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***GESTALTEN ALTERITY***

***Praxeological Procedures to Stablish  
Theatricality in Dance***

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## Table of Contents

1) Introduction.....	4
2) Part One: Theoretical frame .....	8
2.1) Theatricality.....	8
2.2) Josette Féral's definition of theatricality.....	13
2.3) Potential Space: Donald Woods Winnicott.....	16
3) Part Two: Praxis Analysis.....	19
3.1) Objectifying the subjective as a tool to create otherness, an inductive approach.....	19
3.2) Nijinsky-Artaud and Psychotic Disorders.....	21
3.2.1) Vaslav Nijinsky and Les Ballets Russes.....	22
3.2.2) L'après-midi d'un faune, Jeux and Le Sacre du Printemps.....	25
3.2.3) Antonin Artaud.....	27
3.2.4) The Theatre and its Double.....	29
3.2.5) Psychotic Disorders.....	31
3.2.6) Schizophrenia.....	31
3.2.7) Nijinsky-Artaud: Psychotic disorders involved in the creation of a new scenic reality.....	32
3.3) Experience in Master IDA. ABPU.....	36
3.3.1) El Miedito (The Tiny Fear).....	40
3.3.2) Score of El Miedito (The Tiny Fear).....	41
3.3.3) Analysis.....	43
3.4) Concepts of Applied Movement - Pedagogical Project.....	44
3.4.1) Warm up: "Standing massage" To do what I'm doing	

(The intellectual state to the mind).....	47
3.4.2) Aerobic training: Fascias, The net that contains us	
(The sensitive state to the life).....	48
3.4.3) Expressive training: The gesture (The moral state to the soul).....	50
4) Part Three: Experimentation.....	52
4.1) Scoring Theatricality: Uspud / Gertrude Bodenwieser.....	52
4.2) Uspud Ballet Syncretic in One Act (Score).....	54
4.2.1) Element A: Music.....	55
4.2.2) Element B: Libretto.....	56
4.2.3) Uspud English (Translated by Lara Almonem).....	56
4.3) Element C: Gertrud Bodenwieser.....	59
4.3.1) From document 3, series V.....	59
4.3.2) From document 3, series VI.....	60
4.4) Scene Description and Creative Specifications.....	61
4.4.1) Chronicle of Uspud Synthetic Ballet.....	61
4.4.2) Focal Points.....	67
4.5) Time line Uspud.....	68
4.6) Work Materials.....	71
5) Conclusions.....	79
6) Bibliography.....	82
7) Reference of images.....	86

## 1) Introduction

During the two years of studying a Master's Degree in Dance Pedagogy at the Anton Bruckner Privatuniversität, my research has focused on the study and analysis of movement as a constituent element of performative events. Ergo, in this thesis, investigations on movement are centered around its communicative and relational layers, both in the moment of dance performances and in the moment of improvisation and composition of dance works. Likewise, the pedagogical approach for the teaching of dance exemplified in this thesis is characterised by those same premises: communication and interaction. During my studies, different methodologies, which resulted in a series of artistic-pedagogical and written works in which this interest is revealed, were explored.

The term theatricality and the application of theater theories to dance were very present in this research from its onset as a medium to substantiate communication and interaction. My BA thesis, titled *Theatricality of Movement. Theatre Anthropology Principles Neglected in Dance Education*, shed light on the gaps in traditional dance training that cultivate the performative aspect of dance. In this MA thesis, I intend to continue to expand on the thematic theatricality, defining it and focusing on how to establish it in creative and educational dance processes. Here, the compendium of experiences developed in the Master Studies will be analyzed in-depth with the purpose of understanding theatricality as a quality that consciously is introduced into stage works, but at the same time appears on them spontaneously. In this paper, theatricality must be considered not as a category, but as a structure that gives a different dimension to the conception, production, and reception of a dance class or a dance performance.

The interest of finding and defining theatricality lies in the necessity of systematizing creative and pedagogical procedures. These procedures respond to a logic emanated from praxis in order to avoid falling into familiar patterns or random paths of creation. Furthermore, the decision to begin with the theoretical and artistic material produced in the Master Studies stems from the intention to capitalize the valuable knowledge that exists in dancers' own work, which is encouraged by the professors leading this study program.

To take advantage of the aforementioned knowledge, the focus of the research will be shifted to my own dance praxis, so that it can be evaluated according to its own rules and, at the same time, judged conforming to external theories. The objective of addressing my artistic work is not to investigate my subjectivity, but to generate otherness in my praxis with a view to objectifying it. The concept behind the title of this work, *Gestalten Alterity*, establishes the possibility of examining my artistic production from another's viewpoint. To do so, texts I have written in the past will be reviewed in order to understand my creative practice. Analyzing these texts and reflecting on these choreographic works from the perspective of alterity and theatricality will help uncover the answers to that which motivated the writing of this thesis, as well as its correlative investigation.

Writing a thesis based on artistic and pedagogical research confronts the writer with particular difficulties in terms of methodology. It is necessary to balance elements that intervene with the creation and appreciation of creative works, such as emotion and subjectivity, with the rigor required by academic analysis. It would not be correct to leave aside these elements of artistic work, as they are part of it. Only by inquiring into these subjectivities will this investigation yield the in-depth information accessible through artistic praxis alone. On the other hand, as this is an academic paper, it must respond to certain forms that articulate knowledge in an intelligible way.

Consequently, this thesis will be of the theoretical-practical type, as it is based on an artistic fact that is analyzed and then discussed. Furthermore, it is also an experimental thesis, since it studies the cause-effect relationships in creative and pedagogical processes and, simultaneously, feeds back to the creation of the studied fact. In order to establish clarity and structure, this thesis is divided into three parts, which are subdivided into chapters.

In the first part, chapter one, the term theatricality will be exhaustively analyzed, following the work of Prof. Josette Féral,<sup>1</sup> to frame this thesis within a broader theoretical spectrum.

The dialogue between dance praxis and theoretical inputs from other branches of art has always proven to be a fascinating and useful tool in producing material that promotes the systematic development of novel pedagogical and artistic experiences in dance.

After reviewing the main pillars of Féral's work, other points of view, such as Roland Barthes's and Antonin Artaud's, will be considered, as they are of integral interest to this research.

Chapter two is dedicated to explaining the idea of Dr. Donald Winnicott's potential space. This concept, which J. Féral develops in relation to theatricality, is where this thesis is anchored. It generates the hypothesis that dance artists can create *alterity* within themselves, in space, or in objects for the theatricality to appear. To this end, and to generate the phenomenon that we designate as theatricality, the potential space is an alternative space, which can be established through a tacit agreement between the intervening subjects.

It is also necessary to contextualize the term alterity-otherness and its use in this work to clarify its extent and to extract from it the most accurate applicable meaning.

