

ANTON BRUCKNER
PRIVATUNIVERSITÄT
OBERÖSTERREICH

Žiga Jereb

Matrikelnummer: 62000527

Investigating Kurt Jooss's "Green Table". *De-distancing* and *Unconcealment* as methods in processing memories

Masterarbeit

KMA Wissenschaftliche Arbeit

zur Erlangung des akademischen Grades

Master of Arts

des Studiums Movement Research

Studienkennzahl: RA 066 767

an der

Anton Bruckner Privatuniversität

Betreut durch: Univ.Prof. Mag. Rose Breuss

Zweitleser*in: Damiàn Cortés Alberti, BA, MA

Linz , am 3.6.2023

Abstract

This paper is about the potential possibilities in the expression of movements. Drawing on Martin Heidegger's and Maxine Sheet-Johnstone's phenomenological analyses and theories, I ask how engaging with *my-body* memories informs and shapes present movements in dance. I reflect on my past performance in *The Green Table* of Kurt Jooss to answer this question. I engaged my memory processing in dance through self-reflection and movement analysis. Through this reflection, I explore how the choreographic remains of the piece are remembered in *my-body* and influence my current dance exploration.

Through my dynamic processing of movement, I discovered that Kurt Jooss' choreographic language and themes in *The Green Table* are closely related to my movement expressiveness found in *my-body* and influence *my-body* in the dance practice. Connecting this practice with Heidegger's concepts of *de-distancing*, *unconcealment*, and Sheet-Johnstone's concept of *sense-making*, I demonstrate through *my-body* how movement is crucial to our understanding of the world when processing memories to make past movements visible.

By linking these philosophical concepts with the dancer's memories and these memories' creative potentials I want to contribute to actual and virulent discourses in contemporary dance scenes. The method of self-reflective analysis of dance practice could be further explored with other dancers to investigate how individual movement choices contribute to the overall composition of dance.

Table of Contents

Acknowledgement	3
Foreword	3
1. Introduction	5
1.1. My-body	7
1.2. My-history	7
1.3. Being	7
1.4. Kurt Jooss: <i>The Green Table</i>	8
2. Research Questions	13
3. A methodological attempt at remembering Kurt Jooss: The Green Table	17
3.1. De-distancing	18
3.2. Unconcealment	19
3.3. Sense-making	20
4. Practice: Back–Again	27
4.1. My-history with The Green Table	27
4.2. Movement Investigations in the Studio	29
5. Conclusion	40
6. Bibliography	46

Acknowledgement

I would like to thank Rose Breuss, Damiàn Cortési Alberti, Georg Gappmayer, and Tom Rankin for their support, insight, and guidance.

Foreword

In this paper I will explore how engaging with *my-body* memories in an ongoing practice can be possible. I will articulate and examine how questions of one's identity and past affect present movements. I will also demonstrate how research can radically reveal the potential to approach and rediscover existing movements in dance practice.

I began my professional dance education at the Music and Dance Conservatorium in Ljubljana before continuing at the Vienna State Ballet School. After professionally performing on stage in Germany and Austria, I pursued an education at the Austrian Daseinsanalytic Institute for Psychotherapy, Psychosomatics, and Research to become an analytical psychotherapist, where thinking about and reading Martin Heidegger inspired me. Additionally, I enrolled at the Anton Bruckner University. At the university, I asked myself how I could connect my professional dancer experience with Martin Heidegger's philosophical approach to understanding what it means to be human. How can I demonstrate that the philosophical-theoretical process can be interwoven with my dance practice?

When I refer to the practice in this paper, I am referring to a method that reveals itself through self-reflection and draws me closer to understanding my approach in the studio. Specifically, I will describe a self-reflective analysis of my dance practice using the philosophical-theoretical analyses of Martin Heidegger and Maxine Sheet-Johnstone.

De-distancing and *unconcealment* are the methods I have chosen to investigate the human phenomenon of Being a dancer. I use Martin Heidegger's terms *de-distancing* and *unconcealment* to emphasize that writing about my movements and thinking about them should always be understood as transitional and that they belong together. When I investigate a dancer's body, I refer to a particular dance body that must be read as a professional dance body with experiences in learning, repeating, studying, and performing dance choreographies.

My goal is to investigate how the practice of recalling specific dance movements from Kurt Jooss's *The Green Table*, which I learned and performed in the past, informs my current movements. *The Green Table*, created in 1932, provides a case study for me to explore my memory. Having previously danced the piece, I can use it as a source for a contemporary re-investigation of a past event and examine how it influences my movement expression in the present. Through this research, I aim to understand better the changes that occur in this process of remembering and practicing and how life and Being intertwine with the choreography in my body.

Thinking, remembering, and writing are physical processes. I connect these activities with dance practice experience and reading the source material: *Kurt Jooss, 60 Years of The Green Table*, published by The University of Birmingham in 1992. I have chosen phenomenological analyses and questions to connect both practices to uncover what my body remembers when dancing.

I have asked myself whether known, choreographed movements from the past and present contain information that I can analyze. Are known movements an infinite source of rediscoveries? This paper centers on the role of my history and the ability to engage with the memories I have from learning and dancing *The Green Table*. That is why I have named my dance practice *Back–Again*. I want to demonstrate that memory is also a source of knowledge—not better or worse—with a post-modern stand and that all knowledge is contextual and historical and possesses the materiality to engage in current dance practice. Am I an agent in this exploration and an active part of the practice I present? Do I engage with the material from my subjective *sense-making* experience, thus creating a new movement reality and awareness?

Keywords: *de-distancing*, *unconcealment*, *sense-making*, *my-body*, *my-history*, *The Green Table*, *Back–Again*

1. Introduction

This introduction outlines my motivation and provides an overview of the artistic research I will present in this paper, including the specific terms I have chosen.

Why do I write and research case studies that affect myself, *my-body*, and *my-memory*?

Coming from a ballet dance background, I was fully immersed in the doctrine of achievement, aesthetics, and comparison from a young age. In my youth, I was mainly subjected to descriptive depictions of my body through oral observations and judgments. The outside observer, especially the dance teacher, would tell me how to perceive and see my body. I was often told what my body could not do or how my body should look. The notion that I am *my-body*, I live what is, has been pushed aside to achieve a standard that only exists in the sphere of measured criteria, such as what is good and what is not. I want to make it clear that I am not implying that the role of an outside observer is irrelevant or dispensable. As with the written material, my relationship with the written word creates the potential for improvement and discovery since the possibility of choices lies within my agency. I can, at any given moment, make a decision. Similarly, the role of the outside observer is to provide observations and guidance within the context of artistic practice.

Before delving into my analyses, I want to recognize the value of the dance teacher as a constructive presence in the life of a dancer. It is essential to recognize the limitations and drawbacks of solely relying on an outside observer, and it is equally crucial to recognize their role in providing guidance and support within the context of artistic practice. As such, the feedback provided by a dance teacher should be viewed as a valuable tool for growth and development rather than a hindrance to artistic expression.

My critique of the outside observer's role in dance is related to the self-agency and self-hood of a dancer. It is crucial to understand that my personal history with external forces has often made me forget that I deeply understand *my-body*. I have relied heavily on the outside observer's notes and observations to shape my self-perception and artistic expression. However, reclaiming my self-agency and acknowledging that I can make decisions about my body and movement is vital. The purpose of this paper is to investigate and understand this process of reclaiming self-agency within the context of my artistic practice.

It may seem counterintuitive that a dancer can forget their *my-body*, but it is often a result of not actively observing and accessing one's movement awareness.

My intention is to shift the focus back to the dancer's body. Self-reflection is a valuable resource for a dancer, as it allows us to move and engage with the world consciously. This specific professional dance body has a history and knowledge to engage with the world through movement.

In my Master's studies, I experienced and discovered a different approach to movement and choreography, which became part of *my-history*. This thesis is also a physical process that integrates into *my-body* and *my-history*, it is an additional possibility that exists in the space between the past and the present. I can explore, uncover, and live my history at different times, always as a new possibility.

In the following part of this introduction, I will clarify why I chose to include a hyphen between "my" and "body" and between "my" and "history."

As a dancer, Martin Heidegger's phenomenological analyses have greatly influenced and inspired me. His philosophy has transformed my perception and understanding of my body. I no longer only view it as a physical object but as the site of the creative process that connects me to the world around me. Heidegger's ideas have encouraged me to explore how *my-body* interacts uniquely with its surroundings. I now appreciate the intricate dance between *my-body*, where every movement carries significance and contributes to the dance narrative I convey. *My-history* is not just a record of past events but an ongoing process that shapes who I am in the present. It is a continuous interplay between my past experiences and my present interactions with the world. This understanding allows me to embrace my personal history as an integral part of my creative expression. Through reading Heidegger, I have come to view *my-body* and history as intertwined entities that constantly influence and are influenced by one another.

I chose to write the words *my-body* and *my-history* with a hyphen to emphasize the relationship between the two terms and the transitiveness and addressability that is always possible for me. These two words combine multiple meanings into a single term, and they help to express the interconnectedness between them: I am not an object that only thinks history; I am actively engaged, and it is a source of self-reflection at this moment. A distant past event is not somewhere I can observe, like an object, but is intimately connected and present in this very moment.

1.1. My-body

Martins Heidegger's phenomenological analyses are the inspiration and resource for me, as a dancer, to think about the body. Heidegger's philosophy encourages me to think *my-body* not as a physical object but as the site of meaning and expression. A dancer's body is not just an instrument but also a crucial component of the creative process. By drawing on Heidegger's ideas, I started to explore the unique ways in which *my-body* interacts with the world around me and gain a deeper understanding of how I can express myself through movement.

1.2. My-history

History, how I understand it is transitive, always addressable, and at this very movement, makes my body attuned to what is. The *de-distancing* can also be described as dancing, seeing, and returning to what once was within *my-history*. *My-history* is not just a record of events but an ongoing process of becoming shaped by my ongoing interactions with the world. My personal history, or *my-history*, informs everything I do, including writing subsequent sentences in this paper.

1.3. Being

To appreciate and include *my-body* and *my-history* in the research process, the question of what it means to *be* must be included in this thesis.

What does it mean to *be*? What is a human being? I can only continue after addressing who I am as a being. I can ask myself: Who am I? The question opens the issue of being.

As a being, Dasein always defines itself in terms of a possibility which it *is*, and that means at the same time that it somehow understands itself in its being. (Heidegger, 2010, p.43)

Martin Heidegger's understanding of Being as a whole is complex and multifaceted, and it is a central theme throughout much of his philosophical work. At its most fundamental

level, Heidegger's conception of Being is tied to his understanding of ontology, or the exploration of what it means to be in this world. Heidegger believes that traditional Western philosophy has misunderstood the nature of Being, which has led to a problematic view of the world and the human condition. Heidegger argues that Being is not a thing or an object that can be studied or measured but rather a process or event always present in our lives.

