and counter-tensions in *Archi(na)ture*, 2017. When viewed as a sequence, the LMA Spatial Pulls and counter-tensions between the mover and the camera are emphasised.
(Screenshot by Author 2017)

Figure 7.43: The *camera-dancer* relationship in *Archi(na)ture*, 2017. The camera moves in the opposite direction of the movement, thereby highlighting the *camera-dancer* relationship.
(Screenshot by Author 2017)

It is particularly sequences similar to this excerpt from Figure 7.40 to Figure 7.43 that show how the trajectory of the camera is choreographed allowing the device to enter into an active *pas de deux* with the mover. This relationship underpins axial and freeform camera movement qualities related to the second type of camera movement. This section furthermore referred to the movement of the lenses through the deliberate and/or automatic changes to the focus, along with the specific camera angles employed, as the first type of camera movement. Most of the movement in *Archi(na)ture* (Prinsloo 2017) is however, implied through the means of editing techniques. In the following section, I address the specific editing techniques that contribute to the reconfiguration of the space in *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00).

iii) Reconfiguring space in screendance

This section considers how *Archi(na)ture* (Prinsloo 2017) demonstrates reconfigured space, particularly in terms of editing. Similar to *CoNCrEte* (Ginslov 2009) and *Rosas danst Rosas* (De Mey 1997), *Archi(na)ture* (Prinsloo 2017) demonstrates the cut as the dominant editing technique throughout. Since the camera shots in *Archi(na)ture* (Prinsloo 2017) are generally established through the edit, in addition to the movement of the camera, it is useful to address the editing techniques in relation to the moving camera. *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00) determines the impact of cutting within the action or movement as a means of transitioning between the various camera shots. This cut on action is demonstrated by Figure 7.44 and Figure 7.45.

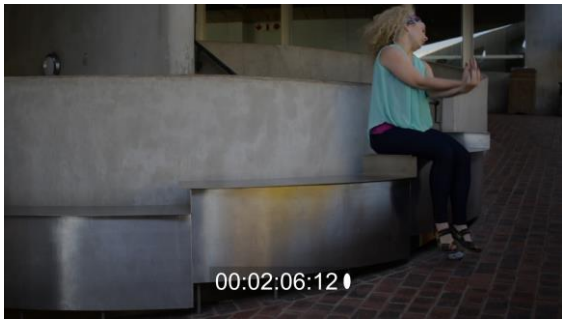


Figure 7.44: Editing condenses space in *Archi(na)ture*, 2017. This long shot shows the mover executing an arm movement. Before she can complete the movement, the edit cuts from this frame to Figure 7.45.
(Screenshot by Author 2017)

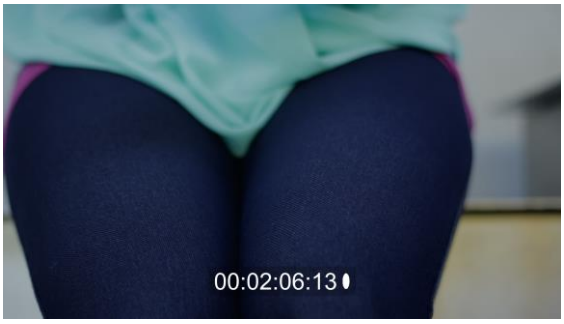


Figure 7.45: Cutting on the action in *Archi(na)ture*, 2017. This is the next frame following the long shot from Figure 7.44. This shot shows how the edit condenses space, when cutting on the action.
(Screenshot by Author 2017)

Cutting from Figure 7.44 to Figure 7.45 demonstrates the ways in which De Mey's and Ginslov's editing choices could have influenced the editing in *Archi(na)ture* (Prinsloo 2017). This deliberate cut on the action allows for a smooth transition from a long shot (Figure 7.44) to a close-up (Figure 7.45), and demonstrates continuity in the choreography, as well as the reconfiguration of the space. This type of shot furthermore, implies that the camera has moved closer towards the mover during the performance. The edit condenses the space and establishes an intimate moment with the mover. Similar to the excerpt from Figure 7.44 to Figure 7.45, this cut on action technique is used to assemble a variety of camera shots throughout the screendance.

During this study, I position the camera as a dance partner for the mover in the frame. This support provided by the device can occur in different ways as the camera can either move with mover, against the mover's direction, in spite of, or as a partner to the mover. Regardless of the relationship, there is still a shared connection with the device. The editing of *Archi(na)ture* (Prinsloo 2017) links with McPherson's deliberate use of camera movement as a way to reconfigure the space in *These Three Rooms* (McPherson 1992). It is McPherson's directorial choice to allow the camera to linger on her choreography, that resonates throughout *Archi(na)ture* (Prinsloo 2017) and validates the connection between the mover and the camera. Figure 7.46 to Figure 7.47 show a short sequence during which the camera follows and lingers on the mover.

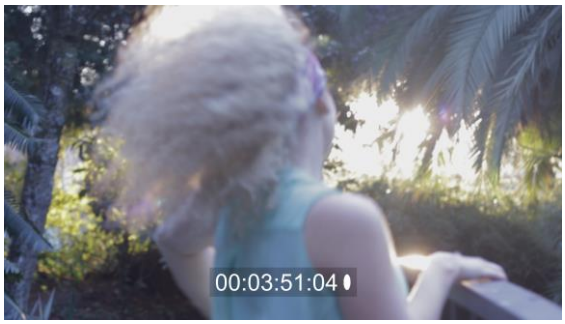


Figure 7.46: Stability of the choreography in *Archi(na)ture*, 2017. This is the starting frame of the sequence where the camera moves in accordance with the mover. (Screenshot by Author 2017)

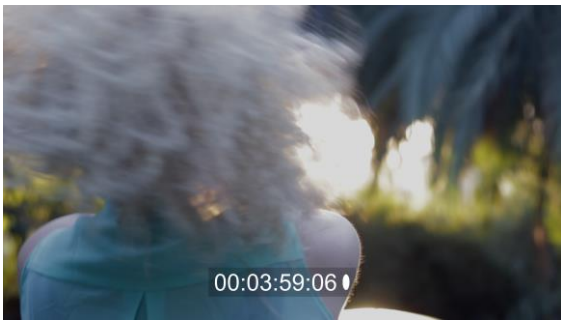


Figure 7.47: Mobility of the camera through editing in *Archi(na)ture*, 2017. This shot is the last frame of the sequence and demonstrates a closer proximity of the moving camera. (Screenshot by Author 2017)

Since the device *looks* at the mover in the frame, these figures demonstrate Rosenberg's (2012:20) *camera-looking*. In terms of the camera's mobility, the editing in *Archi(na)ture* (Prinsloo 2017) reveals a stability in the choreographic style and a mobility in terms of the changing sites and the moving camera. This mobility resonates with Ginslov's quick, successive editing style, and further complements the repetitive nature of the choreography in *Archi(na)ture* (Prinsloo 2017). This screendance thus demonstrates the effect created via the particular repetition of choreography, shots and framing. Throughout the screendance, the repetition of the choreography contributes to the editing process as the recurring, yet varied movements create a through line between the shots, as well as supporting notions of Stability/Mobility as an overarching LMA movement theme within the work. Figure 7.48 to Figure 7.50

reveal three moments in three different sites, with variation on the hand gestures serving as a recurring feature.

Figure 7.48: Gestures as choreoghraphic style in *Archi(na)ture*, 2017. Hand gestures form a key part of the choreography throughout this screendance.
(Screenshot by Author 2017)

Figure 7.49: Recurring gestures in *Archi(na)ture*, 2017. Echoing the hand gesture in a different site at a different angle.
(Screenshot by Author 2017)

Figure 7.50: The coherence created through similar gestures in *Archi(na)ture*, 2017. The hand gesture is filmed in a long shot and on the opposite side of Figure 7.48 and Figure 7.49.
(Screenshot by Author 2017)

These figures exemplify that repetition in the edit can be used as a choreographic tool in screendance (following Ginslov 2009:50). In addition, the repetitive movement and choreography reveal the impact of incorporating movements that vary in theme. In *Archi(na)ture* (Prinsloo 2017), time and space are condensed, whilst the kinaesthetic and emotional content of the screendance is amplified through gradually inserting shots where the mover expresses more emotion as the screendance progresses (00:02:48:15 – 00:02:52:14; 00:03:21:23 – 00:03:28:11 and 00:04:33:04 – 00:04:42:08). Figure 7.51 and Figure 7.52 exemplify the emotion of joy accompanied by laughter.