The second part will expose, analyze and explain as a case study the theoretical-practical work carried out between the years 2016 and 2018 in the framework of my Master of Arts in the Anton Bruckner Privatuniversität Linz. As mentioned above, it is considered essential that the subject of this artistic research contemplate not only the finished production of great artists (product), but also everyday dance praxis (process). It covers the comparison of consecrated works with the necessary and afore mentioned dancer's knowledge, giving rise to conclusions that expand the points of view exposed in the academic context so far. This chapter is given its

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<sup>1</sup> **Josette Féral** Her publications include *Teatro, Teoria y practica: mas alla de las fronteras*; *Mise en scène et jeu de l'acteur*, volumes I and II, which deal with many European as well as North American stage directors; *Rencontres avec Ariane Mnouchkine* (1995) and *Trajectoires du Soleil* (1999) on Mnouchkine's work; and *La culture contre l'art: essai d'économie politique du théâtre* (1990). She has edited several books on the theory of the theater, the most recent ones being theatricality (special issue of *Substance*, 2002), *Mnouchkine und das Théâtre du Soleil*, *L'École du jeu*, former ou transmettre and *Les chemins de l'acteur* (Montréal, 2001). Her essays on the theory of theater in Canada, the United States and Europe have appeared in *The Drama Review*, *Modern Drama*, *The French Review*, *Discourse*, *Theaterschrift*, *Poétique*, *Cahiers de théâtre Jeu*, *SubStance*, *Théâtre/Public*, *Gestos* and *Teatro del Sur*." Jewish Women's Archive. "Josette Feral." (Viewed on March 16, 2019) <<https://jwa.org/encyclopedia/author/feral-josette>>.

structure by the following text: *Nijinsky-Artaud: Psychotic disorders involved in the creation of a new scenic reality*. After a brief biographical review, Nijinsky's and Artaud's work will be revised in relation to psychotic experiences, linking this idea with the one of theatricality. Subsequently, the case study group will be scrutinized to evaluate the praxeological processes applied to establish theatricality in dance. Separately, a pedagogical experience that incorporates methodologies developed in this research process will be presented.

The third part is the most experimental of this thesis, and comprises the design and registration of the creative process of the work *Uspud Syncretic Ballet*. This is a contemporary dance piece that intertwines the music of Erik Satie and the libretto of Patrice Contamine de Latour with movement concepts of the Austrian teacher and choreographer Gertrud Bodenwieser. The project, performed by six students of the Institute of Dance Arts of the A.B.P.U. Master Studies serves as a final pedagogical/artistic examination of my Master in dance pedagogy. The idea is to apply elements derived from the theoretical analysis and the observation of previous works in a single pedagogical/artistic process, with a view to proving the following hypothesis: Theatricality in performative works can be established by generating *alterity-otherness* within the space, the performers, the objects, or the audience.

## 2) Part One: Theoretical frame

### 2.1) Theatricality

In this thesis, I will discuss theatricality, how to establish it during choreographing and within the representation of scenic dance, as well as how to profit from including this concept in a dancer's educational instance with a view to achieving a complete understanding of dance as an artistic experience. This understanding aims to shorten the gap that exists between professional dancers and dance students. It is, therefore, necessary to delimit the implications of the term *theatricality* within this context, so that we may move forward without confusions in the use of the word. For this purpose, I will adopt Josette Féral's understanding of the word, as my lucubrations on the production, reception, and teaching of stage dance are based on this concept.

In order to provide a delimited, albeit broad, basis for this thesis, I will offer an exhaustive analysis of the concept of theatricality proposed by Josette Féral, as well as some other points of view.

The primary source for this chapter is Vol. 31, No. 2/3, Special Issue: Theatricality (2002) of the magazine *SubStance*, published by The Johns Hopkins University Press and edited by Prof. Josette Féral.

This issue brings together essays on theatricality from different fields such as cultural studies, feminist studies, cognitive sciences, and artistic practices. The volume is compelling because it reflects a broad perspective on the subject and generates an easily apprehensible reference system. This variety of points of view represents a rich horizon that is challenging to cover in a single chapter. For this reason, I have treated this primary source as hypertext, which allows us to dive into the topic when necessary, without the need to study each single point in detail, while simultaneously providing information on the magnitude of the topic.

The considerable number of textual citations included in this chapter are essential in providing the necessary vocabulary and terminology on which this thesis is based.

Before delving into different conceptions and a more in-depth analysis of theatricality, I would like to paraphrase a few essential points that Féral proposes about the term. To her mind, it is not a static concept; hence, we should understand it not as a category, but as a structure involving action, movement, and relations. She



encourages us to avoid binary positions, such as opposing theatricality with reality, and clarifies that histrionics and theatricality are not the same, advising that they should not be confused in their uses. Féral finds the term interesting because it can be thought of as a product and/or as a process; its beginning, direction, and function can be traced. As it is not measurable in degrees, there is no such thing as more or less theatricality. (Féral, 2002)

The term theatricality is used frequently and in many disciplines, not only related to performing arts, but also in other areas of knowledge such as philosophy, anthropology, politics, psychoanalysis, and even colloquially. Its application in such diverse fields has resulted in sometimes contradictory or divergent use. On one hand, this has resulted in it becoming a vague or imprecise term, and on the other hand its meaning is considered implicit and clearly determined. Moreover, due to the lack of attention in its analysis in the theater and dance field, the use of the term *theatricality* has dwindled compared to the term *performativity*, which has gained traction since the late twentieth century. Therefore, it is my objective to generate an understanding of theatricality that operates functionally on the praxis described in this work, while at the same time aligning with the theoretical discourse of renowned international scholars.

According to Féral, opinions concerning theatricality can be classified into two broad groups. On the one hand, there are those who think of it as a structure present in all social manifestations, that is to say, as something established in the daily life of every society, thus functioning as a filter mode with which to analyze and understand social behaviour. On the other hand, there are those who consider it linked to the field of artistic creation. These two positions imply that it is either a mode of perception or a mode of acting and expression. In other words, theatricality is either linked to a form of expression through the construction of meaning in artistic processes (a form of production) or linked to the subjective process of the spectator's interpretation (a mode of perception).

On the side of those who think it is related to perception, we find the position of Elizabeth Burns, one of the pioneers in defining theatricality in these terms. For Burns, theatricality is embedded in social life, in composed behaviours according to conventions, and not in spontaneous or natural actions. It is the eye of the observer

that produces its genesis by decoding these behaviours. Burns indicates that theatricality depends on these processes and is not self-contained. In the artistic field, this model is repeated by placing theatricality in the spectator's perception, who decodes the pre-determined structures, revealing theatricality in the act of interpretation. Therefore, it can be stated that, according to Burns, theatricality arises in the performer-spectator relationship.

Although Judith Butler concentrates her analysis on performativity, she agrees with Burns' point of view, as both consider theatricality as manifested in the subject's subjectivity. However, their opinions diverge when it comes to their understanding of perception itself. Josette Féral analyzes their diverging ideas, while also pointing out their commonalities:

*Burns and Butler differ significantly in their approaches to subjectivity itself. For Burns, subjectivity is data, which structures behavior and uses it in rhetorical ways to achieve effects. For Butler, subjectivity is a construct, which itself is a performative process. What links these two approaches is that theatricality for the one, and performativity for the other, are both grounded in the subjectivity of the subject. (Féral, 2002, p. 6.)*

Additionally, Josette Féral breaks the apparent dichotomy between performativity and theatricality. To her mind, the terms complement each other and provide a better understanding of the phenomenon of representation. In her 1982 article, she explains that the genesis of theatricality reveals two intervening components:

*Theatricality can be seen as composed of two different parts: one highlights performance and is made up of the realities of the imaginary; and the other highlights the theatrical and is made up of specific symbolic structures. The former originates within the subject and allows his flows of desire to speak; the latter inscribes the subject in the law and in theatrical codes, which is to say in the symbolic. Theatricality arises from the play between these two realities. From then on it is necessarily a theatricality tied to a desiring subject. (Féral, 1982, p. 178.)*

Later, in 2002, she ratifies her position and reinforces the idea that every performance, to exist as such, requires both theatricality and performativity.