He tried to uncover what human beings are. He calls them *Dasein*, entities that have particular temporality. "*Dasein is always its possibility.*" (Heidegger, 2010, p.42). Human, *Dasein*, brings the world with them.

To be sure, human being is for Heidegger not just one among other parts of an encompassing being; the human is that being which is called on to take part in the appropriating event of being. Being requires (*braucht*) human *Da-sein* (being-there) as the locale for its presencing, for its arrival into truth as unconcealment.

(Davis, 2010, Translator's Foreword, para 19.)

My understanding of who we are as humans and the possibility of recognizing the potential of dynamic memory in dance comes from his term *Dasein* (being-there). In other words, humans are seen as the site or location where a Being can appear and become present in its true form, characterized by *unconcealment* or the revelation of truth. Heidegger believed that truth is not something we discover or uncover but reveals itself through our existence and engagement with the world. With my understanding of his work and the impulses I received from reading it, I explore how my memories influence my dance practice.

1.4. Kurt Jooss: *The Green Table*

I decided to explore *my-history* and *my-body* movement memories through a case study of the influential piece *The Green Table* during my time at university.

The Green Table is a dramatic ballet, in eight tableaux, that serves as a commentary on the devastating effects of war. The opening scene depicts diplomats discussing around a green table, which symbolizes the start of the war. Subsequent scenes portray various aspects of wartime, including separation from loved ones, the brutality of battle, the plight of refugees, and the psychological scars left on survivors. Throughout the ballet, the character of Death is personified as a relentless force, claiming victims. The ballet ends with a repetition of the opening scene, highlighting the diplomats' indifference to the suffering caused by

war. The dancers represent various characters in the performance, such as Politicians, Soldiers, and other victims of war. They are portrayed and danced through stylized movements and expressive gestures.

Kurt Jooss, who choreographed *The Green Table*, inspired my investigation into the interplay between my *my-history* and my artistic practice. Jooss was born at the beginning of the 20th century and was interested in exploring human behavior through dance. He was deeply influenced by his personal history, which in turn shaped his approach to choreography and artistic expression. By examining the work of Kurt Jooss, I gain a more comprehensive understanding of how personal history can inform and shape our artistic practices.

The historical subject matter of *The Green Table* resonates with my personal history, as I lived through events such as the Ten-Day War in Slovenia and have family members who have experienced the Second World War. My grandmother was born in 1932, and her father died as a political prisoner in the Dachau concentration camp in 1945. She could never get over this trauma and tragedy. My grandmother's experience was my first contact with the past as something unfinished, lingering, and exerting influence on life. My dance and personal history allow me to connect *The Green Table's* themes and questions of war and death with my life. The work enables me to explore movements that stay and can be identified as part of *my-history* in *my-body*. The work touches on themes of war, violence, and mortality, which are universal experiences that transcend time and culture. The act of remembering and engaging with dynamic memory is not just relevant to the stage, but also to our personal and collective lives. Through the act of remembering, we can make visible the experiences of those who came before us and acknowledge the impact of historical events on our present lives. It has this staying potential always to reappear because, to put it in Martin Heidegger's language, "ontologically speaking, we are all 'being-towards-death'" (Sheets-Johnstone, 2011, p.486).

In my youth, dancing felt like I belonged to this world, and I understood that it gave me the freedom to express myself. Growing up in the post-communist atmosphere and the Ten-Day War in Slovenia in 1991, the movement, linked to my identity, seemed a possibility of escape and a future. Not only was my country in the process of declaring its independence, but I was also on the way to discovering my autonomy in dance.

When I decided to leave my country and start a professional dance career abroad, my desire to deepen my relationship with movement shifted towards a more undivided approach to my body. The body is not limited to the body as matter; it is an expansion of

possible daily outcomes in the life of every human that goes beyond representation or gesture. I aim to better understand the relationship between my artistic practice and my life by exploring this interconnectedness between my body and mind.

Jooss was raised in an environment that nurtured his interest in the arts, attending *Realgymnasium* and later meeting, working, and learning from Rudolf Laban. While Laban's teachings initially influenced him, he eventually left to forge his path in the world of dance; all this informed and formed his work as he wrote, "away from the literal, aspiring towards a physically and spiritually motivated dance movement and art form." (Markard, 1982, p. 19, as cited in Walther, 1993, p.10). His work is part of my ongoing investigation to incorporate *my-history* with his work in how it informs me today. How can illuminating the fact that memory is a dynamic resource of the dancer's body further widen our understanding of movement in practice?

History and memory are two concepts that intertwine to understand the past and present. As Jeannette A. Bastian writes, "analysing and documenting the interaction between memory and archives, archivist can make collective memory tangible, transparent, and valuable" (Bastian, 2009, p.116). I am not an archivist, but as the archivist desires to grasp the elusive in historical context, so do I, when I dance, connect my past movement remembering with the present understating of who I am as *my-body* that moves and the role that personal history plays in artistic expression.

As much as history and memory co-exist in describing and deciphering events, the dancer's memory partners with the ability to move, opening space for investigating its movement history to become a unifying presence in the dancer's life. When I write about memory, the past, and dance performance, undoubtedly, the first question I will be asked is: To which discourse am I contributing, and why is it significant enough to write about?

I can start by writing that dancers' histories need to perform themselves. Every movement that is repeated opens a new space of possibilities. I will carry out the task: as both the writer and performer, I seek to demonstrate that conducting research is a performative act. In a research piece like *The Green Table: Becoming This is The Practice*, I am not only performing on stage but also performing as I write and record my observations. I will later reveal how the body contributes to my efforts to capture this specific materiality—remembering known choreographic movements.

What remains from a performance weaves through the discourse of remembering and repeating, through reenactment, an act of reactivating and reconstruction, having a relationship with what is missing and what stays.

Performance does not remain, is ephemeral, eludes the subject status, and challenges the so-called sacred original (Schneider, 2001). The notion that something must remain in a specific, exact way lets us forget that mode of remembering might show how performances also stay, are present, but changed, in the dancer who is.

Change brings a new perspective. Do repeatable, known movements carry endless potentials and possibilities to be re-engaged? How do movements reappear in the body of the living dancer? Movements vanish, and they reappear in the body of the living dancer. I can always return to them, and I do not have the pressure to invent something new.

Transformation is an act in an ongoing practice of a dancer to stay with specific movements for a more extended period. There can be varieties of alterations or variations of a single movement. No one dancer can read, adapt, and execute a movement precisely as the other, for every dancer has a different shape, motivation, and ability to move. I understand the process of transformation as something available for every dancer. It unites us in practice repeatedly. Dancing, although often understood as repeating in many instances, is an ongoing transformation. Transformation is closely connected with transition. Both activities make dancers aware that movements that repeat are reappearances of new possibilities of the movement that they do over and over again.

As a practitioner of investigative dance praxis, I ask myself: Where is the remembering located in my body? It is an evolving practice that started two years ago by entering the Master's program. Since then, I have been exploring what it means to be a dancer/choreographer with a past and existing in this world: engaging in a dance with history—refers to the transitive nature of existing in this world. A dancer who not only moves and creates but also thinks, remembers, and challenges the moment in space and himself while doing the practice. Practice and research in arts for me are always personal. I am the subject matter of the investigation. I am the subject that moves in a particular time and space. I am committed to exploring the transitive nature of dance and how it connects us to our personal histories and experiences. Remembering is always also a practice. Practice that references something that was.

If I remember a movement, this movement lives with me. It is always present, even when I do not need to execute or engage with it. When I am in the studio and thinking of remembering a specific movement, it is precisely this activity.

This sojourning in the with-hold, that is, in the abiding expanse which both holds within and withholds, is not simply described as a transhistorical given to be recognised, but rather spoken of a historical task to be take up. Human beings must find their way (back) into the essential abode of their most proper way of being: "we must continually turn back to where we truly already are". (Davis, 2010, Translator's Foreword, para 19.)

According to Heidegger, it is important for humans to discover, embrace, and regularly reflect on their current state of Being. Heidegger believed that humans must find their way (back) into the essential abode of their most proper way of being and continually turn back to where they already are. This task involves a deep engagement with the self and a willingness to explore the depths of one's Being.

We cannot look back in the sense that we can enter a domain of time and look around like in a studio where we practice. What we can do is ask questions. Asking a question is not only a specialty of language. As Martin Heidegger states, asking is who we are; it is our way of being. When a dancer asks a question, they reference all time possibilities, the past, present, and future. The dancer becomes, at this moment, an active investigator of how and what they are doing in the studio. They not only move for the sake of movement and a specific movement pattern, they remember how it feels, looks, and impacts their actions. Suppose dancers engage with their personal histories and experiences and recognize that the way forward is often through deeply exploring past movements. In that case, can they gain a greater sense of purpose and meaning in dance practice?

2. Research Questions

In this work, I will be exploring three key questions related to the role of *my-history* and *my-body* in the creative process:

1. Where are the choreographic remains of Kurt Jooss *The Green Table* remembered in *my-body*?
2. How does the process of remembering influence my contemporary dance practice? What terms (images, feelings, sensations) describe past events and movements of *The Green Table*, and how do they relate to my present choreographic research?
3. Is the expressiveness of movement Kurt Jooss-specific, and how does it reveal itself in my *Back–Again* Practice?

Memory in dance is not just about storing and retrieving past movements and experiences through the body's movement and muscle memory.

Are our memories of past movements passive recollections, or are they active and dynamic, constantly influencing and shaping our present movements? Through investigation and practice, I aim to create a new beginning. *Back–Again*, dance practice aims to uncover temporal elements that describe movement through the announcement, appearance, and actual remembering. Additionally, I ask myself: How does *Back–Again* dance practice as a means to revisit what is known contribute to exploring new possibilities, particularly in my writing?

The question that initially moved me on my master's research journey was whether I needed to produce entirely new movement material to research my practice. As a professional dancer, I participated in countless dance productions and took many dance classes.

Throughout my professional career, I have attended ballet dance classes, where dancers improve their fundamental techniques and movements of ballet dance through daily practice. Typically, these classes are led by a ballet teacher and follow a structured

curriculum focusing on developing strength, flexibility, and coordination. These exercises are designed to build the proper alignment, posture, and technique for ballet dance.

My artistic practice was limited to experiences of the so-called other body: dancers, choreographers, teachers, or directors. I learned, copied, practiced, and explored, but I have never set out to do a task that would be my exploration of dance movement. One of the goals of the studies is to question and develop one's practice. Therefore: what is my dance practice?

Through my experience at the Institute of Dance Arts, I understood the importance of articulating, in writing, and focusing, thematically, my work as a dancer and researcher. The program offered a deep look into performative dance history. It provided valuable insights into what remains in the documents and how these materials can inform and interact with contemporary research. I have gained a better understanding of how personal history and memory influence the creative process by analyzing historical dance documents and performances.