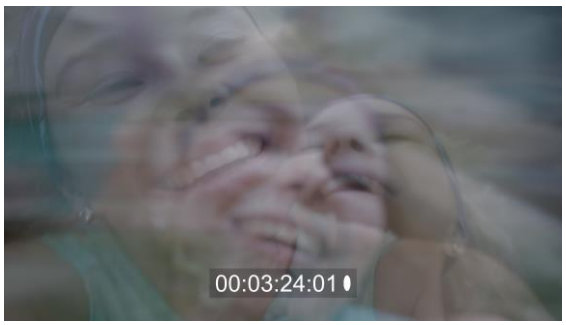


Figure 7.51: Layering images in *Archi(na)ture*, 2017. Joy is revealed by layering dissolves of multiple shots over one another.
(Screenshot by Author 2017)

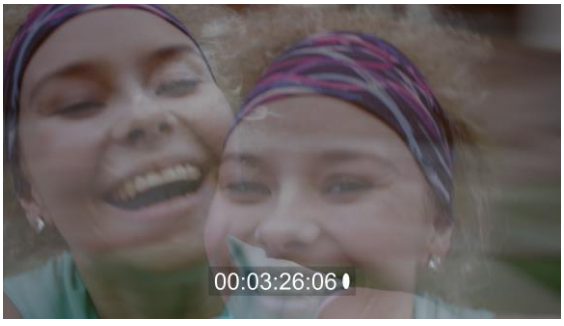


Figure 7.52: Dissolving images in *Archi(na)ture*, 2017. As the scene progresses, certain shots fade-out. Two images that are dissolved over one another, remain.
(Screenshot by Author 2017)

In addition to the emotion of joy Figure 7.51 and Figure 7.52 is an example of the effect that dissolving multiples over another can have on the image. Figure 7.52 shows how one of the three excerpts used to create this effect has dissolved, resulting in only two images imposed across each other. This technique not only reconfigures the space, but also attributes a Swing-like movement phrasing quality to the camera. Similarly, Figure 7.53 shows a shot prior to the use of a dissolve, whereas Figure 7.54 reveals the effect achieved by applying the multiples. Figure 7.54 is composed of another shot that is dissolved over Figure 7.53 to create several representations of the mover's body in the same space.

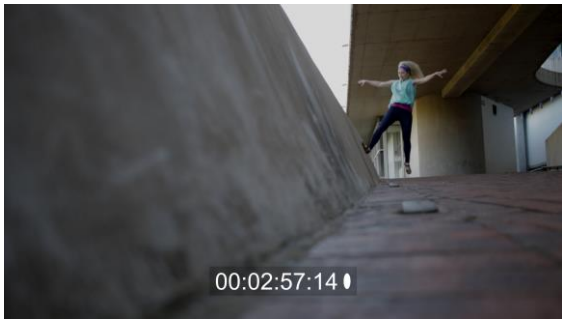


Figure 7.53: Before applying multiples in *Archi(na)ture*, 2017. This is the shot before the multiples are introduced by the editor. (Screenshot by Author 2017)

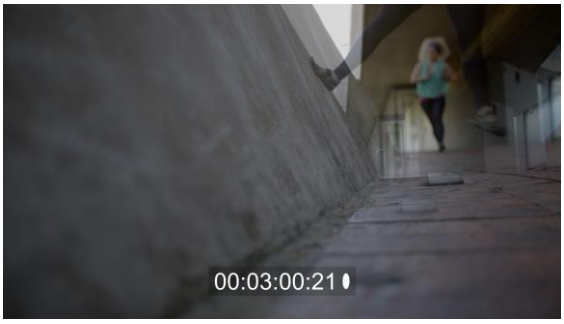


Figure 7.54: After applying multiples in *Archi(na)ture*, 2017. This shot reveals the effect achieved by adding multiples to the shot. (Screenshot by Author 2017)

With reference to these multiples, I argue that the mover enters in another form of duet with a version of herself. The dissolve creates a delay in addition to the "second" mover following through the same site along the same trajectory. Moreover, this effect influences the texture of the shot as the site becomes doubled, thereby creating a sense of hallucination or nostalgia. In terms of the meaning behind this site and considering the screendance as a whole, this shot could refer to the mover as she gradually transitions from the architectural sites that are cluttered by concrete structures, towards a site and space that is more open. This consideration supports the notion that editing enhances the rhythm of *Archi(na)ture* (Prinsloo 2017), as well as contributes to the *pas de deux* between the mover and the camera. *Archi(na)ture* (Prinsloo 2017) demonstrates the impact on space when applying multiples, dissolves, repetition and the cut as techniques aimed at reconfiguring the two-dimensional space on screen.

7.3 Second layer of observation and analysis of *Archi(na)ture*

Similar to the first layer of observation and analysis conducted in Section 7.2, this section provides a second layer by applying the LMA vocabulary explicated in Chapter Three. This layer presents the data collected through repeated viewings of *Archi(na)ture* (Prinsloo 2017) (00:00:00:00 – 00:05:20:00) in a table format. This analysis considers the mover's Kinespheric approach, Body, Effort and Shape qualities, the camera's relationship with the mover, and the movement of the camera as a technical or mechanical device. Table 7.1 provides the findings of the in-depth observation and analysis of *Archi(na)ture* (Prinsloo 2017). This section will subsequently summarise the findings suggested by Table 7.1.

Table 7.1: Data collated during repeated viewings of *Archi(na)ture*

Timecode	Mover in space in relation to her Kinespheric approach	General LMA (Body, Effort, Shape)	Movement of the camera in relation to the mover	Operation of the camera as a technical and mechanical device
00:00:00:00 – 00:00:20:00	The mover has a Far-Reach orientation to space with a Medium psychological Kinesphere. She alternates her gestural pathways between Central and Transverse Pathways. Movements are around her vertical axis. She tends to move increasingly off-axis.	**Body**: The mover travels towards a point, through space into repeated weight shifts. Lower body stability enables greater upper body mobility. Rotation of the whole body and circular motions initiated from different points. Whole-Body movement is implied by a Head/Tail connection. Use of Contralateral and at times Upper/Lower connectivity. **Effort**: Direct, Freeness in upper body, grounded quality in lower body with an altering three-point weight distribution. Movements show a Free to Bound Flow interplay. Time Effort is a recurring motion factor as she fluctuates between Quick and Sustained. However, she seems to have a tendency towards Quickness. **Shape**: She is predominantly in Shape Flow with a tendency to create Arc-like Directional Movements of the arm. Momentary shaping with the site.	Camera movement is implied through the editing of shots. Cut on action reflects a rhythm and implied movement of the camera. The camera auto-adjusts its focus. Belly-level angle despite the change in camera shot.	Very long shot cuts into a medium shot followed by an extreme close-up on the hand.
00:00:20:01 – 00:00:40:00	A circular pathway through space and counter reach via leg and arm extension. The mover follows a	**Body**: The site offers a point of stability. An increased travelling through space is visible. Increased spinal flow is suggested. Weight	Camera is in position. Implied movement through editing.	Medium shot to extreme close-up on the mover's hand.