*[...] the opposition between performativity and theatricality is purely rhetorical, and that both are necessarily enmeshed within the performance. Performativity is indeed inscribed within theatricality, and is an important component of it. In fact, any performance, whether theater, dance, circus, ritual, opera, or any other living art form calls upon these two elements.*

*Performativity is at the heart of what makes any performance unique each time it is performed; theatricality is what makes it recognizable and meaningful within a certain set of references and codes. Each art form, each artist, even each aesthetics proceeds from a combination of both performativity and theatricality that is different in every instance but necessarily calls upon both elements.* (Féral, 2002, p. 5)

According to Féral, neither theatricality nor performativity exist as pure phenomena. If they did, pure theatricality would always generate the same form: all signs present in a scene would be recognizable and decodable, repeating themselves again and again as a form of *dead art*. (Féral, 2002)

Similarly, an event based only on performativity would confine itself to its own action, preventing the viewer from understanding it as a process with different levels of comprehension.

Another perspective to be considered is the semiological one. Erika Fisher-Lichte understands theatricality as a result of the codification/de-codification of particular signs and their intentional modulation in the field (semiological processes). To this end, she explains:

*Theatricality may be defined as a particular mode of using signs or as a particular kind of semiotic process in which particular signs (human beings and objects of the environment) are employed as signs of signs—by their producer or their recipient. Thus a shift of the dominance within the semiotic function determines when theatricality appears. When the semiotic function of using signs as signs of signs in a behavioral, situational or communication process is perceived and received as dominant, the behavioral, situational or communicational process may be regarded as theatrical.* (Fisher-Lichte, 1995, p. 88)

Féral argues that this definition is hugely limiting, as it excludes many non-semiological issues, such as the body, desire, impulses, and performativity. She argues that theatricality appears precisely when the decoding of signs extends beyond determined meanings. In this respect, she concludes by referring to the idea of Eli Rozik, stating that the theater should be studied in semiological terms, while always taking into account the actor's body. (Féral, 2002)

Before delving into Féral's all encompassing definition and how it articulates within praxeological research, there is one last perspective to be analyzed. This point of view considers theatricality as being at the base of any art form, connected to the

creative process. Three individuals representative of this perspective, who have contributed greatly to its development through history, are Nikolai Evreinov, Antonin Artaud, and Roland Barthes.

As early as 1922, Nikolai Evreinov developed the idea that theatricality is linked to the actor's ability to transform reality into a theatrical space. According to Féral, Evreinov's stage-related theatricality is the result of an actor's attempts to change reality utilizing his dramatic instinct. It is in between these two poles (self and reality) that the considerations on theatricality are centered. These are the points of genesis (the acting self), and the arrival point (the reality). Actions in between these two poles are ruled by the laws of performance and constitute the materiality where theatricality manifests.

Evreinov's perspective finds some continuity in Antonin Artaud's proposition. For Artaud, theatricality opposes logocentrism and literature, emerging in the scene as a result of the actor's body's innate capacity to communicate what language can not. Artaud and his theater of cruelty propose a way of being on stage that advocates theatricality based on the effect produced in the audience. It is through squeaks, shakes, and all kinds of affectations that the body of the actor forces the viewer to react and interpret the events taking place in a scene. It is in this forced necessity to decode events presented on stage that theatricality is perceived, but for Artaud, theatricality is at the foundation of the process.

Barthes' point of view aligns with these ideas, but it goes further, emphasizing the role of the actor's body, presence, and capacity. He refers to the dichotomy that produces the very existence of the actor's body on stage. To his mind, the make-up, costumes, gestures and intonations adopted, as well as the disponibility of his exposed body, constitute an artificial but not fictitious body. He calls this "the actor's disturbing corporeity" (*Barthes, 1964, p55.*) It is the clash between fiction and reality, presentation and representation that predetermines the existence of theatricality. When this tension weakens, the clarity in which theatricality is perceived is affected.

## 2.2) Josette Féral's definition of theatricality

As previously indicated, finding an unequivocal definition of the term theatricality is not possible. The term is used and understood in multiple ways and in different fields. For this reason, I consider it most pertinent to present Josette Féral's point of view in the following pages, as it amalgamates the aforementioned views in a clear and concise manner. The unusual aspect about her definition is the plurality of approaches that she manages to articulate in a coherent discourse. She states that *"we can not support any single definitive perspective on theatricality. Only by constantly revisiting the question of theatricality can we gradually discern the very nature of theatrical representation"* (Féral, 2002, p 10). This perspective allows me to understand and analyze my work as a choreographer, pedagogue, and dancer from the peculiarities of contemporary dance, as well as from the position of other artistic practices.

According to Féral, it is the artist who installs theatricality in artworks or art events. This is possible thanks to different kinds of procedures inherent in artistic practices, such as ostension<sup>2</sup>, alienation effect<sup>3</sup>, framing<sup>4</sup>, etc. (Féral, 2002, p. 10.) However, it is in the moment of the audience's understanding or awareness of these methods that theatricality crystallizes. The perception process that the spectator must perform in this instant is what renders this crystallization possible. Féral explains that it is through decoding a series of *cleavages* that the viewer is capable of inferring theatricality to the artistic object or act.

*In fact, theatricality is the result of a series of cleavages (inscribed by the artist and recognized by the spectator) aimed at making a disjunction in systems of signification, in order to substitute other, more fluid ones.* (Féral, 2002, p. 10)

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<sup>2</sup> For more information on the term ostension please refer to: Retrieved August 7, 2019. From [https://www.academia.edu/29536785/\\_2016\\_On\\_the\\_concept\\_of\\_ostension\\_A\\_survey\\_of\\_contemporary\\_semiotics](https://www.academia.edu/29536785/_2016_On_the_concept_of_ostension_A_survey_of_contemporary_semiotics)

<sup>3</sup> For more information on the term alienation effect please refer to: Retrieved August 7, 2019. From: <https://www.britannica.com/art/alienation-effect>

<sup>4</sup> for more information on the term framing please refer to: Retrieved August 7, 2019. From: [https://www.academia.edu/29536785/\\_2016\\_On\\_the\\_concept\\_of\\_ostension\\_A\\_survey\\_of\\_contemporary\\_semiotics](https://www.academia.edu/29536785/_2016_On_the_concept_of_ostension_A_survey_of_contemporary_semiotics)

The first of those *cleavages* or *splits* of which Feral speaks is the one that the observer produces by separating the observed object from its everyday environment. When the observed object is taken out of context, a change in its perception occurs, subscribing it into representation.

If this did not happen, the fictionality process would not be possible: the observed object would not be able to refer to anything other than itself.

This act of separating the object from its habitual environment creates a different space from that of everyday life. A space is created where signs must be interpreted differently. The observer, being the originator of such transformation, not only perceives this change, but also adopts the role of co-creator of the fiction that is being constructed.

The duality generated by the break between daily and representational space is the first reason why the viewer is able to recognize and establish theatricality. In this regard, Féral points out that:

*He does not limit his gaze to one or the other; he sees them both at once, playing with this duality, navigating from one to the other in a back-and-forth game that gives one of the first, constituting conditions of theatricality. We could say that this first division has theatricalized the object or event he is seeing. At this first level, actor and spectator have rearticulated the signs of seeing, removing them from the usual systems of meaning, in order to make them mean something else. In so doing they have established the basis for theatricality. (Féral, 2002, p. 11)*

Josette Féral draws a parallel between this space of representation created by the viewer while observing an artistic object or event, and the so-called potential space posed by Winnicott in his theory about childhood play. Winnicott's theory, being of pre-eminent importance to the subsequent development of this thesis, will be analyzed in detail in the following chapter.