The sentence "But many dancers are now actively engaged with reclaiming their past rather than flying from it" (Franko, 2017, p.7) gives hope that who I am as a working dancer opens dialogue with not only the past but with the contemporary artist in dance field who would like to broaden the discussion on self-hood and ownership.

Often in the research field, we see problems and statements regarding dance: dance is chaos and unreliable, disappearing, cannot be contained, and choreography and reception are all but fleeting—a state of unreliability (Franko, 2017).

The transitive nature of dance can make it feel unreliable and fleeting, raising questions about the value of exploring the past. How can exploring and reviving past dance movements help us tap into the potential of dance memory for future practice?

As *my-body*, I carry many motifs, fragments, and immaterial documents that are intimately connected to my dancer's movement archive and my artistic practice. The past events, my dancer's movement archive, leans on the works of past choreographers. I carry it within me. Can I ever forget the movements, the specific choreographic vocabulary, and the learned dance choreographies? Or should I use it to inform my practice and see if exposing myself to past material will reveal something new? How do I bring these specific choreographic memories forth?

By connecting the power of *my-history* and memory in the creative process, we can create more significant and resonant work that connects us to the movement's potential. By

drawing on the past and engaging with past choreographic memories, we can unlock the potential of dance memory and use it to inform and enhance our contemporary practice.

Ultimately, the opposing forces of knowing and not knowing are integral to the creative process. By embracing both, we can create work that is rich, complex, and deeply connected to our personal history and memory. By engaging with past choreographic memories and using them to inform our dance practice, we can unlock the potential of dance memory and create work that speaks to the dancers' active participation in the creative process.

Today when I think and dance these dance sequences and movements in the context of *The Green Table* and *Back — Again*, I cannot separate the origins of the movements. Origin, in this instance, is meant as ownership of the choreography of *The Green Table*. I learned them. As I said, I cannot forget or remember exactly. This ambiguity is part of artistic research. Ambiguity is a self-reflective instance of myself, a dancer who once danced and is now trying to understand where it went, where those movements are, and who owns them today.

What are these materials? Is memory a thing, like a computer in front of me when I write this? Usually, dance memory is passed on through copying and relearning or through a repertoire that becomes dance heritage or materials gathered in archives like notations.

I knew I wanted to recreate something other than a specific choreographed work. The questions pertaining to remembering, ownership, and repeating known movements have roots in the dancers. My investigation brings the centrality of dancers' knowledge and their accessibility to the past into the current practice. I want to encourage dance professionals to allow dancers' ability to remember to be part of dance practice. The body I live in is a vast vessel, biologically and existentially.

If humans discover the world through movement, a dancer's ability to continuously learn, deepen, and discover movements in dance practice can make understanding dance practice a process of appearing and retrieving available information. The information of the movement is not only its patterns, shapes, force, or quality; there is a reflective self-making force in the dancer who moves. The technique of encountering the world through movement gives dancers attunement, a new way of describing what they are doing when moving. The dancer can recognize the interrelationship between shapes, patterns, distinct sequences, and their dynamic, expressive content among the elements of time, space, and energy.

If we extend movement to choreography—ordered movement—this would suggest that choreography is structured itself as a memory image, that is, as an order of places where memory images can be stored and from which they can be retrieved.

(Franko, 2017, p.497)

Are movements a memory image or part of the dancers' movement experience that lets something appear again? It is dancers who trace, search, and interact, and not only learn. We must focus our interest not only on archival documentation but also on the dancers who read and investigate this space, for their bodies carry the structures they study. Choreography as a memory image is not just about the physical movements themselves but also about the places or locations where those movements occur within the larger structure of the dance.

Dancers are always attuned to their way of Being; their presence makes dance work exist. It would be of enormous resource for any choreographer to engage dancers' ability to convey and bring forth their experiences not only in movement execution but more accurately in movement investigation.

The focus of my work is to delve deeper into the idea of expressiveness in Kurt Jooss's work. Specifically, I aim to investigate whether the expressiveness of movement is unique to Jooss. Later, I will describe my movement by retracing my-history and *my-body* movements from *The Green Table* choreography, analyzing what remains when I move.

Alternatively, is this expressiveness part of *sense-making* dancers' movement that surpasses particular dance techniques? And equally, does it reference dancers' importance in discoveries of movement that has a place in the broader movement research? If so, remembering is integral to dancers' practice and can unlock how we transfer movements through physical archives and living, moving bodies. Through my analysis of *The Green Table* and my personal experience as a dancer, I can show how *my-history* and memory can be integrated into the creative process and how dance can be used to transmit dynamic movement memory in dance practice.

To address how dancers' memory infuses their practice, I want to clarify the terms *de-distancing*, *unconcealment*, and *sense-making* and how they inform my dance research practice.

3. A methodological attempt at remembering Kurt Jooss: The Green Table

In this chapter, I want to present how my thinking delves into *de-distancing*, *unconcealment*, and *sense-making* about Kurt Jooss' dance piece, *The Green Table*.

Is movement central to *sense-making* and understanding the world around us? Is thinking inherently dynamic, and thought itself motional and always addressable? Can known choreographic movements, remembering, and thinking be fully conveyed through language? Jooss' exploration of life and death in *The Green Table* allows for engagement with life's transience and marks the work's beginning on stage. Can my activity and engagement of *de-distancing* and *unconcealment* in practice enable the remembrance of past experiences and their relation to the present?

This approach has been inspired and guided by the work of two philosophical figures: Martin Heidegger and Maxine Sheet-Johnstone.

Martin Heidegger notes in his writing: "Phenomenon—the self-showing in itself—means distinctive way something can be encountered." (Heidegger, 2010, p.29). Through the process of observing, I am able to come closer to the thing itself and remember past dance experiences. Observing allows me to encounter what appears within all possible temporalities, remembering past dance and bringing the past into the present moment.

On the other hand, Sheet-Johnstone writes: "In discovering ourselves in movement and turn expanding our kinetic repertoire of "I cans," we embark on a lifelong journey of *sense-making*. Our capacity to make sense of ourselves, to grow kinetically into the bodies we are, is, in other words, the beginning of cognition." (Sheets-Johnstone, 2011, p.118). The importance of expanding our kinetic repertoire in movement resonates deeply with me. Movement has been integral to our existence from the beginning. We gather information and relate to the world with our bodies. We experience, articulate, and make sense of the world.

3.1. De-distancing

By de-distancing as a kind of being of Dasein with regard to its being-in-the-world, we do not understand anything like remoteness (nearness) or even being at the distance. We use the expression of de-distancing in an active transitive way. It means constitution of being of Dasein, of which de-distancing something, putting it away is only a definite, factual mode. De-distancing means making distance disappear, [...] making the being at a distance of something disappears, bringing it near.

(Heidegger, 2010, p.102)

Dasein means to be present but not like a thing, but it means to be open to the wholeness of the world and the environment—a self-understanding of the human concerning its abyss of Being from which it lifts itself into Being. *De-distancing* is not about physical distance but rather a state of being in which we are completely present and connected with the world surrounding us. By actively *de-distancing* ourselves, we can experience the world and our place within it more fully. This possibility allows dancers to come closer to the movements that can only be achieved because dancers are alive.

Dasein has spatial and temporal senses. *Dasein* is situated in the world and is constantly engaged. To engage, *Dasein* must bring things it participates in close to itself.

For Heidegger, temporality is not time; it is Dasein's internal sense of time. Dasein has an inner relationship with its Being toward death. The temporalities of past, present, and future should always be understood as inseparable unity in the case of *Dasein*.

It is precisely because of this possibility, as *Dasein*, that we can go back and ask ourselves what we have experienced, lived through, and what we remember that we, humans, can engage with our past.

In his most well-known work, *Being and Time*, Martin Heidegger conveys that we are coming close to what is by who we are: Being-in-the-world, through *de-distancing*. We move towards a desired destination of our Being-in-the-world because we belong to this world by who we are. This destination is constantly moving; it is an activity. It moves because the human is always on the way; human nature is transitive. I am not static. I am not a dot on this page; he writes to use "de-distancing in an active and transitive way" (Heidegger, 2010, p.102). This transitive nature of us humans allows me to engage and relate to our human existence and all three temporalities.

I am always engaged—transitively. How can I write about something that happened almost a hundred years ago or two minutes ago? I was not privy to those events and happenings. I can read about them and look at the notation, videos, and pictures. I can be engaged with all of them. This active engagement with materials allows work to appear and unfold again in some other way in the moving body.

When something appears, it first announces itself (Heidegger, 2010). This announcement is me starting to engage with the material of *The Green Table*. I immerse myself in the transition from passive observer to active participant in the work that is *The Green Table*.

3.2. Unconcealment

Unconcealment, is a domain of self-reflective and *sense-making* understanding of the dancers' world where dancers' dynamic memory plays a vital role in rediscovering known and previously danced movements.

Unconcealment, when understood as the clearing, does not name a thing, or a property or characteristic of things, or a kind of action we perform on things, or even the being of things. It names, instead, a domain or structure that allows there to be things with properties or characteristics, or modes of being. This is not a spatial domain or physical entity or any entity at all. It is something like a space of possibilities.

(Wrathall, 2010, p.14)

How can dance, before it was choreographed, show itself? It was Jooss who choreographed it. For a dancer, moving means exploring different possibilities at any given moment.

The historical existence of the dance reveals itself in the dancer's multitude of choices at any moment. The act of *de-distancing* and *unconcealment* are domains in which the dancer remembers something that was and becomes visible in what is now, at the moment. Whoever worked with Jooss worked not only with him but with their relatedness towards their self-movement understanding.

Unconcealment opens with my body. The body is something that I have. I have, and I can encounter, already existing knowledge of remembering.

What is *Unconcealment* in doing the practice *Back–Again*? Am I contributing to the discourse of "living memory culture" (Huschka, 2017, p. 587-605), reconstruction, or reenactment?

Mark A. Wrathall in *Heidegger and Unconcealment* describes *unconcealment* as "an event – it happens, and it only happens 'with human beings' through 'the creative projection of essence and the law of essence'" (Wrathall, 2010, p.1). Rather than reconstructing or reenacting *The Green Table*, my focus is on exploring *my-body's* unique movements that reveal the movement within the piece. By essence, I mean Kurt Jooss' specific choreographic movement language. I am interested in how these movements continue to inspire and influence, both knowingly and unknowingly, my practice.

The *unconcealment* is the space where the dancer stands with their history. The nearness their body experiences when moving is nearness to its knowledge of what once was and still is within the domain that is being human. It is not a copy, reconstruction, or reenactment when a dancer engages with familiar, known movements within a certain score or task; the movements appearing are, at this moment, a response to what they know. Dancers know kinetically in their bodies that the movements they form with the body are the movements that already exist, for they have always been these movements even when not verbalized as such, the known, the describable, the seen from outside.