	Transverse Pathway through a Large Kinesphere.	shift with elevated leg and heel as additional point of stability. Moments of Core/Distal connectivity. **Effort**: Direct and Free quality in upper body and a grounded quality in lower body. There is an altering three-point weight distribution. Movements show a Free to Bound Flow interplay. The Quick/Sustained Time Effort fluctuates. **Shape**: Folding and unfolding	The camera auto-adjusts its focus.	From extreme close-up to a very long shot.
00:00:40:01 – 00:01:00:00	Close to Medium Kinesphere. Mid- to Far-Reach space in Kinesphere. Transverse Pathways.	**Body**: Head/Tail connectivity, weight shifts and rotation of the upper body. **Effort**: Moments of Sudden Time Effort amidst the generally Sustained Time Effort. Direct, Bound/Free Flow interplay. Quick/Sustained Time Effort fluctuation. **Shape**: Shaping with the site, Arc-like Directional Movements, Spreading and Enclosing throughout this excerpt.	Focus-pulling is prominent. The camera auto-adjusts its focus. Thereby movement of the lens is prevalent, but movement of the camera is fixed. Focus-pulling on the reflection directs the viewer's gaze. The mover moves in and out of frame.	Very long shot into a medium shot framing the mover's front, and a medium shot framing her back. Close-up on the mover's face. Wide-angle lens.
00:01:00:01 – 00:01:20:00	The mover has a Far-Reach orientation to space with a Medium psychological Kinesphere. She performs gestures through a Central Pathway.	**Body**: She uses the site as point of stability. Rotation of the arms. Weight shifts, upper body mobility supported by lower body stability. Head/Tail connectivity. **Effort**: Direct, Bound/Free Flow interplay. **Shape**: Shaping with the site, Arc-like Directional Movements,	Cut on the mover's movement. Camera is fixed in one position. Editing implies movement of the camera. Focus-pulling on the reflection directs the viewer's gaze.	Wide-angle lens establishes depth cues and alters perspective. Cut from one wide-angle to another. Long shot revealing the entire body.

	Movements are around her vertical axis. She tends to move increasingly off-axis.	Spreading and Enclosing throughout this excerpt.	Bird's eye view angle.	Full body is revealed in the reflection. Medium shot implies off-screen movement.
00:01:20:01 – 00:01:40:00	Close to Medium Kinesphere; moments of Far-Reach into space. Movement of hand towards Backward-High through a Transverse Pathway.	**Body**: Points of stability provided by the site. Continuous movement, spinal-flow, Head/Tail connectivity and Upper/Lower body connections. **Effort**: Direct, Bound/Free Flow interplay. Implied Sustainment of the mover's hand gesture. **Shape**: Arc-like Directional Movement of her hand.	Focus-pulling on the hand gesture. Camera pans to following the movement of the mover's hand. The bird's eye view angle is in addition to the changing camera shots. Camera tilts to following the movement of the hand.	Medium shot to a wide-angle long shot. Close-up on the mover's hand.
00:01:40:01 – 00:02:00:00	Far-Reach towards a Medium Kinesphere. Transverse Pathway of the arm. Also accesses a Medium Kinesphere through Transverse Pathways.	**Body**: Lower body stability almost at times passive, yet the upper body remains mobile with movement initiated from the core. This results in a Core/Distal connection. Gestures and hand to eye connection. **Effort**: Direct, Bound/Free Flow interplay. Moments of Quickness in hand gestures. **Shape**: Self to self-relationship.	Focus-pulling on the hand gesture. Camera pans to following the movement of the hand. Belly-level angle is implied. Camera tilts to following the movement of the hand.	Close-up on the hand. Medium shot of her with a wide-angle lens. Long shot of the mover with a wide angle lens.
00:02:00:01 – 00:02:20:00	Small Kinesphere with a Near-Reach in close-up of hands. Also accesses a Medium Kinesphere through Transverse Pathways. Far-Reach towards a	**Body**: Gestures of the arms. **Effort**: Direct, Lightness towards the end of the clip. Bound/Free Flow interplay. **Shape**: Arc-like Directional Movements and Shaping through the space.	Camera remains fixed. The mover moves in and out of the frame. Off-screen movement is implied.	Close-up on the mover's hands as they enter the frame.

	Medium Kinesphere. Transverse Pathway of the arm.		High-angle and close-up reveal a connection between device and the mover.	
00:02:20:01 – 00:02:40:00	Large Kinesphere is accessed through Transverse and Central Pathways.	**Body**: Upper body mobility lower body stabilises. **Effort**: Moments of Sustained gestures, Focus is directed towards the movements. Light with interplay between Bound and Free Flow. **Shape**: Shaping through space.	Camera frames parts of the body outside of the shot. Various high-angles are implied.	Long shot with a wide-angle lens.
00:02:40:01 – 00:03:00:00	Large Kinesphere is accessed through Transverse and Central Pathways. Mid-Reach in jumps against the wall. The high level of the personal space is accessed.	**Body**: Jumps against ramp wall. **Effort**: Direct, Bound/Free Flow interplay. Moments of Quickness and Sustainment in hand gestures. **Shape**: Incorporating the site through Arc-like Directional Movement.	Sharp focus on the body, blurring out the background. Editing implies movement of the camera. High-angle. Implied low-angle due to the placement of camera and design of the architecture.	Close-up of gestures. Dissolve of multiples. Extreme long shot.
00:03:00:01 – 00:03:20:00	Large Kinesphere Accesses low level of Kinesphere.	**Body**: Weight shifts. **Effort**: Direct, Bound/Free Flow interplay. Swing phrasing. **Shape**: Arc-like Directional movements.	Camera moves with and in opposition to the mover. When the mover approaches, the camera moves closer. When she moves away the camera moves away. Steadicam movement quality is suggested. Low-angle is suggested.	Extreme long shot without the mover in the frame emphasises space.

00:03:20:01 – 00:03:40:00	Circular pattern in space. Near-Reach space, Medium Kinesphere. Medium level of space predominantly accessed.	**Body**: Rotation. Increased travelling. Gestures. **Effort**: Direct, Bound/Free Flow interplay. A Sudden approach to Time Effort at moments in the choreography. **Shape**: Shaping with the camera.	Camera moves freely with mover as she rotates. Clockwise and anti-clockwise. Camera's relationship with mover is implied. Handy-cam quality is suggested throughout. Editing aids in implying movement. Camera dances with the mover. Low-angle, as well as high-angle.	Multiples are dissolved over one another. Close-up shot. Medium shots.
00:03:40:01 – 00:04:00:00	Acknowledges camera. Counter tension with arm and raised leg. Circular pattern in space. Large Kinesphere is accessed through Transverse and Central Pathways. Medium level of space predominantly accessed.	**Body**: Rotation, weight shifts, swaying back and fro. Site becomes point of stability. Brief movement free from site support. Connection with body parts. **Effort**: Direct, Bound/Free Flow interplay. A Sudden approach to Time Effort at moments in the choreography. Greater centre of gravity than centre of levity. **Shape**: Shaping with the site.	Handheld camera quality. Camera invades mover's kinesphere. Device moves with the mover. Belly-level angle.	Long shots. Close-up shots place camera inside her personal space. Medium shots place camera almost on the periphery.
00:04:00:01 – 00:04:20:00	Large Kinesphere. Movements alter from Near-Reach to a Far-Reach in this space.	**Body**: Rotation, weight shifts, swaying back and fro. Gestures. **Effort**: Direct, Bound/Free Flow interplay. **Shape**: Arc-like Directional Movements.	Focus-pulling places focus on the hand gestures by blurring out the background. Focus-pulling adds to movement of the choreography. Camera becomes a partner. Handheld camera movement quality is visible.	Close to medium shots are implied.

			Edit implies movement of camera to another site.	
00:04:20:01 – 00:04:40:00	Large Kinesphere is accessed through Transverse and Central Pathways.	**Body**: Rotation, weight shifts, swaying back and fro. Site becomes point of stability. Gestures. Lower stability, upper mobility. Movement of the right leg. **Effort**: Direct, Bound/Free Flow interplay. A Sudden approach to Time Effort at moments in the choreography. **Shape**: Arc-like Directional Movements.	Moving camera, with handheld quality. Camera approaches the mover. She moves in and out of shot. She acknowledges the camera's presence. Oblique angle.	Long shot. Medium to close-up shots.
00:04:40:01 – 00:05:00:00	Large Kinesphere is accessed through Transverse and Central Pathways.	**Body**: Rotation, weight shifts, swaying back and fro. Site becomes point of stability. Gestures. Lower stability, upper mobility. **Effort**: Direct, Bound/Free Flow interplay. A Sudden approach to Time Effort at moments in the choreography. Swing phrasing **Shape**: Arc-like Directional Movement	Moving camera, with handheld quality in accordance with her movements.	Long shot. Medium to close-up shots with a wide-angle lens.
00:05:00:01 – 00:05:20:00	Large Kinesphere is accessed through Transverse and Central Pathways.	**Body**: Rotation, weight shifts, swaying back and fro. Site becomes point of stability. Gestures. Lower stability, upper mobility. **Effort**: Direct, Bound/Free Flow interplay. A Sudden approach to Time Effort at moments in the choreography. Swing phrasing. **Shape**: Arc-like Directional Movement.	The mover acknowledges the camera's presence. Moving camera, with handheld quality in accordance with her movements. Low-angle, camera approaches the mover. Camera pans across the field away from the mover.	Long shot. Medium to close-up shots. Wide-angle lens. Fade-out.