The space of representation mentioned above is where the second cleavage, which opposes reality and fiction, is produced.

All elements involved in representation are established both in reality and in fiction. The performers' bodies, their actions, everything that is observed and belongs to the scene is real. Simultaneously, it can all be perceived as something different, thanks to the ability of fiction, implying that everything in the scene is also fictional.

The tension between fiction and reality is perceived by the viewer in a sort of feedback loop, as he tries to reconcile this duality. Feral states it is in "this back-and-forth movement that simultaneously opposes and unites two mutually exclusive yet

superimposed worlds, that we find the second condition of theatricality.” (Féral, 2002, p.11)

The third cleavage that the author describes focuses on the figure of the actor (from here onwards the term *performer* will be used to broaden the notion and include that of a dancer). Anchored in the very basis of the performer’s profession, this separation is what divides him between two forms of deportment: the instinctive and the symbolic. This refers to the double task of producing controlled acts and controlling involuntary actions.

This battle is fought between mastery and chance, placing the performer in precarious balance and creating a striking performance for the viewer. The tension generated between these two poles (the symbolic and the random) and the control of both in the performed act is where the beauty of the performer’s craft lies. For the spectator, the performer is both himself and what he embodies, the one who directs actions and the one who is led. The viewer perceives not only what the performer says and does, but everything that escapes his control. “It is here that the spectator grasps the otherness in the actor, the actor as himself but also as other”. (Féral, 2002, p12)

So far, we have observed different points of view on theatricality and have explained what Josette Féral considers to be the constitutive bases of theatricality (the cleavages described above). As an ordering guide, I have used the structure of the article “Foreword” contained in the Vol. 31, No. 2/3, *Special Issue: Theatricality* (2002) of the magazine *SubStance*, published by *The Johns Hopkins University Press* and edited by *Prof. Josette Féral*. To conclude this first chapter and as a corollary, I consider it pertinent to clarify the concept of theatricality by textually quoting the definition offered at the end of the aforementioned guiding article. This definition will serve as a frame of reference for the rest of this thesis, and it will be referred to regularly.

*Theatricality is not a property, a quality (in the Kantian sense) that belongs to the object, the body, the space or the subject. It is not a property that preexists in things. It is not waiting to be discovered. It has no autonomous existence. It is only graspable as a process. However, it does have certain characteristics: potential space, knowledge of intention, ostension, framing. It has to be actualized through a subject as both the starting point of the process and also as its end. It is the result of a definite will to transform things. It imposes a view on objects, events, and actions*

*that is made up of several cleavages: everyday space/ representational space; reality/fiction; symbolic/instinctive. These impose upon the spectator's gaze a play of disjunction/unification, a friction between one level and another. In this permanent movement between meaning and its displacement, between the same and the different, alterity arises from the heart of sameness, and theatricality is born.* (Féral, 2002, p. 12)

### 2.3) Potential Space: Donald Woods Winnicott

Donald Woods Winnicott was born in Plymouth, England in 1896 to a well-off family. He studied medicine at the University of Cambridge, graduating in 1920 with a specialization in pediatrics. He also worked as a psychoanalyst, following the school of Sigmund Freud. Winnicott was a disciple of Melanie Klein, who supervised him upon entering the British Psychoanalytical Society. He and Lacan established a fluid correspondence, where mutual respect and admiration were manifested<sup>5</sup>. His professional development focused on the infant-mother relationship, developing relevant theories still in force. Some of his most famous works include *The Child and the Outside World* (London: Tavistock, 1957), *Collected Papers: Through Pediatrics to Psychoanalysis* (London: Tavistock, 1958), *Playing and Reality* (London: Tavistock, 1971), *Therapeutic Consultation in Child Psychiatry* (London: Hogarth Press, 1971). In 1971, Winnicott died of a heart attack in the city of London.

Unlike other psychoanalysts, he did not develop a school of thought, but his contributions still influenced the thinking of many others. His theory of transitionality focuses on the study of the concepts of object, space and transitional phenomena, and how they operate in the relationship established between mother and child at the time of birth and breastfeeding. From this, he developed the theory of the *good enough mother* and *devout mother*, as well as the concept of the holding function, a term that defines the ability of the mother to *contain* the anguish of the child. In the scope of this work, he also developed the concept of handling, the concepts of the true and false self, and the *I, not-me*, among others.

The following is not an analysis of his entire work, but a brief exploration into his most important theories, as well as a more detailed explanation of his idea of potential space, as these are most central and serve as a point of reference to the continued development of this thesis.

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<sup>5</sup>For further information on this correspondence, refer to: Gorney, J. E. (2011). Winnicott and Lacan: A clinical dialogue. In *Between Winnicott and Lacan* (pp. 69-82). Routledge.



Winnicott speaks of the importance of playing as the only activity allowing the child or adult to be creative. Moreover, he considers playing as fundamentally relevant to the healthy development of a human being by saying:

*Playing facilitates growth and therefore health; playing leads into group relationships; playing can be a form of communication in psychotherapy; and lastly, psychoanalysis has been developed as a highly specialized form of playing in the service of communication with oneself and others."*

(Winnicott, 1971, p. 41.)

To dive into the concept of potential space, it is first necessary to talk about playing. To Winnicott's mind, playing is always a creative experience that takes place in time-space. This is why he creates the concept of potential space, to designate a specific location where playing occurs. This space is located in an intermediate area between two realities that constantly coexist: the internal reality (subjective, situated within the boundaries of the subject) and the external reality (external, objective and constant). Winnicott explains that by applying this idea, both playing and cultural experiences can be placed in a specific space, and by doing so, we can understand and generate the necessary conditions to foster their development. It is here that the idea of *potential space* meets that of F  ral's *cleavages* or *splits*, equating the realities of the playing space and the representational space.

Thus, then we can define the potential space as the intermediate stage between internal reality and external reality, where there is the potentiality of creation. It is a transitional area between the subject and the environment that enables the development of a new reality, fictional but not fictitious, involving the subject but also the environment.

The potential space is a fragile place that must be built and sustained. Unlike the physical and personal reality that is biologically determined, or to the real world that is a stable and common domain, the potential space is variable, as it is determined by the experiences of each individual. Winnicott additionally points out that trust is an essential factor in the construction and support of this fragile space.

Lastly, I would like to include a few quotes from Winnicott's book that provide essential information about his idea of playing. It is my intention to draw attention to the similarities between the nature of playing and performance, as these similarities will be used to unravel the laws that govern theatricality in this praxeological setup.

*To get to the idea of playing it is helpful to think of the preoccupation that characterizes the playing of a young child. The content does not matter. What matters is the near-withdrawal state, akin to the concentration of older children and adults. The playing child inhabits an area that cannot be easily left, nor can it easily admit intrusions. (Winnicott, 1971, p. 51.)*

The withdrawal state that Winnicott suggests is, in my opinion, equal to the concentration required both in the audience and in the performer for the success of a performance.