As dancers become more proficient in their movements, their understanding of what moves them becomes secondary. Their focus shifts from the specific motifs and content of the movements to perfecting their skills, such as engaging muscles, building stamina, and enhancing precision and flexibility. This practice of training and perfecting technique becomes an integral part of a dancer's identity, necessary for maintaining health and longevity. However, when it comes time to perform, it may be unclear where this awareness resides - in the brain or muscles or in a specific location in the body where all the acquired movements are stored.

The response to what moves dancers is not only their bodies; what moves them is their *sense-making* movement from birth on and the possibility to ask questions of their motifs, context, and reactions to space and time. The latter becomes invisible, concealed, in daily dancer's practice. The multitude of choices that are always available for a dancer become unavailable.

3.3. Sense-making

I want to share my understanding of movement as *sense-making*. Here I focus on phenomenologist Sheets-Johnstone and her "understandings of consciousness that are rooted in animate form" (Sheets-Johnstone, 2011, xxi). To ourselves, who we are in this

world and " movement is the generative source of primal sense of aliveness and of our primal capacity of sense-making" (Sheets-Johnstone, 2011, p.114).

Her investigation informs my work by calling attention to our own movement experiences.

The most common question dancers ask is: "How do I move?" However, it is equally important to consider what moves them at that moment. "What moves" prompts us to contemplate the motivation, underlying motifs, and thought process behind the movement. In this context, motif refers to a recurring theme. Motivation and motifs have something to do with the dancer; they are the moving forces in the *sense-making* of the world. Returning to the question before, where do movements disappear when I do not move in a specific dance context? We may have to think of movements always together with motivation, motif, and thinking.

To think is first of all to be caught up in dynamic flow; thinking is itself, by its very nature, kinetic. It moves forward, backwards, digressively, quickly, slowly, narrowly, suddenly, hesitantly, blindly, confusedly, penetratingly. What is distinctive about thinking in movement is not that the flow of thought is kinetic, but that thought itself is. It is motional through and through; at once spatial, temporal, dynamic.

(Sheets-Johnstone, 2011, p. 421)

In this text, Sheets-Johnstone aims to provide a descriptive analysis of dance improvisation, not as a theoretical approach, but to capture how dance improvisation feels as an experience for the dancers. She further argues that thinking is an inherently dynamic process characterized by motion and movement. And in addition, she suggests that what sets thinking in motion apart from other forms of thinking is that thought itself is motional, rather than just the flow of thought.

Do we come to limits with language when we describe movement phenomena? Can this lead to limitations in our ability to capture and convey the complexity of movement experiences fully?

Thinking in dance is sensing, expressing, and moving; the mind is performing thinking, and the body is doing the movement expression—there is no separation. They are interwoven as the situation changes, and dancers dynamically reveal their *sense-making* existence to the world. Humans do not theoretically understand dynamic movement experience; we are in movement present at the moment.

When we incorporate awareness of thinking in practice as something that always is present in a dancer, dancers not only can improvise but can become open for *unconcealment*, which is a moment where the known movements to a dancer reveal qualitative dynamic possibility.

We are always the movement. Do dancers have a distinct sense of recognizing these patterns available to all humans and their animated lives? Maybe and only because dance is always an interpersonal activity, also when the dancer remembers. Remembering is a relationship to their Being, understanding who they are. We gaze, touch, see, and move in rhythm or tandem with others and ourselves. Apart from their *sense-making*, dancers learn distinct structural patterns that serve as functional possibilities in dancing and discovering movement pathways in space.

In its different qualities, any movement can be felt as a dynamic phenomenon of self-movement. It allows me to search and bring forth movements done in the past, for the movements belong to the greater sphere of behavior that is thinking in the movement for all animated life. The movement always repeats and discovers itself anew in this aliveness as the qualitative dynamics in the movement's experience.

In her work, *The Primacy of Movement* Sheets-Johnstone (2011) tries to encourage us to think of the body not as the terms *lived body* or *embodiment* as often used in other literature, but as *an animate organism*, beings that move, the term used by Edmund Husserl. Sheets-Johnstone argues that movement is not simply a physical activity, but rather an essential aspect of human life. She contends that movement provides the foundation for all forms of knowledge, and that it is our main way by which we interact with and understand the world around us. This highlights the intricate connection between ourselves and movement. She says, "spontaneous movement is the constitutive source of agent, of subjecthood, of self-hood, the dynamic core of our sense of ourselves" (p.119). Without animateness, there would be no human that "is of profound epistemological significance." The embodiment is not only not a good term, but it also does a disservice to who we are," in using the term, we are perpetuating a divide that has not healed" (p. 311). By that, she means the Cartesian split, mind–body dualism. We are not one or the other, but we are animate forms.

She asks how we can relate if our thinking is not, first and foremost, thinking in movement.

How could dramatists and choreographers possibly create movements, gestures, and intercorporeal spatial relationships that we as an audience intuitively understand as having a particular qualitative character of feeling dynamic if there were no natural

concordance between our own everyday movements, gestures, and intercorporeal spatial relationships and particular feelings, in other words, if there were no natural concordance between our tactile-kinesthetic and effective bodies? In finer terms, and with respect to the emergence of modern dance, was not the discovery of its early pioneers precisely the fact that everyday human feelings have a certain dynamic and that any particular dynamic, creatively elaborated in movement, can be immediately understood as mirroring the life of a certain feeling? (Sheets-Johnstone, 2011, p. 304)

Here it is most evident how important our movement is to our experience. How we move and use our bodies shapes our understanding of ourselves and the world. As we move, we make our story visible and explicit. As Sheets-Johnstone says, this is only possible if there is a natural connection between our everyday movements, gestures, and spatial relationships and how we experience different emotions. Sheets-Johnstone mentions modern dance pioneers at the beginning of the twentieth century, but they have only made visible what always was; all dance is always not only a specific dance technique but a broader understanding of life and *sense-making*. A more comprehensive understanding informs the behavior of a dancer. Behavior is dynamic and expressionistic, creating further possibilities for expressing effort through the moving body. The body expresses. It is no longer used as a competent force of presenting technique but as a kinesthetic, integrated whole that drives dancers to share the world with the audiences.

According to Sheet-Johnstone, our experiences are crucial to understanding our place in the world. Our memory, particularly our dynamic memory, is a vital part of our *sense-making* process, and it helps us navigate our personal and collective histories in movement. Movement as *sense-making* is what we bring; it is a necessary and supportive function when we work with personal and collective pasts. We need to connect with our dynamic memory to fully grasp the self-showing of movement from the past; it involves remembering through our movements rather than just translating visible movement traces.

At the beginning of this chapter, I explain that I am attempting to make a connection between Kurt Jooss, his life, and his work, *The Green Table*, with *my-history* and *my-body* memory through *de-distancing* and *unconcealment*. By writing and thinking about these connections, I aim to explore how questions of identity and past experiences can influence my present movements. This philosophical-theoretical process and research can uncover new ways of rediscovering existing movements in dance practice. How does the experience of dancing Kurt Jooss's *The Green Table* transform it from an observable object to a process of remembering?

In Chapter IV, I will delve deeper into connecting my dance practice with Kurt Jooss's piece. In the following section, I will explore my observations and questions that arise when connecting the process of *my-body*, *my-history* remembering, with the history of the piece and its choreographer.

The Green Table started to take form in the early 1920s. The *Totentanz* fresco in the Marienkirche in Lübeck inspired Jooss (Walther, 1993). In the following ten years, he explored and researched the idea of death in the lives of humans, its repercussions, and the remarkable ability to understand their own mortality. I performed this piece over twenty years ago and am interested in exploring what has remained from this experience and how I remember it. What remains from *The Green Table*? What and how do I remember?

Kurt Jooss, from an early age, felt a connection to the arts. Before discovering dance, he studied singing, drama, and photography. Jooss's life changed when he met Rudolf Laban, a renowned dance theorist and teacher. Rudolf Laban opened a new interest in movement, and Jooss quickly discovered an interest in doing his research and experiments in dance performance.

As he started, influenced by Laban's theories and movement studies, he moved away from literal to more expressionistic, physically motivated dance movement (Walther, 1993). He started to discover the fundamentals of our sense of agency. Our bodies have a repertoire of known movements, what we can do. Bringing this to the surface, appearing to oneself and others, is our "tactile-kinesthetic consciousness of our own bodies in movement" (Sheets-Johnstone, 2011, xxii); from the beginning of our lives, makes sense to what we do and how we move. "It forms the I that moves before the I that moves forms movement." (Sheets-Johnstone, 2011, xxii)

Because I was inspired by the two thinkers, in my research, I place my experiences, *my-body*, and *my-history* at the center of understanding ourselves in the world. *Back–Again* involves revisiting specific choreography I have learned and performed in the past and working to bring it back to the surface through the present movement. My experience dancing in Kurt Jooss' *The Green Table* as a case study is to explore what has remained from this experience and how I remember it. With understanding and impulses from Heidegger's thinking: understanding the past as transitive and addressable, I aim to look back to uncover what stays in *my-body* today.

Jooss completed the work for the premier in 1932. On the other hand, this might be the beginning of the work. The work started to show itself when performed on the Paris stage. Self-showing means that it makes itself known. To the audiences, the dancers who

performed it, to Jooss himself. The appearance on the stage of everyone involved in the work begins its history. It comes out of concealment.

The work I did offers an opening to the practice of remembering. It is the source on which I based my practice and research. When remembering past choreography, distance to the past becomes nearness through my personal experiences.

Is the dancer's memory unreliable? Memory is a complex process that involves encoding, storing, retrieving, and remembering information. It is a source of infinite possibilities that can inform the dancer's practice, as does the technique, notation, or video image. In dance, memory is essential because dancers need to remember choreography, movements, patterns, and rhythms. I want to show that there is another aspect of memory in dance. Memory references different choreographic patterns, dynamics, and specific movements that exist and were acquired by the body because the body is always, from the beginning, in the mode of sense-making through movement and remembers complex existing movements from a specific period. Writing helps me come closer to the phenomena of memory, which is not only a cognitive but also a somatic process. I will explain how I use and engage my *sense-making* when I remember through my dance practice.

Based on my dancing in *The Green Table*, I would like to reveal how, particularly as dancers and not in everyday life, the past is valuable not only when we deal with specific choreographic remembered movements but continually reappears in our daily dance praxis. Dancers are trained to execute, engage, repeat, and remember choreographies, tasks, and scores, but it would be equally important to trace their movement *sense-making* history. Their acquired movement vocabulary combines their *sense-making*, who they are, and their learning experiences. Dancers are not humans who know more about what it is to move but are more attuned, through their professional experience, to specific movement patterns and dynamics and can engage with them.

Is Kurt Jooss dramatic ballet worth remembering? Over the years, it has been remembered in the form of repertoire. Would we forget if not for a dancer's body? Would *The Green Table* only live in notations, videos, images, or witnesses who watched or danced in the piece? Or has Jooss, *The Green Table* movement enriched countless dancers and choreographers by entering the collective participatory memory that is always present in the living body?