Drawing from my findings expounded in Table 7.1, the following analytical considerations will suggest connections between the data collected from *Archi(na)ture* (Prinsloo 2017) and the LMA taxonomy. The four key elements referred to in Table 7.1 frame these considerations.

i) The mover in space in relation to her Kinespheric approach

Archi(na)ture (Prinsloo 2017) demonstrates a divide between the architectural spaces and spaces that relate more to nature and natural surroundings. The mover is the only body that occupies the space in front of the camera. The mover accesses a Medium to Large Kinesphere both psychologically and physically. This Kinespheric approach resonates with the mover observed in *CoNCrEte* (Ginslov 2009). Certain close-ups on the mover's hand gestures in *Archi(na)ture* (Prinsloo 2017) reveal an awareness of a Small Kinesphere with a Near-Reach spatial approach (00:02:06:18 – 00:02:12:00). The mover's awareness of space is demonstrated further through her intention towards specific points in space. This supports her as she performs movements that are progressively off centre. Throughout *Archi(na)ture* (Prinsloo 2017), it is noticeable that the rotation of the arms form a key component of the choreography. These circular motions demonstrate how the mover accesses the Sagittal Plane by tracing through the Forward-High, Forward-Low, Backward-Low and Backward-High points in space (i.e. the Wheel Plane).

Although these planes are similar to the planes accessed in *CoNCrEte* (Ginslov 2009), the style of movement differs. In *Archi(na)ture* (Prinsloo 2017), the mover traces through various points located in the Table or Vertical Plane. She generally seems to access these Planes through Transverse Pathways. These Transverse Pathways are a feature in *These Three Rooms* (McPherson 1992). At other moments the movements resemble Central Pathways (00:00:28:21 – 00:00:29:16 and 00:00:57:03 – 00:00:57:23). From 00:00:40:01 to 00:01:00:00, I observe a Close to Medium Kinesphere that is accessed through a Mid- to Far-Reach space via Transverse Pathways. From 00:01:30:11 to 00:01:42:11, the gesture of the mover's hand towards Left-Back-High occurs through a Transverse Pathway.

In terms of the Planes and Pathways, it serves to highlight certain points in space that the mover either reaches towards or suggests through a movement.

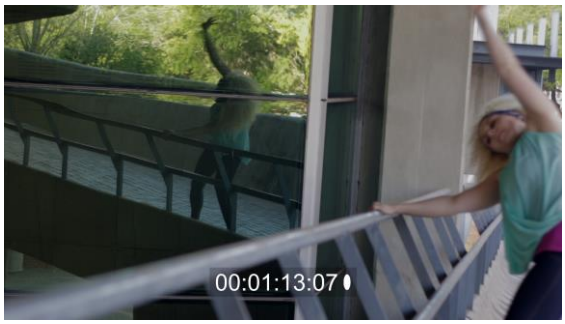


Figure 7.55: Central Pathways in *Archi(na)ture*, 2017. The mover traces through the centre following a Central Pathway with her left hand. The motion continues to trace through Back-High and Forward-High.
(Screenshot by Author 2017)

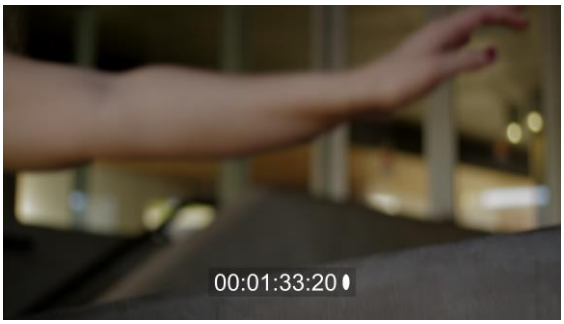


Figure 7.56: Left-Back-High as a point in space in *Archi(na)ture*, 2017. The mover's left hand reaches towards Left-Back-High.
(Screenshot by Author 2017)

Figure 7.57: Reaching towards points in space in *Archi(na)ture*, 2017. The mover's left hand reaches toward a point between Left-Back-Middle and Left-Back-High.
(Screenshot by Author 2017)

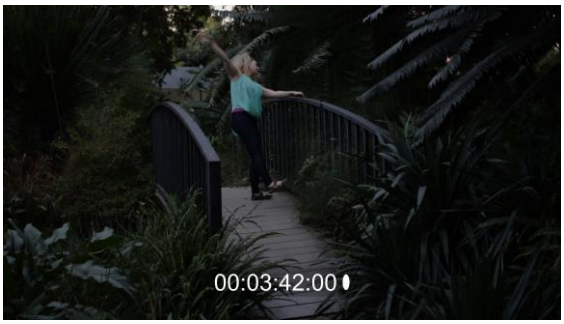


Figure 7.58: Tracing through points in space in *Archi(na)ture*, 2017. The motion of the mover's arm continues to trace through Back-High and through Forward-High.
(Screenshot by Author 2017)

The choreographic choices and execution of the movements reflect Laban's theory on journeying through the points in space, rather than ending at a point. The mover rarely pauses at a specific point, but rather moves through these designated directions. Whereas a great deal of *Archi(na)ture* (Prinsloo 2017) excludes parts of the body and choreography from the frame, it is due to the repetitive nature of the varied thematic movements that allow an interpretation of the movement and points in space. Figure 7.55, Figure 7.56, Figure 7.57 and Figure 7.58 show that this repetition is around the vertical axis with a vertical alignment as the mover gradually tends to move increasingly off this axis. Furthermore, the choreographic design accesses

predominantly the medium level of the mover's Kinesphere with one exception during the jump sequence where she accesses the high level of her Kinesphere (00:02:55:14 – 00:03:05:16). At 00:03:20:21 is the only instance where the mover accesses the low level of her personal space. In terms of Spatial Tensions, she performs a counter reach with her leg and arm extending out towards the opposite points of space (00:00:37:14; 00:03:46:23). Finally, there exists a similar dizzy disappearance of fixed points in the sites of *Archi(na)ture* (Prinsloo 2017), as was noted in *CoNCrEte* (Ginslov 2009). In the case of *Archi(na)ture* (Prinsloo 2017), the space in the sites alter the notion of gravity amidst the dizzying and repeated choreography.

ii) General LMA (Body, Effort and Shape) categories observable

Body: The predominant connection between the body and the choreography is weight shifts, rotation and Core/Distal connectivity. Through this choreography the mover indicates a preference towards moving with a centre of gravity as opposed to a centre of levity. This reveals the groundedness suggested by the choreography. Much like the mover from *Rosas danst Rosas* (De Mey 1997), the mover in *Archi(na)ture* (Prinsloo 2017) stabilises through her feet which allow for a greater range of mobility specifically in the upper body quadrant. In addition to the theme of stability in the lower body and mobility in the upper body, there is also a Core/Distal connectivity throughout the choreography. This is a similar Core/Distal connection as suggested in the excerpt from *Rosas danst Rosas* (De Mey 1997) via a belly-level angle. Whereas the lower body serves to add stability, thereby keeping the body grounded, the upper body remains mobile with movements initiated from the core.