*Into this play area, the child gathers objects or phenomena from external reality and uses these in the service of some sample derived from inner or personal reality. Without hallucinating the child puts out a sample of dream potential and lives with this sample in a chosen setting of fragments from external reality. (Winnicott, 1971, p. 51.)*

I strongly believe that this definition perfectly describes what the performer does, or should do, to create that representational space in which actions, objects, and subjects are both what they are and what they represent.

*The pleasurable element in playing carries with it the implication that the instinctual arousal is not excessive; instinctual arousal beyond a certain point must lead to:*

*i) climax;*

*ii) failed climax and a sense of mental confusion and physical discomfort that only time can mend;*

*iii) alternative climax (as in provocation of parental or social reaction, anger, etc.).*

*Playing can be said to reach its own saturation point, which refers to the capacity to contain experience. (Winnicott, 1971, p. 52.)*

The pleasure experienced by human beings linked to performance can be threatened if instinct arrests are not molded. For a performance to work, there must be a tacit agreement between the participants (audience and performers) that regulates the behavior of each agent. Like playing, performance could reach its saturation point, transforming into something different. "There is a direct development from transitional phenomena to playing, and from playing to shared playing, and from this to cultural experiences." (Winnicott, 1971, p. 52.)

As we can see in this quote, there is a direct connection between playing and the development of cultural experiences. For me, art is the playing space where adults solve many existential conflicts.

### 3) Part Two: Praxis Analysis

#### 3.1) Objectifying the subjective as a tool to create otherness, an inductive approach

At this point in my academic career, I find it interesting and useful to reflect on my artistic production, my current studies, and my future wishes as a dance pedagogue and creator. Taking the time to perform a screening of my past studies, to rescue and revisit forgotten or neglected knowledge, will allow me to enrich my Master's thesis. It will also help me to measure the scope of what I have learned, lighting the path that I must take in my further studies. Before beginning in the examination of my work, I would like to share some information about my artistic path. I believe it is vital to know where, when and by whom a piece of art is created to perceive the many nuances of its extent. Therefore, learning how my work has been influenced is instrumental to its understanding. This will contextualize the analyzed work, and it will clarify my artistic and theoretical point of view.

My education was very eclectic in arts in general, not only concerning dance. From an early age and until the end of my high school education, I frequented violin, painting, and vocational theater lessons. When I first joined university, my focus was in theater and painting, but after the first two semesters, I immersed myself entirely in the performing arts, exploring not only theater techniques, but also somatic practices. such as the Feldenkrais Method, Alexander technique and Method Fedora Aberastury<sup>6</sup>. In my four semesters at the Theater University of Cordoba, I discovered *Butoh* and contemporary dance. This exploration of non-verbal forms of art allowed me to developed a deep interest in the possibilities of using the body as a primary source and center for material in performative events. As a result of three years of exploration, I abandoned my theater studies and started a formal dance education in several institutions in Buenos Aires, Argentina, the country where I come from.

Argentina does not have a long tradition in ballet, neither in contemporary dance. The first schools of academic dance where established only after the first quarter of the

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<sup>6</sup>Fedora Aberastury was a Chilean pianist and pedagogue based in Argentina, was the creator of the *Sistema Consciente para la Técnica del Movimiento* (The Conscious System for Movement Technique) this method developed after her encounter with the composer Edgar Varèse and the choreographer Eric Hawkins. The theories of Wilhelm Reich strongly influenced her thinking and her method.

19th century. Argentinean dance is composed of a mixture of techniques, styles, and aesthetics brought to our land by foreign teachers and dancers, and they developed these elements in the particular sociocultural contexts of South America. The plurality of these transcultural processes deeply influenced my education and prompted me to avoid unique pedagogical or aesthetic paradigms.

During my time working in dance companies of very different styles and in five different countries, I continued studying Humanities and Art History in two different Spanish universities. However, in 2016, I made the decision to focus my university studies in Dance Pedagogy and Movement Research at the *Anton Bruckner Privatuniversität*.

The Master Programme provided a very open and at the same time demanding approach to knowledge, something I was very glad about. There is a constant input of concrete and varied learning materials. The idea of working with a theory provided in interaction with my empirical knowledge, however, was novel to me. This way of dealing with a theory places both the student and the professor in a very proactive position: the four elements of professor, theory, student, and empirical knowledge require interaction and negotiation for the method to function.

It soon became apparent that the idea of *Rehearsing Theory* was a tool to designate the type of work our professors were proposing. This idea opened a new way of understanding learning processes for me, as I had previously studied about product-oriented and process-oriented methods of evaluation and learning<sup>7</sup>. Nevertheless, the notion of *Rehearsing Theory* contains both of the mentioned concepts, emphasizing the processes but not neglecting the products. Furthermore, I discovered that, for my practice as creator and teacher, in this way of understanding the creative and learning processes, the focus should be in the interaction with *the other* (student, knowledge, experience, material, etc.). Importance is ascribed to the materiality of *the things* involved in the moment of studying and creating, which I find incredibly useful to help achieve a more complete and unique level of understanding, apprehension, and creation. I experimented with these ideas during the two years of my studies, and the result was quite satisfying. In this chapter, I will explain the

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<sup>7</sup> For clarification please refer to "What is the difference between product oriented and process oriented evaluation?" eNotes, 17 Oct. 2012. Retrived May 16, 2019. from: <https://www.enotes.com/homework-help/what-do-you-know-about-product-oriented-process-367368>

outcome of these experiments in which otherness is a strategy to understand and analyze personal artistic production from an objective point of view.

The following pages offer a multiple-case study exposition, analysis and explanation of the theoretical and practical work carried out between the years 2016 and 2019 in the framework of the Master Studies in Dance Pedagogy and Movement Research at the Anton Bruckner Privatuniversität Linz.

The main text that structures this chapter is titled: *Nijinsky-Artaud: Psychotic disorders involved in the creation of a new scenic reality*. After a brief biographical review of the two characters, necessary to contextualize the analysis, Nijinsky's and Artaud's work, as well as their mental illnesses, will be studied in relation to the particular theatricality that they established within their artistic creations. Subsequently, my own artistic production will be scrutinized to evaluate in-depth the differences and similarities among the scenarios that form the multiple-case study.

The qualitative dataset obtained from this examination will serve as traces or hints to understand the praxeological processes that are set in motion in order to establish theatricality in praxis. Through this intricate procedure, I will be able to draw conclusions and methodologies, which I will put to the test in the third part of this thesis (Scoring Theatricality: Uspud Ballet Syncretic).

### 3.2) Nijinsky-Artaud and Psychotic Disorders

Among many others, Nijinsky and Artaud both revolutionized theatre manifestations by highlighting body and movement. Nijinsky's pieces scandalized European society and changed tradition in dance creation. Antonin Artaud, French poet, actor and theatre director, created *Theatre of Cruelty*, in which dance movement and gesture became as powerful as the spoken word. At the beginning of the 20th century, they shocked the senses of their audiences and created scandals with their revolutionary performances. Both of them were diagnosed and treated as schizophrenics and spent the rest of their lives in a mental institution.

Despite their aesthetic differences, I perceive a common ground in their work. This makes me think that there may be a possible relation between their mental illnesses and the particular way they understood and created such original stagings.

In this chapter, I attempt to revise Nijinsky's and Artaud's work in relation to psychotic experiences to suggest that there may be similarities in what lies beneath the

surfaces of dissimilar manifestations. I would like to negotiate the specificity of this hypothesis with artistic creative processes, creating methodological procedures that allow the development of the *praxeology of otherness*.