Were dancers and their dynamic memories included in the restaging of *The Green Table* over many decades? To what extent have the dancers' understanding of movement,

ability to connect with and experience instruction, and self-*sense-making* ability been incorporated in preserving the choreography?

The possibility that humans sense and know that life has an end allows them to explore it, even if it stays concealed. We cannot think about what death is. We can engage with life on this horizon between birth and death.

What is this expressionistic, physically motivated dance movement appearing in Jooss's work? In the following chapter, I invite you to join me in exploring *my-history* and *my-body* dynamic memories related to Kurt Jooss' *The Green Table* and how they connect to the present moment and inform me for moving forward.

4. Practice: Back–Again

The upcoming chapter will detail my investigative process in the studio. I will share my account of dancing in *The Green Table* twenty-two years ago and my research on the topic. I will also discuss my analysis of literature such as *Kurt Jooss' 60 Years of The Green Table* (published in 1992) and the journal *The Dance Theatre of Kurt Jooss* (published in 1993). I researched how the choreographic remains of Kurt Jooss's *The Green Table* may be remembered in *my-body* as a dancer and how this process of remembering, through *unconcealment* and *de-distancing*, can influence my current dance practice. In practice, I ask: How do the movements, feelings, and memories associated with *The Green Table* reveal themselves, using the method of *de-distancing* and *unconcealment* in processing memories? Additionally, I was curious about the expressiveness of movement in the Back–Again Practice, how Jooss's specific style influences it, and how it manifests in my creative process.

My dance practice is named *Back–Again*, representing almost a cyclical approach. Through practice, I tend to explore the familiar movement within *my-body* and recognize if these are *my-history*, known, recognizable movements. This approach allows me to reconnect with my dance history and delve deeper into *my-body* and *my-history*. The name also represents the importance of waiting and anticipation; a hyphen between the words is the range of possibilities and a transitive state: allowing time for movements to emerge creates a space for past sequences to resurface and new possible movement exploration to be discovered. *Back–Again* signifies that specific movements can become visible again in the practice of *unconcealment* and *de-distancing*.

4.1. My-history with The Green Table

Why and how can I use *unconcealment* and *de-distancing* in my practice regarding *The Green Table*?

In 2001, I performed in *The Green Table* during my first year as a professional dancer in a company. Fresh out of many years of formal training, I joined the company Theatre Krefeld und Mönchengladbach in North Rhine-Westphalia, which had already done the piece in the previous season. It was evident that I would have to collaborate with the dancers who had danced the part. Video footage was available through the company, and eventually,

before the first showing, the company planned to rehearse with Anna Markard, daughter of Kurt Jooss. I had no prior knowledge of the piece, and as I can remember, I had never seen or heard of the work itself.

The task was to learn several roles. Learning now would mean copying and repeating to persevere in what is authentic within this work. The work seemed almost unattainable to me. How should I approach remembrance of something that already was? At that time, I had no language to express such questions.

It is common for dancers to use the verbs *copy* and *repeat* when learning new choreography or movements. However, is it important to understand the meaning behind these actions and consider why we often learn these movements through repetition?

I grew into the piece as I rehearsed, repeated, and perfected it. What appeared to me were the steps. Steps I observed, watched performed by others, and slowly executed so that they appeared satisfactory to the people who watched me: the assistants, the director, and finally, Anna Markard. At the conference in Birmingham, Markard stated, "I demonstrate every detail as well as I can so that a lot of learning process is learning directly from me, learning rhythm, form and content" (Adamson & Lidbury, 1994, p. 67). Her approach to the work was to rescue, assemble, and preserve. She had the authority to advise and train what seemed to her as carrying on her witnessing by working alongside her father. Is this the way to preserve a dance piece? To train and teach dancers styles and techniques on which they are based and performed.

At that time, that was my practice. I was becoming efficient, exact, and good at making steps. I did not concern myself with the practice of understanding, acquiring, or researching the dance piece I was rehearsing and eventually performing.

I was not actively engaged in the historical dimension of the piece: who created it, when it was performed, the central themes and motives, and what the practice of the original cast looked like. Despite my lack of interest in the source, I was becoming, like all the dancers before me, an active agent of this piece. I was becoming unknowingly part of this ballet's legacy and history, becoming a memory. Not in the form of a historical document, like notation, but in the state of what my body learned and stored by copying, repeating, and performing and thus making me part of something. Today I say it is *my-body* and *my-history* because the past never finishes in the living flesh. For as long as the body lives, so do all temporalities. They are always summoned in the present moment.

Can the choreographic score, learned movement, imprint itself on *my-body*? Dancers can study pictures, notations, writings, and videos in a tactile and analytical way. However,

the body document requires a different approach. How do we grasp the memory, the act of remembering? We must consider how we approach this process during practice as we move. Lucia Ruprecht writes when discussing temporalities that, in some ways, whoever decides to challenge, think, rediscover, and comment on dance reenactments knows the past has no certain knowability. The future is not untouchable (Franko, 2017).

What role does the dancer's body play in choreography, and how does it serve as an agent of change within a particular dance work? The dancer's body remembers the movements learned in practice and uniquely understands oneself. The body of the dancer is always an act of engagement.

Twenty years ago, I was repeating and learning steps and doing something significant without knowing or questioning the significance of *The Green Table* and its materials and my role in this process.

There is only *The Green Table* with dancers. No matter who danced the piece through almost a century, its existence is because of the dancer's movements. No notation, image, or video can make the piece completely visible. For that, we need a dancer's body and memory.

Can the method of *unconcealment* and *de-distancing* reveal choreographic movement material? Are dancers aware of the significance of their involvement with what they do, revealing new expressive movement possibilities?

4.2. Movement Investigations in the Studio

I started the initial phase of my studio work without reviewing any documents, such as images, videos, or books. Rather than rushing the process, I intended to focus on *my-body's* potential to participate in the studio investigating what appears.

My movement tracing task at the beginning of this exploration began by actual remembering: implementing *de-distancing* and *unconcealment* as a possibility to make movements visible, and afterwards reading and comparing the literature to explore what shows itself.

As I began my practice in the studio, I decided to film myself. I positioned a mobile phone on the ground and started recording. I moved to the middle of the studio. Nothing came. I was standing and waiting. The goal was to wait for what will announce itself, thought the body. Surprisingly I started to speak. I loudly said: *The Green Table*, dance drama, Jooss, The Gentleman in Black, The Partisan. I just remembered specific roles and scenes that appeared in the piece. Announcing showed itself in the language.

Slowly I started to move and remembered movements from *The Green Table* appeared (see Figure 1). As I reviewed images and reflected on what started to appear, I recognized patterns from the first scene called *The Gentlemen in Black*. I have slowed down the recorded videos and overlaid video fragments onto the initial video. This technique, called video overlay, creates a picture-in-picture effect where one image is displayed within another image. By slowing down and layering the footage, I aimed to make movement patterns more visible, allowing me to compare them to other resources and my memory. This method helps me better understand how my movements occupy and come out of *unconcealment* in the studio.

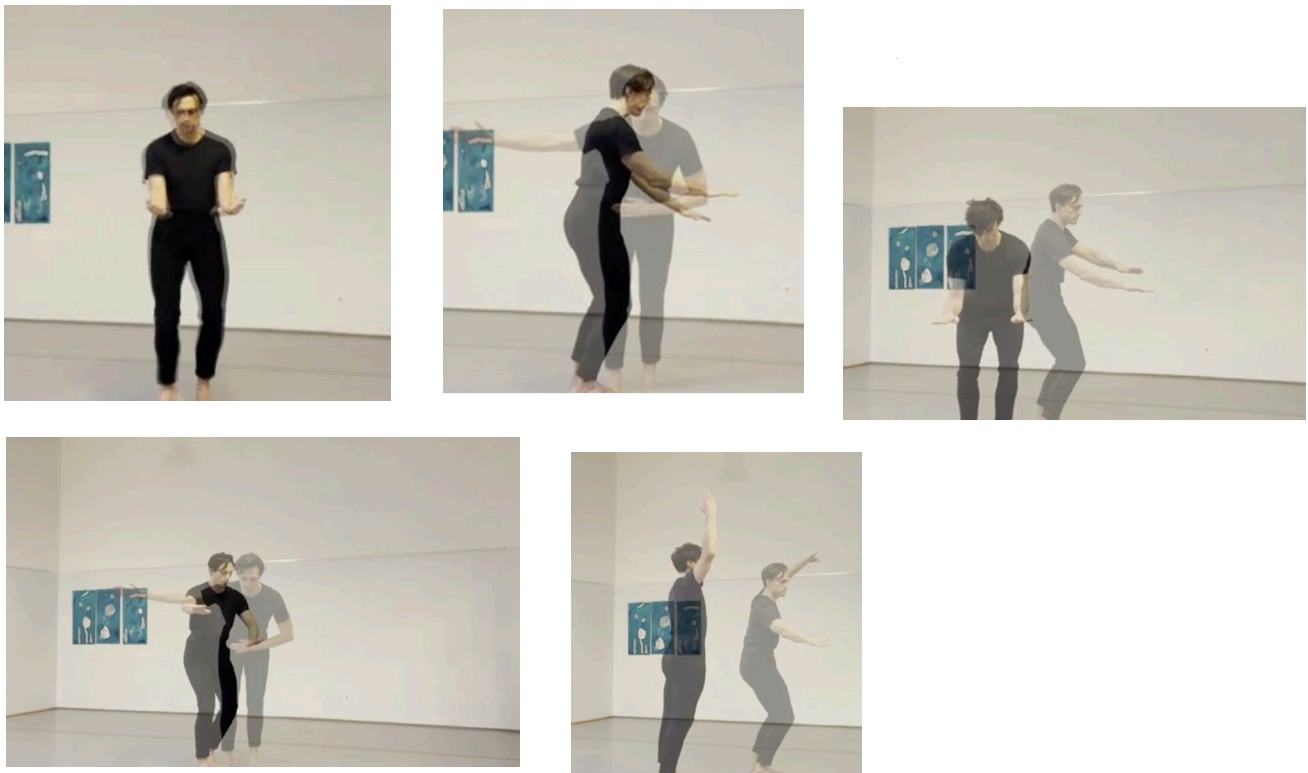


Figure 1. Movement Fragments I-V, (own photo)

Waiting is an active mode of participation of *my-body* in the space to make the movement visible. To make the movement visible that is concealed by everyday practice. Everydayness is a constant companion; the routine or activity of what I do makes me able to move and repeat movements and movement patterns. The difference between active waiting and training is *my-body* and *my-history* engage with the space I find myself. They open up to the less recognizable and extractable present movement sequences.

I lifted my arms and widened my position, waiting in the studio where I researched. Although waiting may not be perceived as an activity in this context, my body remained active. The movement appeared - a simple expansion of the arm from the torso. While it may not be a specific movement from a choreography, lifting my arms is common in everyday life.