These Whole-Body movements suggest a Head/Tail connection with successive spinal flow, implied use of Contralateral and at times, of Upper/Lower connectivity throughout *Archi(na)ture* (Prinsloo 2017). The site offers a point of stability with a three-point weight distribution in the feet, serving as additional points of stability. The choreography features specific hand gestures that the mover performs, repeats and varies throughout the screendance. Furthermore, she reveals a strong hand-to-eye coordination and awareness of general space. Apart from the jump sequence (00:02:55:14 – 00:03:05:16), turns in space (00:03:21:22 – 00:03:28:12), and travelling along a circular pathway (00:00:27:17 – 00:00:40:00 and 00:00:03:28:13 –

00:04:16:05), the key movements performed throughout this screendance are rotations, weight shifts and gestures. The mover establishes points of contact between the site and predominantly her hands, as well as between various parts of her body. From 00:03:21:22 to 00:03:28:12, the mover remains in one place whilst turning clockwise and anti-clockwise. During 00:00:27:17 to 00:00:40:00, she travels along an implied circular pathway, whereas a similar pathway is implied during the section performed on the bridge in the Cycad garden (00:00:03:28:13 – 00:04:16:05). Here, the editing implies that the mover travels from one site to the next.

Effort: In the Body category, I noted that there is a Core/Distal connectivity in the mover's choreography. In terms of Effort, this connection between the core and the distal is more apparent because of a Free to Bound Flow interplay existing in the screendance. Bound Flow relates to energy that moves towards the centre, whereas Free Flow results in energy releasing outwards. Owing to the Strong Weight Effort and groundedness implied in *Archi(na)ture* (Prinsloo 2017), the Lightness suggested by the choreography translates better to a Freeness of the upper body. Time Effort is a recurring motion factor throughout the screendance as the mover's tempo fluctuates between Quick Time Effort and Sustained Time Effort. Her hand gestures specifically, have qualities of Quickness and Sustainment. There is also an interplay between Light Weight Effort, and Free and Bound Flow at 00:02:16:19 to 00:02:20:11. Throughout this screendance, the mover indicates a Direct orientation and focus towards the space around her.

Shape: At moments, the soft-focus in the mover's eyes translates into Shape Flow where she demonstrates a self-to-self relationship, rather than a relation to the environment. When she is not engaging in this Shape mode (00:01:40:01 – 00:02:00:00), she bridges the space via Arc-like Directional Movements of the arms (00:03:00:01 – 00:03:20:00). There are moments in the choreography where she shapes with the site and performs movements that have a Shaping quality (00:02:20:01 – 00:02:40:00), yet not to the same extent as noted in *CoNCrEte* (Ginslov 2009). During the sequence of turns in one place (00:03:21:22 – 00:03:28:12), I contend that the mover shapes with the camera. Furthermore, it is suggested that the mover consciously shapes with the site as part of the choreography, much like the conscious psychological Shaping in *CoNCrEte* (Ginslov 2009).

iii) The camera's movement in relation to the mover

In the first layer of observation and analysis, I frequently referred to the movement of the camera in *Archi(na)ture* (Prinsloo 2017). Although the editing techniques predominantly imply the movement in this screendance, there are instances where the quality of the handheld camera is prominent. This handheld quality translates to the same freeform camera movement visible in *CoNCrEte* (Ginslov 2009). Mounted on a tripod the camera produces stationary footage, which supports the stability suggested by the constructed and architectural sites. Initially, the camera movements are subtle. These movements increase gradually as the screendance progresses and the choreography becomes more mobile. This movement is repeated during 00:01:20:01 to 00:01:39:01, where the camera pans in accordance with the movement of the mover's hand.

During 00:00:59:22 to 00:01:10:02 and 00:01:14:09 to 00:01:26:1, the camera is angled to create a bird's eye view angle. At 00:05:14:01, the fade-out technique is used in conjunction with an angle that suggests an effect similar to a worm's eye view. The editing of these shots aid in implying camera movement through space. *Archi(na)ture* (Prinsloo 2017) features high-, low- and belly-level angles, along with an oblique angle (00:04:20:18 – 00:04:28:16). The tilt quality achieved by this oblique angle echoes the tilting technique employed earlier in the work (00:01:33:20; 00:01:39:02). In the excerpt 00:00:00:00 to 00:00:20:00, the camera is distanced from the mover and the camera rarely moves with the mover during these early sequences performed at the Centenary building. Consequently, the mover enters a *pas de deux* with the camera only when the editing techniques condense the space between the device and the mover, or when the camera gradually starts to move in accordance or in relation the choreography.

The cut on action creates a specific rhythm and an implied movement of the camera. Movement is further implied by the prominent focus-pulling which relates to movement of the lens and not movement of the camera. By pulling focus on the reflection in 00:00:57:07 to 00:00:59:06, the viewer's attention is directed away from the blurred body towards the sharper image reflected in the glass. From 00:01:30:22 to 00:01:39:17, the focus-pulling contributes to the depth of field where the focus of the

camera changes in relation to the altering hand gestures. Apart from the changes in focus, there are subtle lens movements detectable as the camera automatically adjusts its focus of the image; for example from 00:00:14:14 to 00:00:26:08 and 00:00:41:00 to 00:00:50:21. In terms of sharp and soft-focus, these automatic adjustments ensure a sharp focus on the body by blurring out the background (00:03:51:04 – 00:04:09:23).

During 00:03:12:19 to 00:03:21:02, the camera moves with the mover, as well as in opposition to the mover. As the mover approaches the camera, the device moves closer, and as she moves away, the camera moves away. In addition, the camera moves freely with her rotations both clockwise and anti-clockwise. The camera dances with the mover. This connection is further emphasised as the mover connects with the camera via making eye contact at times, thus showing an awareness of the camera's presence (00:04:40:16), and laughing into the camera's lens. During these moments the mover invites the device into her Kinesphere (00:04:40:16 – 00:05:11:22).

iv) The camera's operation as a technical or mechanical device

In *Archi(na)ture* (Prinsloo 2017), a variety of camera shots ranging from very long shots to medium shots, the occasional extreme long shot, and extreme close-ups to medium shots, are employed. These shots are predominantly determined through the editing process and are supported by the site-specificity of *Archi(na)ture* (Prinsloo 2017).

7.4 Interrelationship between key elements observed and analysed

In addition to the first and second layers of observation and analysis of *Archi(na)ture* (Prinsloo 2017), it serves to demonstrate the connection between the four key elements discussed in Table 7.1 and throughout Section 7.3. Similar to the motifs suggested for *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009), Table 7.2 illustrates the main components of the screendance through Motif Writing. This motif highlights the mover's relationship to her personal space, the Body, Effort and Shape qualities that she accesses in conjunction with the camera's movement, and technical or mechanical operation.

Table 7.2: Written motif of the fundamental components of *Archi(na)ture*

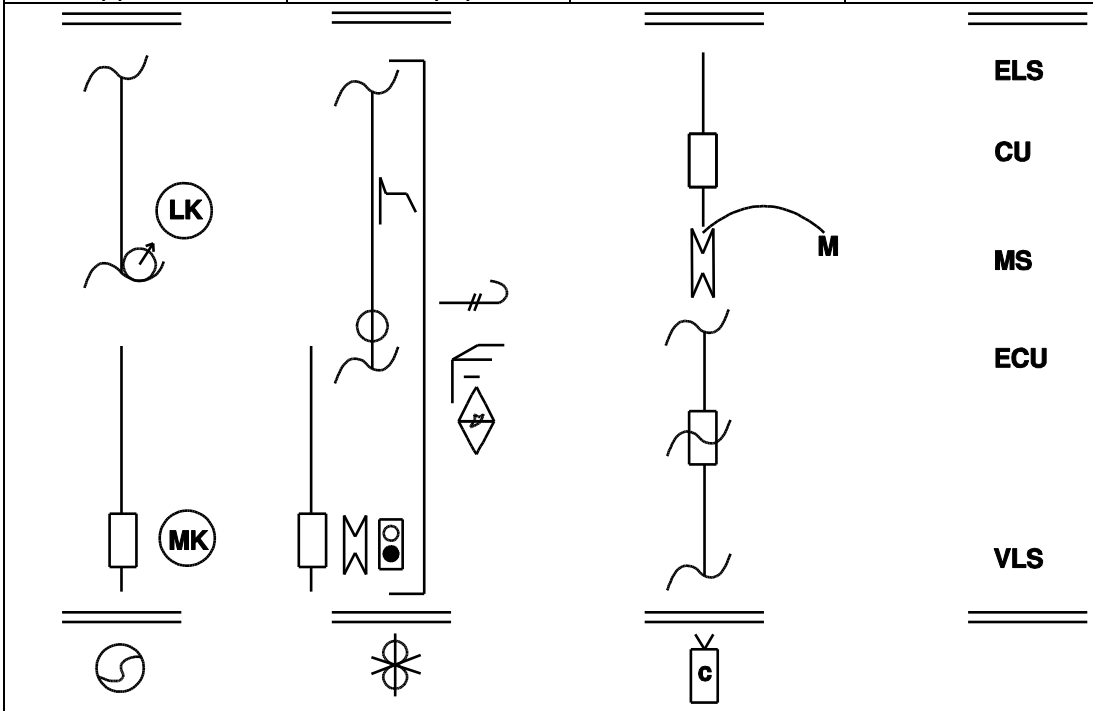
Motif of the mover in space in relation to her Kinespheric approach	Motif of the general LMA observable (Body, Effort and Shape)	Motif of the movement of the camera in relation to the mover	Motif of the camera's operation as a technical/mechanical device
			