### 3.2.1) Vaslav Nijinsky and Les Ballets Russes

In 1909, the Russian impresario Sergei Diaghilev gathered the most renowned members of the Imperial Ballet of the Mariinsky Theatre in St. Petersburg with an international group of elite artists (from music and the fine arts) to create the celebrated ballet company Les Ballets Russes.

The company struck Paris with a revolutionary spectacle that caused a sensation in Western Europe thanks to the vitality of the Russian school compared with the ballet style produced in France at that time. It became the most prestigious ballet company of its time, influencing dance until today.

The first season of the Ballets Russes took place at the Théâtre du Châtelet from May 18th to June 18th 1909. After the premiere in 1909, the company began its international tour, and in 1911 became independent of the Imperial Ballets of St. Petersburg, establishing itself first in Paris and later in Monte Carlo, Paris, and London.

From 1911, the troupe also performed in Rome, Vienna, in the *Grand Théâtre* of Geneva, Barcelona, and Madrid. From 1913, they also danced in South America and in the United States. After World War I, the company was based in Belgium between 1922 and 1928, in Lausanne and Berne in 1923, and in the Netherlands in 1924. The company's last performance took place in Vichy on August 4th 1929.

#### Nijinsky: Biography:

Vaslav Nijinsky was born in 1889 in the city of Kiev. His parents, Thomas Nijinsky and Eleonora Boreda, were Polish ballet dancers who made their living by touring through Russia with their own ballet company.

The couple had three children, Stanislav, Vaslav, and Bronislava. The oldest child, Stanislav, suffered a mental illness that forced his mother to stop touring with her husband's company and settle down in Saint Petersburg with their three children. This situation resulted in the dissolution of her marriage, and Tomas Nijinsky abandoned his family to form a new one with a young dancer of his company.

At the age of eight, Nijinsky, who had shown a remarkable talent for ballet, enrolled in the Imperial School of Dancing in Saint Petersburg, and after a successful study period of ten years, he joined the Mariinsky Ballet as a soloist. He rose to the top of Russian ballet scene very fast: the same year he joined the company he danced leading roles with consecrated artists like Mathilde Kschessinskaya, Anna Pavlova and Tamara Karsavina, and worked as a guest artist in the Bolshoi Ballet with great success.

In the spring of 1909, Sergei Diaghilev summoned him as a principal dancer to take part in the European debut of Les Ballets Russes. The premiere held on May 17th in the Théâtre du Châtelet in Paris was an immediate success, and both the press and the public agreed on Nijinsky's undeniable talent.

Having had such a great response from the European society, Diaghilev decided to make a full time touring company of Les Ballet Russes and invited Nijinsky to join the company full time. In order to be released from his contractual responsibilities with Mariinsky, Nijinsky starred in a scandal that ended in his dismissal from the theater. He danced Giselle's main male role wearing an inappropriate costume according to the rules of the theater (only tights without the mandatory culotte). Diaghilev was most likely the one who arranged the scandal, as he was intent on winning Nijinsky as a principal dancer for his company's success.

In the following years, Nijinsky became the undisputed star of Les Ballet Russes, elevating the figure of the male ballet dancer through his stunning performance in ballets like Fokine's new productions *Le Spectre de la Rose*, and *Petrouchka*.

It was in 1912 when he started his career as a choreographer. Encouraged by Diaghilev, he created *L'après-midi d'un faune* (1912) to music by Claude Debussy, *Jeux* (1913) and *Le Sacre du Printemps* (1913) to music by Igor Stravinsky.<sup>8</sup>

In August 1913, Les Ballets Russes toured to South America without Diaghilev, who feared transoceanic travel. On the ship, Nijinsky engaged in a romantic relationship and unexpectedly announced his commitment to a young Hungarian aristocrat called Rómola Pulszky (1891-1978). She was a fervent admirer of the dancer and succeeded in joining the company thanks to her money and position. They married in Buenos Aires on September 10th, two days after their arrival. Diaghilev, very upset

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<sup>8</sup>This choreographic works will be analyzed separately in following pages due to its importance for dance history and also because they held a key element on which I based my assumptions.

about this betrayal, broke his contract with Nijinsky and expelled him from the company.

Together with his sister Bronislava, Nijinska put together a small ballet company in London. Things did not go as planned, and the experience ended up in an artistic and financial failure, causing him his first nervous breakdown.

In June 1914, his first daughter, Kira was born in Vienna, and the family decided to visit Rómola's mother in Budapest. The first world war surprised them in Hungary, and Nijinsky was placed under house arrest at his mother-in-law's house. During the year and a half of internment, he worked on a notation system of dance for *L'après-midi d'un faune*.

Thanks to Diaghilev's intense efforts, Nijinsky was released and rejoined Les Ballets Russes for performances in the Metropolitan Opera in New York. He arrived in the United States in April 1916, and after the first season, the Metropolitan Opera appointed him director of the company for a North American tour. He premiered his last choreography, *Till Eulenspiegel*, that same year.

Waiting for the end of the war, Nijinsky and his family moved to Saint-Moritz in December 1917. There, he continued working on his notation system and drew ideas for new ballets. His mental health deteriorated more and more. He started his *Journal* on January 19th 1919, the same day he danced in public for the last time at the hotel *Suvretta de Saint-Moritz*, where he presented evident symptoms of mental and emotional instability. It was at this point that he was examined by Dr. Hans Curt Frenkel. The family then moved to Zurich, where he consulted the famous psychiatrist Eugene Bleuler (director of Burghölzli's Asylum), who diagnosed Nijinsky as suffering from schizophrenia.

After his second daughter, Tamara, was born in 1920, he suffered a severe crisis and was admitted to the Bellevue Psychiatric Sanitarium, where he remained for three months. From this moment on, he was considered as chronically mentally ill and was treated with psychoanalysis and pharmacological therapy for the rest of his life.

Nijinsky died on April 8th in a hospital in London, due to kidney failure associated with arteriosclerosis and high blood pressure.



### 3.2.2) L'après-midi d'un faune, Jeux and Le Sacre du Printemps

When Fokine resigned as chief choreographer of Les Ballets Russes, an empty space presented itself, as well as an opportunity for Diaghilev's avant-garde plans for his company to take shape. The position was filled by Nijinsky (principal dancer, protégé and lover of Diaghilev) to move forward with the revolution of the *new ballet*, although Nijinsky had no previous choreographic experience.

Unlike Fokine's large productions, Nijinsky created only four ballets, each of them with a distinctive feature: *L'après-midi d'un faune* (1912); *Jeux* (1913); *Le Sacre du Printemps* (1913) and *Till Eulenspiegel* (1916).

Two of them, *L'après-midi d'un faune* and *Le Sacre du Printemps*, were received with much controversy, the first for its sexual connotations and the second due to its radicality. At the same time, they consecrated Nijinsky as a prodigy of dance.

The inspiration for *Faune* came from archaic Greek art and from a poem by Stephane Mallarmé. It was choreographed to *Prélude to L'après-midi d'un faune* by Claude Debussy. The choreography portrays the sexual awakening of a young faun that, after chasing a group of nymphs in a sensual and primitive play of seduction, is left alone by one of the nymphs that escapes scared, leaving behind a veil. The piece ends with the famous scene in which the faun satisfies his sexual instincts with the veil.