As seen in figure 1 my body is erect and only moves down and up. The movements in the scene utterly rely on the postural sequences, pointing, questioning, and directing. As I remember, the characters spiral towards inevitable conflict that results in war. The hands cut through the space as weapons, hitting, slapping, and cutting, leaving a stream of signals spatially to engage one another. I intrinsically know the outcome of the scene. It is my understanding that informs my movement. Not only learned movement sequences give me orientation in the scene, but also my awareness, and dynamic memory, of the ending. I have practiced this many times before. I am re-engaging with intention and tension every time I move. Dancers are informed by their temporal understanding; they think in movement, and they are the movement. They cannot be anything else but precisely the motion that is intrinsically connected to their way of *Being-in-the-World*, or what Maxine Sheet-Johnstone calls "understandings of consciousness that are rooted in animate form." (Sheets-Johnstone, 2011, xxi)

As I continued, I realized the movements had a stiff, soldier-like dynamic. *My-body* felt heavy, grounded, and assertive. The body movement fully incorporates clear, dynamic signs and usages with vibrant meaning in accent qualities. Accented movements or relaxed movements frame the table and space where I move. Emphasis is piercing the actual space where I stand. The position of my upper body states, captures, and interprets nonverbal communication. The Gentleman in Black is aware of etiquette, for they discuss the outcomes of possible conflict in a strict and precise manner of movement. My arms, hands, head, and torso movement range always upholds etiquette.

In the original scene, there are ten older men gathered around a rectangular table that is colored green. They wear tuxedos, white gloves, and masks. The gestures of the discussion focused on capturing the whole space with simple movements of the torso and hand. These discussions between characters appear without any familiarity with each other. They never come in contact. Positions convey anger and hunger for strife. The white gloves emphasize the inward and outward-rotating arms. In almost all black space, these geometrical points move the score towards the fully accented movement. The beginning focuses

primarily on establishing the effect of accented positioning around the table, the discord between them—the impossibility of it.

During my time at the company, the above-described scene was the most demanding and meticulously rehearsed. The dancer must display precision, clarity, and strict adherence to musical dynamics in their movements. Movement clarity is essential for the audience to fully comprehend the Gentleman in Black's discussion in the scene. Many years later, in my practice, as Figure 1 shows, there is no table and no other dancers present, no costume or mask. Just me moving and remembering what once felt like a rehearsed complete choreography is now only visible as fragments or ideas that can be understood as movement memory, recognised as Jooss' movement language.

I slowly started to see that all movements have in common is expressiveness. I asked myself: What makes a dancer genuine in expressiveness? Is expressiveness Kurt Jooss-specific?

My next step was to engage with the literature I read when searching to define what could be Jooss-specific expressiveness. The book *Kurt Jooss 60 Years of The Green Table* chronicles a 1992 conference held by the University of Birmingham and the Birmingham Royal Ballet. Attendees could participate in rehearsals with the ballet and engage in informative discussions with the dancers and production team responsible for staging *The Green Table*. The conference offered academic articles and practical workshops, allowing attendees to explore Jooss's unique choreographic language and its dramatic potential both intellectually and physically (Adamson & Lidbury, 1994).

In the 1920's Kurt Jooss was the leading dancer in the Tanzbühne Laban company. The movement he explored with the body concerned itself with the space in which it moves and the dynamic content it carries. In this search, movements became off-balance tilts and leans, expanding the positions towards in-between directions. Dramatic tension brought ballet together with modern drama (Adamson & Lidbury, 1994). Jooss together with Sigurd Leeder started to explore and sharpen the principles of "Choreutics (the laws of space) and Eukinetics (the laws of dynamics)" (Schlicher, 1993, p.42). There is a fundamental movement language that all people understand, believed Jooss, how we are affected by gravity, the rhythms of our physiology, and our emotional moods: the so-called natural laws. Jooss explored how the body's visible outward action translates the vibrations from within, the spheres of emotional, intuitive, and habitual impulses. In this expressiveness, we can observe the repeated struggle between tension and release. This dynamic exchange is meticulously articulated in Jooss's movement vocabulary.

As dancers, we are expressive because we are always connected with the world through movement. Dancers make visible the movement that already exists, appearing in its *unconcealment*. Posture and gesture can make something familiar and perceptible. Audiences feel the tension and the release of visible patterns, which is the choreographic score. The performer and audience can recognize it because it is within what they know and who they are.

Do finished dance works reveal and offer many new possibilities for practicing known movements? Can past dance movements, when performed, rehearsed, or researched, uncover potential new themes for discussion and debate, and provide insights relevant to the present moment? The conference aimed to bring dance research scholars and practitioners together to exchange ideas, discussions, lectures, and workshops. It also showed that the engagement of dancers is vital in sustaining the aliveness of *The Green Table*. Dancers are the ones who not only bring a dance piece to life with their movements but also make it uniquely relatable and engaging for the audiences. My work is to engage in what is possible and traceable within the dancer's body.

Is expressiveness Kurt Jooss-specific? Yes, when it is performed in *The Green Table*. Today more than twenty years later, the expressiveness is grounded not only in my experience with the Jooss movement but also with *my-history* and experiences of *my-body* in the years until today. I am attuned to the *my-body*. Sheets-Johnstone (2011) writes, "this primal animateness, this original kinetic spontaneity that infuses our being and defines our aliveness, is our point of departure for living in the world" (p.117). This awareness informs and helps *my-body* to engage with the movement's expressiveness. I am constantly making sense of myself and sense of my surrounding world. I can learn and copy movement patterns, scores, or steps done by others, for they are, like all other humans, from the beginning born into movement: they are "animate organisms" (Sheets-Johnstone, 2011, p.115). "Husserl ties the phenomenon 'animate organism' not only to the living nature but to living creatures in the full sense of their livingness, i.e., of their carrying on activities in the world, of their being dynamically engaged as in playing, and the like." (Sheets-Johnstone, 2011, p.115). Although one can learn specific movements and steps through repetition, the animateness and aliveness that give the movement its expressiveness are inherent to all humans.

It does help the mover feel comfortable in a particular choreographic framework when learning movements from someone who has already experienced what is needed or expected from them. The performer brings one specific past, dance education, and life, so the

expressiveness comes from a place of their remembrance, something familiar and known to the performer. It is more than just Jooss-specific. The Jooss-specific is his verbalized, notated, and a choreographed dance piece. He was deeply moved, influenced, and interested in dance macabre and political climate at the time in Germany. He was born when the dance movement expanded and pushed its stylized theatre form of grace and technicality towards new horizons of groundedness in the everyday human experience—the more dramatic expressive element of everydayness.

How can *The Green Table* be present if I only made one fragmented movement? I did not make it; it appears because I know it. Not only did I once learn it in the context of this piece, but I have also lifted my arms similarly many times before. To reach for something, to protect my head from injury, to extend my whole body, to touch the other dancer, to move in the space, to continue a movement pattern, to make a pose, this particular movement announces the appearance of everydayness that in the moment of *my-history* becomes the *unconcealment* of all possibilities that I have as a dancer. It becomes dynamically present. Sheet-Johnstone writes how “impermanence and constitution are epistemologically related” (Sheets-Johnstone, 2011, p.487) because both dynamically unfold and are intrinsic temporal phenomena to animate forms of life.

Certainly each act – or behaviour – has a beginning and an end, but the way we conceive it and the name we give it package that beginning and end, succinctly specifying but not describing or delineating in any ways not only *what* is kinetically unfolding between begging and end, i.e. movement, but *that that ‘what’ is always unfolding in a dynamically qualitative manner*. (Sheets-Johnstone, 2011, p. 486)

This fluidity of movements occurs exactly at this moment in the studio, where I lift my arm. I am suddenly not only aware of the space where I stand, but I have temporal awareness of self in this space. The moving arm makes me differently present in the act of moving. The quality of the arm movement makes *The Green Table* appear. It is not only a reference to what I have once learned and seen and tried to copy twenty years ago. At this moment, it becomes the act of *unconcealment*. Because the *unconcealment* belongs to human Beings as a possibility, it was also there for Jooss and his dancers.

Chronologically we live in different epochs, but through *unconcealment*, the horizon of possibilities connects all of us in this present movement. The particular choreographic

dynamic quality of the movement becomes singular because no matter when or how it came to be and was performed, the movement always appears anew.

I want to make this singular, authentic movement more visible with my *Back–Again* practice. Motion is permanent in the lives of humans. When we understand that "constant change, internal time consciousness, qualitative kinetic dynamics" (Sheets-Johnstone, 2011, p.487) are singular experiences and part of *sense-making*, we can grasp those movements. The movements in scores and choreographies have the potential to be newly discovered and lived by the dancer's engagement with them. They become alive, visible only through the dancer's movement.

When I move again and again, I am not repeating. I am renegotiating the movement with the proximity of myself to *my-history* that at the moment moves closer, *de-distancing* itself towards the present visible space, that is I.

What happens is that when I begin to move and think about *The Green Table*, I open up to familiar.

I did another task well before making memory and movement my central research focus. I set out to capture the body material that leaves an imprint if I left the space where I had just moved. I could make a video or a picture. I opted for a tactile medium using white paper and a pencil, which I held with my elbow, to create a physical trace of my movement. I laid down on the paper and started to move. I was leaving traces. I was connected to this trace-making task. It was not outside of myself. I was connected through the pencil. The method highlights the physicality of movement and the ways in which our bodies can leave tangible imprints, material, on the space around us, which is a valuable insight for research on movement and dynamic memory.

Material, in this sense, is dynamic remembering of movement. It is a kinetic understanding of movement experience. We understand and live in this world through movement. It is only fitting that a dancer's movement, which is the domain of many forms of life, becomes the primary materiality of their work.

A dancer has a deep and rich relationship with movement. Are movements only seen when a dancer moves? A dancer that does not move is still a dancer. Not moving does not mean there is no movement.

Any form of life that moves itself — any animate form — knows itself to be moving not because there is a self in the verbal locution but because there is a kinetic consciousness of some kind, *a consciousness subserving movement*, hence not out of grammatical necessity, but out of biological necessity.

(Sheets-Johnstone, 2011, p. 463)

As Sheet-Johnstone writes, it belongs to our kinetic life, that we move. We always move out of necessity as well *sense-making* of this world. Dancers know this, for they are attuned to this experience every day when they enter the studio and start to move. Repeating is thus not an act of repetition, but attuning toward familiar yet different experiences is unique and unrepeatable.

During the studio work, I wrote down words associated with *The Green Table* and thought of possible questions and related terms that could be relevant to my investigation. This created an investigative map that showed me various possible directions for my research, including the concept of *unconcealment and de-distancing*, could take. I printed the list of words and made a poster (see Figure 2) that included a few questions and temporary terms related to memory. These questions included: Where does memory reside? Is it with those who were present during performances, or is it in the personal experience of those who have studied and performed the work? Alternatively, in the accounts of those who have seen the choreography passed down from generation to generation.