Table 7.2 illustrates the fundamental components of *Archi(na)ture* (Prinsloo 2017) with reference to each of the four key elements discussed in Section 7.3.

- The mover primarily moves with a Transverse Tension, as well as travels in a circular pathway. Her Kinesphere is predominantly Large with a Far-Reach towards space.
- Her Core/Distal connection supports her movements, which occur mostly in one place, with rotations and circulation in and of the torso. She travels as she executes specific, recurring, but varied gestures alternated with weight shifts.
- Her Effort qualities indicate an affinity to Quick Time Effort, along with a Free/Bound Flow interplay, Direct Space and Strong Weight. Swing-like phrasing is suggested.
- Handheld camera movement is implied as the device travels in any direction and rotates with the mover when the mover holds the camera with both hands. The camera moves by staying stagnant through the means of tilting and panning.

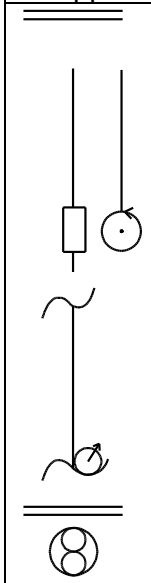
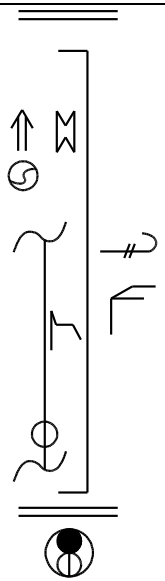
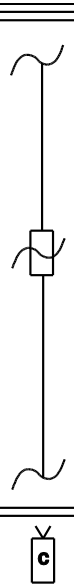
- The majority of editing occurs between very long shots to extreme close-ups and close-ups. There are a number of medium shots utilised in this screendance.

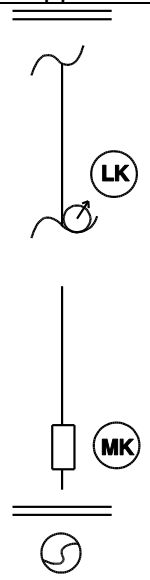
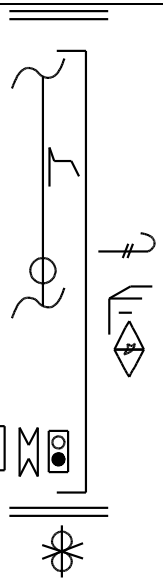
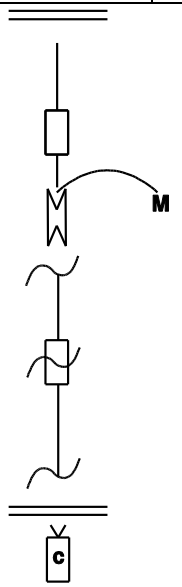
7.5 LMA as a choreographic tool for creating screendance vs LMA as a framework of screendance observation and analysis

The aim of the preceding sections was to observe and analyse *Archi(na)ture* (Prinsloo 2017) as a new, original screendance by applying the LMA vocabulary and the two-layered framework of observation and analysis. The first layer investigated how specific directorial choices in terms of camera shots and lenses could be used to capitalise on the opportunities presented by particular sites (Section 7.2). This layer studied how camera angles and an interplay between soft and sharp focus could further imply depth, as well as emphasise the *pas de deux* between the mover and the camera. This duet is underscored by the camera's handheld movement qualities. In addition, time and space are condensed through, not only reconfiguring space, but suggesting camera movement. The second layer investigated the mover's relation to herself, the general and personal space around her, as well as the camera's movements and functionality. Finally, these explorations were consolidated by a written motif representing a holistic view of *Archi(na)ture* (Prinsloo 2017).

Considering these findings regarding the observation and analysis of *Archi(na)ture* (Prinsloo 2017), and in light of the choreographic process suggested in Chapter Six, it is useful to compare the choreographic and directorial considerations based on the initial choreographic map (Chapter Six, Section 6.2), with the results presented by the written motif. Comparing the choreographic map with the written motif presents a holistic impression of the two processes. Table 7.3 presents this visual comparison of the outcomes pertaining to the choreographic process and the process of observation and analysis of *Archi(na)ture* (Prinsloo 2017).

Table 7.3: Visual comparison of the choreographic map and written motif for *Archi(na)ture*

Choreographic Map of *Archi(na)ture*			
Map of the mover in space in relation to her Kinespheric approach	Map of the general LMA observable (Body, Effort and Shape)	Map of the movement of the camera in relation to the mover	Map of the camera's operation as a technical/ mechanical device
			ECU CU LS ECU CU LS LS

Written Motif of *Archi(na)ture*			
Motif of the mover in space in relation to her Kinespheric approach	Motif of the general LMA observable (Body, Effort and Shape)	Motif of the movement of the camera in relation to the mover	Motif of the camera's operation as a technical/ mechanical device
			ELS CU MS ECU VLS

In addition to the visual comparison presented by Table 7.3, it is useful to transcribe these symbols that represent the outcomes of the choreographic map and the motif in a written format. Table 7.4 explains these findings through the LMA vocabulary.

Table 7.4: Transcribed summary of the choreographic map and the written motif for *Archi(na)ture*

	Pre-Choreographic Process	Post-Observation and Analysis Process
	Choreographic Map	Written Motif
The mover in space in relation to her Kinespheric approach	• I considered travelling with my whole body along a Central Pathway. • I aimed to move around in one place (in terms of general space) with the intention that Peripheral Spatial Tension influences this movement.	• The mover primarily moves with a Transverse Tension, as well as travels in a circular pathway. • Her Kinesphere is predominantly Large with a Far-Reach towards space.
The general LMA observable (Body, Effort and Shape)	• I intended to travel through space whilst executing gestures and weight shifts. I also considered rotating either or both arms at certain moments in the choreography. • My anticipated Effort qualities were Strong, Bound and Direct, with no deliberate attention towards Time Effort. • In terms of Shape, I expected to employ Arc-like Directional Movement.	• Her Core/Distal connection supports her movements, which occur mostly in one place with rotations and circulation in and of the torso. She travels as she executes specific, recurring, but varied gestures alternated with weight shifts. • Her Effort qualities indicate an affinity to Quick Time Effort, along with a Free/Bound Flow interplay, Direct Space and Strong Weight. Swing-like phrasing is implied. • The mover uses Arc-like Directional Movement.
The movement of the camera in relation to the mover	• I planned that the camera would travel in any direction in relation to my movements.	• Handheld camera movement is implied as it travels in any direction and rotates with the mover when the mover holds the camera with both hands. • The camera moves through means of tilting and panning.
The camera's operation as a technical/ mechanical device	• I considered using specifically long shots and close-ups.	• The majority of editing occurs between very long shots to extreme close-ups and close-ups. • There are a number of medium shots employed.