The choreography went beyond the virtuosic and codified conventions of classical ballet. Likewise, a certain influence of Meyerhold's *Static Theatre*<sup>9</sup> can be seen, which conceives theatre as the creation of plastic forms and movements through space. The use of the body with a geometrical conceptualization enables a whole new grammar of movement, including the articulation of hands, feet, and torso under an innovative point of view, laying the foundations of modernism in dance.

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<sup>9</sup>Vsevolod Meyerhold was a Russian theater director, actor and theoretician creator of "biomechanics," an actor training system where the movements of the performer were designed and controlled to detail in order to deliver the right emotion and voice intonation at the moment of performance. This led to an aesthetic of performing where the movements on stage were minimized, rendering what was named "Static Theater."

*Jeux*, Nijinsky's second choreography, is also charged with sexual connotation, but in this case it is attenuated by the refined atmosphere of a tennis game.

It features three dancers, one male, and two females. In his diary, Nijinsky revealed that the play actually represents three men making love, such was Diaghilev's fantasy that he confessed to Nijinsky, who rejected several times. He wanted people to feel as disgusted as he was by the *evil love*, but he dismissed the two boys and replaced them with girls because he knew that he could not present this to the audience at the time. The formal aspect of the dance is based on the juxtaposition of sports movements, Émile Jaques-Dalcroze's<sup>10</sup> conceptions, and traditional ballet steps. Bronislava Nijinska referred to *Jeux* as the forerunner of neoclassical ballet.

*Le Sacre du Printemps* (1913) to music by Igor Stravinsky, is maybe one of the most iconic pieces of the 20th century. Although the original was performed only nine times, its fame transcends the original choreography, of which there is no record. The piece has been re-choreographed countless times.

The premiere produced a great deal of criticism, focused mostly in the music, but also in the dance. The theme of Russian folklore was depicted throughout all constitutive elements of the piece (music, choreography, costumes and set design). The plot was based on one of Stravinsky's dreams and shaped by Nicholas Roerich, and presented the ritual sacrifice of a young virgin for the fertility and preservation of an ancient Russian tribe.

Nijinsky embraced the ritualistic aspect of the plot and the music, as well as the folkloric elements, to create this modernist dance. A dance full of innovative and robust movements that speaks of brutality, fear, barbarism, and cruelty.

Nijinsky's approach to the choreographic material depersonalized the body, revealing the quality of matter, drifting away from the romantic ideology of ballet. One can also trace a parallel with Meyerhold's pieces, as both of them manipulate the scenic group movement to emphasize the quality of a depersonalized mass.

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<sup>10</sup>Jaques-Dalcroze, design a pedagogical method called eurhythmics that trains the relation of music and body movement. The system aims are to expand the motor skills of the student by reinforcing the connection of rhythm, sound, and body. Retrieved August 15, 2019 from <https://www.dalcroze.ch>

### 3.2.3) Antonin Artaud

Antoine Marie Joseph Artaud was born on September 4th 1896 in Marseilles, France. His father was Antoine Roi, a French sailor, and his mother Eufrasia Nalpas, a housewife, formerly from Izmir (Turkey). At the age of four, Antonin was affected by severe meningitis, which led him to suffer from neurological problems like strong chronic headaches, stuttering, and episodes of depression.

Throughout his life, Artaud underwent a long series of hospitalizations and was diagnosed with schizophrenia. In May 1919, the director of the sanatorium where he was hospitalized prescribed him Laudanum, causing him to fall into an opioid addiction.

In March 1920, Artaud moved to Paris and became interested in theatre. He started working right away at the Théâtre de l'ouvre. Artaud revealed great interpretive and creative skills, creating the costumes and scenography for *La Vida es Sueño* by Calderón de la Barca. Later, he worked at the Théâtre de l'Atelier, where he met the actress Genea Athanasiou, his future lover, during the staging of the play *Antigone*, with its stage design by Pablo Picasso. In 1923, he left the Théâtre de l'Atelier and joined the company of Georges and Ludmilla Pitoëff.<sup>11</sup>

That same year, Artaud's first collection of writings was rejected by Jacques Rivière, director of the *Nouvelle Revue Française*, initiating a correspondence between the two. Artaud explained that writing was a struggle for him between formal incompleteness and introspection, because he suffered "from a frightful disease of the mind. My thoughts abandon me at all stages." (Artaud, 1923, p. 7). Nevertheless, Rivière became his first publisher.

In March 1924, Artaud turned to cinema. Seeking to expand his presence in that industry, he participated in a short film by Claude Autant-Lara.<sup>12</sup>

For a time, he served as director of the Bureau for Surrealist Research. In this period, he wrote several scripts and some poems in prose. His texts were also published in

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<sup>11</sup>Georges Pitoëff (1884 - 1939) was a Russian director and producer, together with his wife their lead a theater group with great success in the first half of 20th century. Retrieved August 12, 2017 <https://www.britannica.com/biography/Georges-Pitoeff>

<sup>12</sup>Claude Autant-Lara. Complete filmography, Retrieved August 15, 2019 <http://www.allocine.fr/personne/fichepersonne-4034/filmographie/>

*La Révolution Surréaliste*, the publication of the surrealist group. Due to different opinions regarding the future of the group, Artaud was soon excluded from the surrealist movement. The main discrepancy, among other reasons, was that the surrealist group did not express the expected enthusiasm for the revolutionary theatre which he had proposed. For this reason, and looking for a place to develop his innovative ideas, he founded the *Alfred Jarry Theater* together with Roger Vitrac and Robert Aron. This theater opened in 1926 and was named after a French writer who was very appreciated by surrealists. The experience was brief and the theatre closed after Artaud's versions of *Le mystères de l'amour* by Vitrac (1927), *Le ventre brûlée ou la mère folle*, *Gigogne* by Aron, *Le partage de midi* by Claudel (1928), *El sueño* by Strindberg (1928) and *Victor or les enfants au pouvoir* by Vitrac.

In 1931, Artaud watched a performance of Balinese theatre. He received a strong impression and decided to use Balinese theatre as an example and confirmation for the fact that theatre should have its own language, a language no longer based in words, but in the physicality of the actors. In 1935, he tried to put into practice his theatrical theories elaborated in the *Theatre of Cruelty* (the first manifesto was written in 1932, second in 1933 after his encounter with Balinese theatre). To this end, he resurrected the Alfred Jarry Theater, staging the drama *Les Cenci* in the Théâtre des Folies-Wagram. It was, however, a failure.

On January 11th, 1936, Artaud traveled to Mexico in an official capacity financed by the French Ministry of Education. In Mexico, he experienced peyote, had three lectures at the Bolivar Amphitheater of the National University of Mexico, and published his book *The Theatre and its Double*, in which he expresses the significant experience of living among the Tarahumara, a tribe of indigenous American people native to northwestern Mexico.

In 1936, Artaud was arrested, locked up in a straitjacket, and taken back to France, where he was admitted to various clinics over the next years. In January of 1943, he was transferred to Rodez, a mental institution directed by Dr. Gaston Ferdiere, principal experimenter of *art therapy* and advocate of electroconvulsive therapy. During this period, Artaud began to write and draw in small pocketbooks, convinced of the existence of an essential link between writing and drawing.

Artaud left Rodez in 1946 and move to Dr. Achille Delmas' clinic in Ivry-sur-Seine, where he was allowed more freedom. During this period, Pierre Loeb suggested that Artaud write something about Van Gogh. Artaud wrote the essay *Van Gogh, The Man Suicided by Society*. In this essay, he blames society and its lack of empathy for driving Van Gogh to commit suicide in order "to prevent him from uttering unbearable truths" (Artaud, 1947, p. 29).