Later, I clarified and specified which terms to use and explained my reasoning. For example, I chose not to use *witness* or *living witness*. Instead, I used *my-body* and *my-history* to define what my professional, dance-specific body remembers in practice. This task helped me to limit and focus my research.

The poster is divided into two parts. The lower part depicts various characters and themes related to war, destruction, and death. It mixes the names of scenes and characters from the eight tableaux. The upper part showcases the depth of the work *The Green Table* contains. It delves into topics of personal experiences, memory, and remembrance and explores how the intensity, time, and mode of movement found in *The Green Table* can still inform the potential of a professional dancer's body today. The poster reflects the ongoing exploration of an event and subject matter that can be uncovered with the movement practice.

37 Investigating Kurt Jooss's "The Green Table". *De-distancing* and *Unconcealment* as methods in processing memories

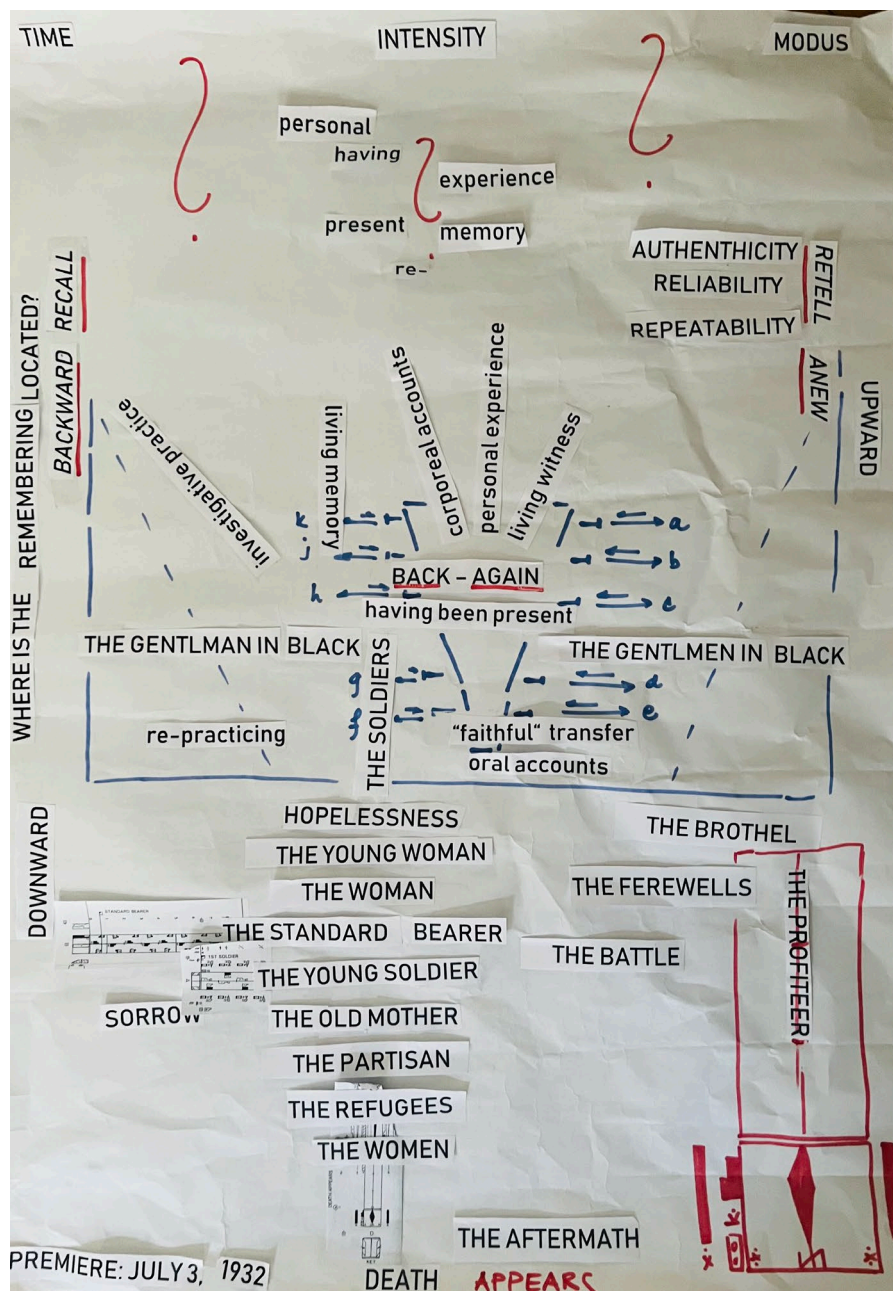


Figure 2. Poster, (own photo)

Our sensitivities to, and knowledge of, kinesthetic regularities come of course from moving ourselves and experiencing the created force, effort, and energy – and the created spatiality and temporality – that is kinesthetically there each time in any particular overall movement dynamic. (Sheets-Johnstone, 2011, p.125)

These kinesthetic experiences contribute to our understanding and recognition of regular patterns and dynamics in movement. We learn to anticipate and predict how our body will respond to specific actions or external stimuli based on past experiences. This knowledge helps us refine our motor skills and coordination, which is the sense of our body's position and movement in space. Understanding *my-body* opens another dimension for my investigation: because I can experience myself dynamically, would it be possible to process *my-body* memories dynamically at the moment of execution?

I have to sift what I experienced more than twenty years ago, "with respect to personal changes and temporal gaps, always must be understood as doing something new or in a new way" (Foellmer, 2017, p.274) by learning the first time the steps.

In addition to investigating the precise movement patterns seen in Figure 1, the *de-distancing* of the movement lies in the dancer's self-reflective power by observing. By engaging with the world through kinesthetic knowledge, dancers, through practice, acquire a heightened sensitivity to articulating their actions. Through dance practice, acquired attunement enables me to perceive the interconnectedness of shapes, patterns, and Jooss-specific movements and the dynamic expressiveness they reveal within the dimensions of time, space, and energy.

Every practice in the studio made waiting for a specific activity for *my-body* to allow me to participate in the space and make movements visible. Waiting implies the passage of a moment while anticipating or expecting movement to appear. It is an opportunity for *my-body* to transitively allow the process of remembering to occur in the moment. While my daily dance routine training may involve repeating specific learned movements, waiting introduces an element of unpredictability and openness to my practice. It allows for less familiar or recognizable past movement sequences to emerge.

As Figure 1 shows, *my-body* stands in space in five different moments. I can be seen as an object that forms a complete and unbroken enclosure, separating me from my surroundings in the studio. I can be seen as a distinct and unified entity. This boundary is subject to change, with the potential to shift, expand, contract, or undergo various movement position changes over time, as it is demonstrated by image overlay. The visible or tangible surface of *my-body* serves as its boundary and allows for observation and interaction. In my thesis, I explore the concept of *my-body* and *my-history* as one interconnected unit; I am a *sense-making* Being that moves, with a possibility for a profound openness to the entirety of the world.

Movement is not just a relocation of the bodies position from one point to another in space; movement has a complex structural dimension, for it is a dynamic phenomenon specific to us humans. Dancers' bodies make qualitative dynamics of movements present and visible in practice. Dancers' "four primary qualitative structures of movement" (Sheets-Johnstone, 2011, p.123) that inform their movement and pastness are always present. A dancer's body is always remembered through their self-moment; dancing is remembering the familiar. Sheet-Johnstone (2011) names these four qualitative structures of movement: "tensional, linear, amplitudinal, and projectional quality" (p.123). What she is describing is something that Jooss would describe as fundamentals that all humans can understand since we root in our body language by being affected by gravity, body rhythm, emotions, and our physicality. Although individual movements or components of *my-body* may exhibit some fundamental, recognizable motion not specific to Jooss, in this specific capture seen in Figure 1, *my-body* can move in space through changing position and changing orientation that exposes the specificity of Kurt Jooss' movement engraved in my expressiveness. Furthermore, when I move, *my-body* has the ability to adjust its *de-distancing* and undergo changes in movement that may affect the shape or structure of my-and Jooss- movement.

Figure 1 also shows that positioning *my-body* in space makes the body wait in the studio. I lifted my right arm, changed position, and widened my leg position to a deeper one, and a new movement appeared - a simple expansion of the arm from the torso. This movement started with an inhale, widening my chest, and then my spine twisted as I extended my arm upward. My fingers spread, my inner palm turned toward my head, and my legs became heavy. It was different than previous times I had lifted my arms in the same way. This one movement felt and can be observed as different at this moment.

As the poster made exploration possible with questions, routes, and inquiry directions visible for my investigation, the movement activity and practice made explorative movement felt in *my-body*. I started to trace and investigate through *my-body*. *My-body* is a site of meaning and expression. *My-body* and *my-history* in practice engage my professional experiences with movement to reconnect with the expressiveness I have carried since I first came into contact with *The Green Table*. By drawing on Heidegger's ideas, I started to explore the unique ways in which *my-body* interacts with the world around me and gain a deeper understanding of how I can express myself through movement. With *unconcealment*, I make a direct connection established between *my-body* and activity (movement) expressed by *my-body*.

5. Conclusion

How are the choreographic remains of Kurt Jooss *The Green Table* remembered in *my-body*? Is there a specific place? Where do I go from here on?

My exploration in the studio has allowed me to delve into *my-body*'s potential and its ability to uncover and express movements through self-analysis. Without relying on external references, I actively waited, allowing movements to emerge from within. Through this process, I discovered fragments of movement from *The Green Table*. I utilized video overlay techniques to make patterns more visible and compare them to other resources and my memory. The waiting became an active participation mode, revealing concealed movements and uncovering their expressive qualities.

My studio investigative task of *de-distancing* and *unconcealment* makes movement physical appearance through *my-body*'s actions. I experienced fragmented movements that were intertwined with a sense of heaviness and groundedness in each movement action. The empty studio space, with no requisites, guided my movements, and I became focused on purposeful motion as if slicing through the air or launching an attack. This sensation was my processing memory of a soldier scene, and it was not that movements were exact movements from the piece; it was the *sense-making*, atmospheric dynamic quality of my moving that made this movement pattern reveal something of *The Green Table*.

Occasionally, my dynamic shifted into a more static and resolute state. I recall assuming a waiting position in the studio, yet my body remained fully engaged. Unexpectedly, a simple extension of my arm emerged, prompting me to place my hands on my chest, one atop the other. This sensation differed entirely from the previous direct, weighty, rigid attack-like positions and movement patterns. The placement of my arms imparted a tender and almost intimate quality, possibly revealing a role I had never danced but only observed. Within this shift of expressiveness, the theme of the work shows that tension and dynamics reveal themselves out of *de-distancing*, out of the *my-history* and *my-body* and frame possibility so I can move as if I was performing movements from *The Green Table*.