7.6 Conclusion of Chapter Seven

Throughout this chapter, I investigated the efficacy of LMA as a framework for observing and analysing *Archi(na)ture* (Prinsloo 2017) based on two layers and a written motif. This screendance was created by employing the LMA vocabulary as an impetus for a choreographic process, thereby demonstrating the dual efficacy of the LMA framework. It is useful to present these processes outlined in relation to each other. Table 7.3 and Table 7.4 illustrate LMA as a choreographic tool used for creating screendance in comparison to LMA as a vocabulary for screendance observation and analysis. These comparisons, the outcomes presented in this chapter based on an observation and analysis of *Archi(na)ture* (Prinsloo 2017), and considering the preceding chapters, I assert that a screendance created by using LMA as a choreographic tool, can in turn be perceived through an LMA lens.

CHAPTER EIGHT: CONCLUDING THE STUDY

8.1 Chapter introduction

The aim of this chapter is to provide a concise overview of the knowledge and approaches that have emerged from the preceding chapters with pertinence to the objective of this research study. This chapter highlights the findings, applications and limitations presented in this study. Finally, the contribution of this study to the screendance paradigm is considered with reference to possible recommendations concerning future research opportunities.

Considering screendance's continuous attempts towards procuring autonomy within the larger interdisciplinary discourse, Chapter One (Section 1.1) introduced and contextualised the art form's continuous need for a vocabulary aimed specifically at screendance observation and analysis. Based on its taxonomy as a system for movement observation and analysis, I suggested LMA as an effective approach towards this lacuna in screendance discourse. In addition, I investigated how the LMA lexicon could further serve as an effective choreographic process towards creating new, original screendance works. Notions of Space Harmony, as an LMA concept, provided the foundation for this two-part research question hypothesised in Chapter One.

This study was a qualitative investigation embedded in practice-based research led by strategies of self-reflection on opportunities for perceiving screendance through an LMA lens. The following section will address the efficacy of LMA as such an approach through an overview of Chapters Two to Seven that comprise this study.

8.2 Overview of the study

The comprehensive review of scholarship and the glossary of terms presented in Chapter Two (Section 2.2), located screendance within the larger field of intermediality by highlighting key debates centred specifically on screendance's identity and current status as an evolving art form. These interrogations attested to the rhizomatic nature

of screendance, as well as provided an inroad into recognising and acknowledging existing frameworks for screendance analysis. Based on the findings of these interrogations, Chapter Two (Section 2.4) identified a growing concern for the absence of vocabulary frameworks separate from curation practices, which were deemed appropriate for screendance observation and analysis. This chapter furthermore, conceptualised space as a context-dependent concept within the screendance discourse as discussions alluded to the applicability of implied and reconfigured space, as well as the prevailing *pas de deux* connection between the mover and the camera (Section 2.6). Supported by the discoveries from Chapter Two, Chapter Three highlighted Rudolf Laban's pursuit towards a conceptual map that offers landmarks of orientation in human movement experience.

The detailed theoretical discussions on Laban, his theories and the work furthered within the LMA discourse, referred to throughout Chapter Three (Section 3.1-Section 3.2), conceptualised LMA as a framework of observation, discussion, interrogation and analysis of movement of any nature. Stimulated by the possibilities presented throughout these considerations, Chapter Three (Section 3.3) further explored Space Harmony, as a means of suggesting LMA as a possible vocabulary for screendance observation and analysis.

Drawing from the in-depth theoretical framework that expounded the intricate details pertaining to the LMA body of work, Chapter Four (Section 4.2) conceptualised the interrelatedness between screendance and the LMA categories of Body, Effort and Shape respectively. This chapter focused particularly on Space as one of the four LMA categories by revisiting considerations posited in Chapter Two and Three regarding space in screendance and Space Harmony. Based on these considerations, Chapter Four (Section 4.3) argued that camera shots and camera lenses could influence the three-dimensional space implied on a flat, two-dimensional screen. Camera angles and camera movement were identified as factors that influence the *pas de deux* between the mover and the camera (Section 4.4). Finally, Section 4.5, suggested the reconfiguration of space on screen through the means of editing techniques that furthermore shape the *pas de deux* between the mover and the camera. Chapter Four thus provided sufficient theoretical connections between LMA and screendance.

In light of the connections articulated in Chapter Four, Chapter Five served as a critical analysis pertaining to the theory and knowledge shared in Chapters Two, Three and Four. Chapter Five introduced excerpts from *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009) in order to critically observe and analyse their content by applying the LMA vocabulary. This application aimed at determining the efficacy of the LMA vocabulary as a framework of screendance observation and analysis and therefore, introduced a two-layered LMA framework with specific relevance to Space. The first layer of observation and analysis focused on notions related to implied space, and the space between the mover and the camera, as well as the role played by editing, as a way of shaping this *pas de deux* and thereby reconfiguring the space in screendance (Sections 5.2.2, 5.3.2, 5.4.2). Throughout this first layer, connections were drawn between the camera and screen related aspects, and the LMA concepts. The second layer applied the LMA vocabulary to the three screendance excerpts by addressing the mover's actions in space, along with the categories of Body, Effort and Shape. The camera's relationship to the mover and its operation as a technical or mechanical device provided further insight (Sections 5.2.3, 5.3.3, 5.4.3). Drawing from the data collated from both the first and second layers, I suggested the fundamental components of each of the three screendance excerpts through an illustrated motif. Finally, as part of this critical analysis, Section 5.5 consolidated the findings by the means of comparing, flagging and tagging, as well as contrasting the results of the three selected screendance excerpts.

The results presented by Chapter Five indicated that LMA could serve as a functional approach towards observing and analysing existing screendance works acknowledged by the discourse. Proceeding from this chapter and in keeping with the research aims of this study, the purpose of Chapter Six was to provide a self-reflexive, practice-based exploration of my own personal creative process towards creating a new, original screendance work. Rooted in the pre-established knowledge regarding LMA and screendance, and using the three observed and analysed screendance works as impetus, Chapter Six provided a meandering pathway (Figure 6.48) that represented my choreographic, directorial and editorial applications of LMA towards creating *Archi(na)ture* (Prinsloo 2017). Chapter Six demonstrated the choreographic applicability of LMA as suggested by existing scholarship.

In order to demonstrate the value of the process proposed by Chapter Six and as a means of validating the efficacy of LMA as a lens through which screendance could be perceived, I applied the two-layered LMA framework of screendance observation and analysis to *Archi(na)ture* (Prinsloo 2017). The results presented by Chapter Seven (Section 7.5), indicated that LMA could serve as a functional approach towards observing and analysing new screendance works. What proved valuable from the outcomes of this chapter, was that the LMA vocabulary evidenced a purposeful approach towards choreographing, directing and editing screendance, in addition to critically observing and analysing its structures.

8.3 Contribution of the study to the discourse

Considering what has been posited throughout, and specifically in Chapter Two (Section 2.4) in terms of the lack of observation and analysis frameworks focused on screendance, this study will hopefully contribute to the ongoing debates pertaining to this gap in screendance scholarship. Since this study was specifically aimed at suggesting LMA as a suitable vocabulary towards perceiving screendance, the arguments posited throughout, address the specific concerns relating to screendance observation and analysis by contributing to the screendance lexicon on both a practical and theoretical level.

Furthermore, I believe that this study will contribute to the existing scholarship and curation of the three selected screendance excerpts observed and analysed in Chapter Five. By using LMA to observe and analyse *These Three Rooms* (McPherson 1992), *Rosas danst Rosas* (De Mey 1997) and *CoNCrEte* (Ginslov 2009), this study provides considerations through an LMA lens, thereby suggesting additional and alternative perspectives regarding how these screendance works could be interpreted (Sections 5.2.4, 5.3.4, 5.4.4). The creative process explicated in Chapter Six, in particular, contributes a new approach to the screendance discourse. This application of LMA's choreographic abilities within the larger screendance paradigm, presents new and engaging processes aimed at promoting screendance practices. By suggesting the ways in which I applied the LMA vocabulary towards creating a new, original screendance, provides theoretical insight into LMA's additional choreographic, directorial and editorial potential.

Moreover, based on my background and geographical location, as well as my ongoing process towards qualifying as a CMA practitioner, this study will positively contribute to an LMA and screendance lexicon within the South African context.