The expressiveness of movements is like a bridge between past and present. Engaging with literature and learning Jooss's unique choreographic language allowed me to comprehend the distinct qualities contributing to expressiveness, and dynamic movement qual-

ity, in practice. However, I also realized that expressiveness is not only Jooss-specific characteristics; it also resides in the profound connection between *my-body* and the world through movement. As dancers, we bring our personal histories, experiences, and memories into our performances, imbuing the movements with relatability and captivation for ourselves and the observer. Only dancers who have danced and engaged with Kurt Jooss' choreographic language can make movements appear from *unconcealment* and make this particular expressiveness visible.

My-body movements provide insights into the interrelationship between *my-body* and the space I occupy. Movement processing serves as the fundamental *sense-making* of a dancer's work, and even in moments of stillness, a dancer's being, encompassing *the-body* and *the-history*, is defined by the inherent presence of movement.

By incorporating these considerations into my choreographic, investigative process, I can craft dance movements that possess relevance and impact, aligning them contextually and heightening the experience for both performers and audiences alike, making processing memories visible for the audience.

The question of where the choreographic remains of Kurt Jooss's *The Green Table* are remembered in the body leads to the understanding that expressiveness is not just a mere content of the dynamic exchange but also poses the quality of remembrance. *My-body* and *my-history* are twofold: one of the professional, the other of the living body. It is not only my dancer's memory but as well my-memory of all my life experiences until this very moment that let me uncover fragmented movements.

Unconcealment, as a place of introspective and *sense-making* comprehension, encompasses dancers' dynamic understanding of their world. Their dynamic memory is a significant place in rediscovering familiar and previously performed movements. The past dance movements manifest through the dancer's many choices in every instant. The *de-distancing* and *unconcealment* reveal the dancer's recollection of movement as something that was, making it evident in the present moment. My engagement with Jooss's material is explored by the interconnectedness of *sense-making* as a dancer and in understanding my self-expressive movements.

The choreographic remains are accessible in the temporal and spatial kinesthetic consciousness that unfolds dynamically through the dancer's body. When I stretch, reach my arm and turn, and clap my hands, my body relays force and effort temporally and expands and contracts spatially. This liberty to always approach the movement within the self

gives rise to intimacy between known and unknown movements within different temporalities. Can expressiveness be recognized as the in-between transition from one moment to the other?

Could the dancer's body be a place of transfer? Does transfer happens in *de-distancing*, in the announcement of nearness? Is the dancer's body a site of *unconcealment*? In the studio, I was lifting my arms, bending my legs, turning my torso, and spiraling, finding new ways for Jooss' fragmented movements to appear. They appear in the action, in the engagement of *my-body* and *my-history*. In order to make precisely this one movement made by *my-body* here and now and making it in the movement language of *The Green Table* I have to have an experience with the piece as a professional dancer.

As a dancer, I am intrigued by where the choreographic remains of Kurt Jooss's *The Green Table* are remembered in my body. It goes beyond mere physicality and delves into expressiveness and remembrance. I realize that my body holds not only my dancer's memory but also my personal history, encompassing all the life experiences that have shaped me up to this moment.

Uncovering fragmented movements, I discover that the quality of remembrance is not confined to static content within me but rather a dynamic exchange. Through this dynamic understanding of my world, the past dance movements reveal themselves, guiding my choices each instant. In *de-distancing* and *unconcealment*, the recollection of movement becomes visible, bridging the gap between what was and what is, making it alive in the present moment.

In exploring Jooss's material, I experience a deep connection between *sense-making* as a dancer and understanding self-expressive movements. The choreographic remains reveal themselves in the temporal and spatial kinesthetic consciousness that unfolds within *my-body*. When I stretch, reach my arm, turn, or clap my hands, I rely on the forces and efforts that expand and contract within me. This liberty to approach movement within me allows an intimate exploration of familiar and unknown movements across different temporalities.

I ponder whether expressiveness can be recognized as the in-between transition from one moment to another. Could the dancer's body serve as a place of transfer? Does transfer happen in the process of *de-distancing* and the announcement of nearness? How does my experience as a professional dancer enable me to bring a piece to life within *my-body*?

Jooss's movement is Jooss-, dance-, and human-specific; it carries tangible experiences. My experience of the world is intimately connected to my physical body and the way I move within. My experience of Jooss's movement is unique because I have danced Jooss's piece and developed a specific bodily understanding of the movement vocabulary and choreographic style. As a trained dancer, I have a specific awareness of *my-body* and its movements, allowing me to experience Jooss' movement in a more nuanced way. Furthermore, my experience of Jooss's movement is also connected to my experience as a human being; how I move within *my-body* shapes my perception and understanding of the world around me. This is because my experience of the world is grounded in my *sense-making* experiences, which are directly related to my physical movements and interactions with the environment.

Dancers resources include not just their ability to engage with the teacher, choreographer, or assistant in making, doing, or executing movements; their most vital ability is "a keener awareness of the qualitative dynamics of movement" (Sheets-Johnstone, 2010, p.11) When we encourage dancers to think in movement, in their *sense-making* ability to forge connections between movement and meaning, it reveals potentiality of limitless ways how dancers can dance repeated movements as new and unique.

Repeating movement in continuous practice in a dancer's life is never a repeat but always a unique movement experience. Just because many dancers before danced and moved in similar ways and have expressed meaning and emotions in a certain way as given by choreography does not mean I can only rely on choreography, that is.

As I explore the expressiveness of movement in the *Back–Again* Practice, Kurt Jooss's specific movement style influences my creative process. The choreographic remains of Jooss's dance piece, *The Green Table*, can be remembered in *my-body* and *my-history*, leading me to understand that expressiveness is not just a mere content of the dynamic exchange but also poses the quality of remembrance. Why can a dancer remember and perform movements even after years of not practicing them? My goal in *Back–Again* is to uncover specific temporal elements of movement through the announcement, appearance, and remembering process. During this practice, I have engaged my memories through movement, integrating past experiences into my present practice by moving and reading.

Is it possible that memories are processed during movement (practice itself) and that the place of memory in the body is in this moment of activity? The movement has a *sense-making* quality that engages the body with all senses and connects all temporalities. Does this mean that the totality of the dance experience of a dancer is transitional in the body and

references the past somehow? This includes the past of the dancer's professional and personal history. The specificity of memory as the place in *my-body* allows my practice to engage all possible movements I have learned and discovered until now. I stand in the studio and lift my arm. My motivation is to reach a specific place in the studio; I engage *my-body* to support this position. The position is supported structurally, with my muscles and bones, with tension, and who I am now. I move and uncover. I move muscles, but I also move as a *sense-making* dancer that understands that I move and that in between, I am not beginning nor ending a movement, but allowing it to become. Engaging in physical movement can reveal a sense of connection between one's past, present, and future. The movements that have been learned and discovered become a part of personal history, influencing current movements and inspiring further exploration. Could dance be considered a transformative process that enables the flow of memory and *sense-making* within the transitional space of the dancer's body?

These questions and reflections open up further possibilities for research and investigation. In contemporary dance practices, how does the quality of remembrance affect the expressiveness of choreographed movements? Moreover, what are the implications of discovering fragmented past dance movements for today's daily practice? How does the dancer's body memory impact the continuation and reinvestigation of choreographic past movement patterns and styles?

A dancer's body is valuable for investigating memory movement materials. Through my experience in the studio, I have come to understand that memories are also processed during the movement of *my-body*. In the moment of activity, when I engage all my senses and connect with different temporalities, a sense of particular movement emerges.

Every dance I perform carries traces of my personal and professional history, referencing the past profoundly. Each movement I perform becomes a bridge between these temporal dimensions, influencing my current movements and inspiring further exploration.

The quality of remembrance within contemporary dance practices significantly affects the expressiveness of choreographed movements. I can rediscover and integrate fragmented past dance movements into my daily practice by delving into fragmented dance movements.

Through my investigation, I want to contribute to understanding memory and its relationship to movement. As a dancer, my trained body serves as a *sense-making* site for exploring and comprehending the intricate connections between memory, movement, and meaning.

My investigation asks whether a dancer's body can help to comprehend memory and its relationship to movement. Can dancers, and their specific movement-trained bodies, contribute to the investigation and debate of processing memories?

In the future, I would like to work with other dancers to investigate how individual movement choices contribute to the overall composition. I want to explore how I can trace and make past movements visible collectively through *de-distancing* and *unconcealment* and how the movements between dancers engage the relationships and choices we make in practice—how these elements contribute to the overall composition in creating material that is both past and present.

6. Bibliography

Adamson, A., & Lidbury, C. (Eds.). (1994). Kurt Jooss: 60 Years of The Green Table (Studies in Drama and Dance). The University of Birmingham.

Bastian, J. (2009). Flowers for Homestead: A Case Study in Archives and Collective Memory. *The American Archivist*, 72(1), 113–132.
<https://doi.org/10.17723/aarc.72.1.k751734304667050>

Follmer, S. (2020). What Remains of the Witness? Testimony as Epistemological Category: Schlepping the Trace. In M. Franko (Ed.), *Oxford Handbook of Dance and Reenactment* (pp. 269–284). Oxford University Press, USA.

Franko, M. (2017). *The Oxford Handbook of Dance and Reenactment*. Oxford University Press.

Franko, M. (2017a). Introduction. The Power of Recall in a Post-Ephemeral Era. In M. Franko (Ed.) *Oxford Handbook of Dance and Reenactment* (pp.1-15). Oxford University Press.

Heidegger, M. (2010a). *Being and time*. SUNY Press.

Heidegger, M. (2010b). *Country Path Conversations*. Indiana University Press.

Huschka, S. (2020). Dance in Search of Its Own History: On the Contemporary Circulation of Past Knowledge. In M. Franko (Ed.), *Oxford Handbook of Dance and Reenactment* (pp. 587–606). Oxford University Press, USA.

Markard, A. (1982). Kurt Jooss and his work. *Ballet Review*, 10(1), 15-67.

Schlicher, S. (1993). The Dance Theatre of Kurt Jooss. *Choreography and Dance*, 3 (Part 2), 25-44.

Schneider, R. (2001). Performance Remains. *Performance Research*, 6(2), 100–108.
<https://doi.org/10.1080/13528165.2001.10871792>

Sheets-Johnstone, M. (2011). *The primacy of movement*. John Benjamins Publishing.

Walther, S. K. (1993). The Dance Theatre of Kurt Jooss. *Choreography and Dance*, 3 (Part 2), 7–24.

Wrathall, M. A. (2010). *Heidegger and Unconcealment*. Cambridge University Press.

Declaration

I hereby declare that I have written this thesis independently and without outside assistance. All passages in this thesis that have been taken from other sources, either verbatim or in spirit, are identified by their origin. This also applies to the reproduction of notes, graphic representations and other analogue or digital materials.

I grant Anton Bruckner Privatuniversität the right to make an abstract of my work written by me as well as the full text available for inspection on the homepage of the ABPU.

A handwritten signature in black ink, appearing to read "L. J. J. J. J." with a stylized flourish at the end.