8.4 Shortfalls of the study

Throughout this study, certain shortfalls emerged. Owing to the large selection of screendance works available within the domain, my observation and analysis focused only on three screendance works. Perhaps, by having widen the range of observation and analysis to more than three screendance works, as well as a larger variety of works perceived as screendance, I could have provided a richer articulation of the relevance of LMA as a vocabulary suited to observe and analyse screendance. Another limitation with reference to the three excerpts in question, is that I could have used screendance works that were more recent to the current context of screendance discourse. I however, purposefully selected these works as they respectively demonstrated the key concepts argued throughout this study.

The main limitation of this study however, is the discourse specificity associated with the LMA taxonomy. This study depended greatly on the LMA lexicon, and thus one would require at least an introductory level of understanding regarding the theoretical body of LMA work in order to apply the vocabulary to screendance, particularly in terms of the creative process presented in Chapter Six. One would, furthermore, need to be familiar with the motif symbols related to Motif Writing.

8.5 Recommendations for further research

The aim of this study was firstly, to investigate how the LMA taxonomy could contribute to a framework of observation and analysis based on three selected screendance excerpts. Secondly, LMA was examined as a choreographic approach towards creating a screendance. In both applications, I have primarily addressed the influence of space in screendance. There remain numerous opportunities presented by the LMA vocabulary in addition to other relevant applications. Possible future considerations emerging from the research posited by this study include:

- This research study could be complemented by substituting Space with the Body, Effort and Shape categories presented by the LMA system as key components of the research approach.
- An additional study could be a comparison between the RNM model proposed by Tsaftaridis (2009:95) and the proposed LMA framework, to further investigate Maya Deren's filmography. This intersection between the representational, the narrative and the meaning continuum, could suggest further considerations during a creative process aimed at producing an original screendance.
- This study concentrated on Hall's (1982:114-117) four proxemic distances, yet there is an opportunity to approach screendance discussions by using the eight different dimensions presented by his body of work (Hall 1963:1006-1007). These dimensions share correlations with the LMA theoretical work.
- Glenn's (2015:62) application of the Nikolais/Louis technique to study camera movement, alludes to further applications of the LMA framework to notions of cinematography. In addition, his application of "The Big Four" principles provides another inroad into approaching screendance outside of discussions pertaining to camera movement.
- Since the scope of this study excluded the influence of music on screendance observation and analysis, there exists an opportunity to investigate music in terms of the Effort qualities implied by music.
- This study focused only on editing as a technique for reconfiguring space. There are however, numerous possibilities regarding the reconfiguration of space on screen. Here, opportunities for Augmented Reality and Video Reality, along with concepts related to immersive technologies could serve as a point of departure.
- Resonating with the possibilities presented by these emerging AR and VR technologies, notions around space and being in a space and on screen, without physically occupying a site, is a possible topic for future research. Here, I refer particularly to *Pina* (Wenders 2011) which was completed posthumously after Pina Bausch's sudden death.

In addition to these recommendations, it is possible to strengthen the synthesis between the LMA taxonomy and the space in screendance by exploring the connection of spatial tension with implied versus real space, the potential link that the platonic solids could have to the space that is reconfigured by the camera, and question how trace forms or Spatial Pathways can relate to the space between the mover and the camera.[168]

In light of my own choreographic and academic trajectory, I envisage an application of my creative process aimed at continuous pursuits towards producing original screendance works. These pursuits will be informed by additional creative and erudite outcomes and aims. This process could further aid in distinguishing and developing my unique choreographic signature, as the findings that emerge from a comparison of my screendance collection could initiate further practical and theoretical endeavours.

8.6 Concluding remarks

This research study was prompted by the question that "what if" there exists a system of movement observation and analysis that could contribute to critical activism aimed specifically at the analysis of screendance. Further exploration of this question lead to interrogations regarding how this required system could additionally contribute to the choreographic process of creating screendance. Based on my prior knowledge and exposure to LMA, as well as the influence from scholarship, practitioners and theorists located in the LMA discourse, I propose that LMA, as a non-genre specific movement system, could serve as a functional approach towards considering the implied versus real space, the space between the mover and the camera, and the space reconfigured by the camera in screendance. Thus, the question guiding me throughout this study was focused on how screendance could be perceived through an LMA lens.

Based on the findings supported by the theoretical conceptualisations, as well as the practical application of the system to the three specific excerpts, and to my own choreographic process of creating an original screendance, this study has determined

[168] As part of my final project towards completing my LMA Certification Program, I already furthered some of these considerations by questioning the influence of Spatial Pathways when applied to the operation of a stationary camera.

the following: that screendance, and particularly space in screendance, is perceivable through LMA as a functional vocabulary when approaching screendance observation, analysis and creation.

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APPENDIX A: SCREENDANCE WORKS OBSERVED AND ANALYSED THROUGHOUT THIS STUDY

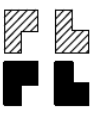
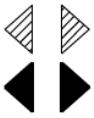
This appendix includes a hard copy of the particular screendance works observed and analysed throughout this study in the format of a DVD. The following features are available on the DVD:

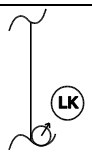
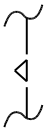
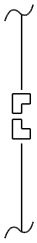
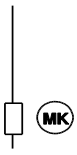
1. The specific timecoded excerpt from *These Three Rooms* (McPherson 1992).
2. The specific timecoded excerpt from *Rosas danst Rosas* (De Mey 1997).
3. The specific timecoded excerpt from *CoNCrEte* (Ginslov 2009).
4. The full timecoded version of the first recording of my original screendance.
5. The full timecoded version of *Archi(na)ture* (Prinsloo 2017) without soundtrack.
6. The full timecoded version of *Archi(na)ture* (Prinsloo 2017) with soundtrack.

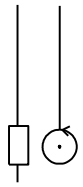
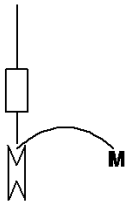
In addition, these features are available online via a Dropbox folder accessible by clicking on this link:

- https://www.dropbox.com/sh/vkgla52a3nl9fc7/AAAYEYvVRItPPcdBu_boGDBIa?dl=0

APPENDIX B: MOTIF SYMBOLS REFERRED TO THROUGHOUT THIS STUDY

Motif	Description
	Unspecified body quadrant
	Core/Distal connectivity
	Right upper body
	Whole-Body movement
	Upper/Lower connectivity
	Both upper body quadrants
	Torso
	Near-Reach Kinesphere
	Transverse Pathway
	Travelling
	Rotation
	Weight shift
	Any middle-level direction
	Any low-level direction
	Wheel Plane
	Door Plane
	Transverse approach to rotation of both arms

	Travelling along a Central Pathway
	Travelling along a Central Pathway with a Large Kinesphere
	Travelling from right to left
	Travelling via a Transverse Pathway
	Travelling with gestures and weight shifts
	Travelling backwards with a curved pathway
	Travelling forwards and backwards
	Travelling in an unspecified direction
	Movement in place with a Medium Kinesphere

	Movement in one place, performing an action with a Peripheral Spatial Tension
	Rotating movement in one place in relation to the mover
	Movement in one place with rotation of the torso
	Limp-passive Weight Effort
	Decrease-Increase phrasing from Bound Flow and Strong Weight Effort, to Free Flow and Light Weight
	Vision Drive (Direct, Free Flow and Quick)
	Strong, Bound, Direct and Quick Time
	Spell Drive (Strong, Bound and Direct Effort)
	Swing-like phrasing
	Screw-like Still Form
	Arc-like Directional Movement
	Shaping
	Camera
M	Mover
ECU	Extreme close-up
CU	Close-up
CU-MS	Shot between close-up shot and medium shot
MS	Medium shot
MLS	Medium long shot
LS	Long shot
VLS	Very long shot
ELS	Extreme long shot

DECLARATION FROM PROOFREADER

This is to state that the PhD: ‘Perceiving screendance through a Laban Movement Analysis lens’ submitted to me by Ms. T-T Prinsloo (student no: U10039725) of the University of Pretoria, South Africa, has been language edited by me, according to the tenets of academic discourse.

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30 October 2017.