Antonin Artaud died of cancer on March 4th 1948 in his room at the Ivry-sur-Seine asylum.

### 3.2.4) The Theatre and its Double

The Theatre and its Double (in French: *Le théâtre et son double*) is one of the most recognized essays of Antonin Artaud, initially published in Paris in 1938. The book constitutes the theoretical basis of the theatre movement called *theatre of cruelty*. This theory gives preponderance to shock the senses of the audience over the logical structure of the plot, replacing the traditional, well-structured dialogues with a non-linear use of language plagued with extravagant sounds and onomatopoeias. It also pleads for the abandonment of the conventional layout and structures of the staging. Even today, this text is considered as one of the essential stepping stones in contemporary theatrical theory.

The following is a description of brief specific ideas developed in the text that are relevant to the purpose of my analysis. Artaud's theory will be viewed in parts and from a subjective standpoint, so please refer to the original source for a more accurate and profound understanding of Artaud's theory in case of interest.

Artaud begins by making an analogy between the theatre and the plague by stating that:

*The plague takes images that are dormant, a latent disorder, and suddenly extends them into the most extreme gestures; the theatre also takes gestures and pushes them as far as they will go: like the plague it reforges the chain between what is and what is not, between the virtuality of the possible and what already exists in materialized nature. It recovers the notion of symbols and archetypes...The theatre restores us as our dormant conflicts and all their powers, and gives these powers names we hail as symbols: and behold! Before our eyes is fought a battle of*

*symbols, one charging against another in an impossible melee; for there can be theatre only from the moment when the impossible really begins and when the poetry which occurs on the stage sustains and superheats the realized symbols. (Artaud, 1938, p. 29)*

With this analogy, Artaud opens a dimension of *cruelty* in theater in the sense of conceiving a performance as an apparatus that can force out all the perverse layers of the spirit. According to Artaud:

*In the true theater a play disturbs the sense's repose, frees the repressed unconscious, incites a kind of virtual revolt (which moreover can have its full effect only if it remains virtual), and imposes on the assembled collectivity an attitude that is both difficult and heroic. (Artaud, 1938, p. 28)*

Artaud considers that western theatre relegates the purely theatrical, that is to say, what can not be represented with words. He advocates for a theatre that reveals itself to our senses through *metaphysical poetry*, forcing our minds to take profound attitudes beyond the purely psychological. Moreover, he insists on giving equal attention to movement, sounds, and gesture over the spoken word, so that the resultant language is born of the scene itself, and not of a psychological preconception. Artaud describes theatre as *la réalité virtuelle*, a place with a particular logic, different to the one that mirrors. "The world in which the characters, objects, images, and in a general way all that constitutes the virtual reality of the theatre develops" (Artaud, 1938, p. 49).

Artaud argues that the term *cruelty* must be understood in its broad philosophical sense. By this he is referring to rigour, implacable intention and decision, irreversible and absolute determination. In this sense Theatre of Cruelty is a matter of neither sadism nor bloodshed, at least not in any exclusive way. (Artaud 1932, p.101)

*It is a mistake to give the word 'cruelty' a meaning of merciless bloodshed and disinterested, gratuitous pursuit of physical suffering. The Ethiopian Ras who carts off vanquished princes and makes them his slaves does not do so out of a desperate love of blood. Cruelty is not synonymous with bloodshed, martyred flesh, crucified enemies. This identification of cruelty with tortured victims is a very minor aspect of the question. In the practice of cruelty, there is a kind of higher determinism, to which the executioner-tormenter himself is subjected and which he must be determined to endure when the time comes. Cruelty is above all lucid, a kind of rigid control and submission to necessity. There is no cruelty without consciousness and without the application of consciousness. It is consciousness that gives to the exercise of every act of life its*

*blood-red color, its cruel nuance since it is understood that life is always someone's death.*  
(Artaud, 1932, p. 101)

### 3.2.5) Psychotic Disorders

Psychosis refers to a series of symptoms related to the loss of contact with reality. Frequently, it is associated with alterations of thought and conduct, including verbal skills, causing alteration in many areas of human behavior.

The term was used in 1841 by a German psychiatrist called Karl Friedrich Canstatt. It comes from Latin and can be translated as *alteration of the soul* or *alteration of the mind*. Initially, it included schizophrenia and bipolar disorder without differentiation and was used in opposition to the concept of neurosis, which is still prevalent today.<sup>13</sup>

The experiences encompassed by the concept of psychosis are multiple and varied. Hallucinations, delusions, and catatonia (a state of psychogenic immobility) are the most characteristic psychotic manifestations, but they do not always occur in pathological contexts. For example, hypnagogic hallucinations, which sometimes appear just before we fall asleep, are formally equivalent to psychosis, as well as the alterations in the perception of reality caused by alcohol or drugs.

Psychotic symptoms can have very different causes. In schizophrenia, bipolar disorder or dementia, they are often the result of the conjunction of psychosocial stress with brain alterations. Another trigger of psychotic symptoms can be the excessive consumption of certain substances and drugs, including alcohol and amphetamines (Bürgy, M. 2008). Psychotic disorders include schizophrenia, schizotypal personality disorder, schizoaffective, delusional, brief psychotic disorder, catatonia, disease-induced psychosis, and substance use.

### 3.2.6) Schizophrenia

Schizophrenia is an alteration that is included in the group of psychotic disorders, being the most representative and well-known among them. Its cardinal symptoms are psychoses, such as the disorganization of thought, or the presence of delusions and hallucinations. It is a disorder that frequently generates social maladjustment and

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<sup>13</sup>for more detail on the history of the term please refer to Bürgy, M. (2008). The Concept of Psychosis: Historical and Phenomenological Aspects. *Schizophrenia Bulletin*, 34(6), 1200–1210. Retrieved August 12, 2017 from: <https://doi.org/10.1093/schbul/sbm136>

favors the onset of depression, anxiety, and substance abuse. In many cases, it occurs in a sustained way and is managed by potent antipsychotic drugs, frequently requiring hospitalization.

Symptoms of schizophrenia are divided into positive and negative. Positive symptoms refer to hallucinations, deliriums or other mental dysfunctions, while negative symptoms stand for the deficit of emotional, motivational or social capacities. The DSM-IV<sup>14</sup> manual divides schizophrenia into five types: paranoid, disorganized, catatonic, undifferentiated, and residual. This classification is based on the predominant symptoms and course of the disorder. The DSM-5<sup>15</sup> eliminates the distinction between subtypes of schizophrenia.

To diagnose schizophrenia, it is necessary for delusions, hallucinations, disorganized language, catatonia or negative symptoms to be continuously present for at least 6 months. Moreover, these symptoms must cause personal, social or labor difficulties, and cannot be directly due to another illness or the consumption of drugs.

In summary, *psychosis* and *schizophrenia* are two closely related concepts, where schizophrenia is a mental disorder with specific diagnostic criteria and psychosis is a group of symptoms that can be caused by schizophrenia or other motives.

### 3.2.7) Nijinsky-Artaud: Psychotic disorders involved in the creation of a new scenic reality

As indicated in the introduction, I perceive certain parallels between the work of Nijinski and Artaud, although their aesthetics have no commonalities. By closely observing Artaud's theories and analyzing Nijinsky's choreographic productions through them, many of Artaud's precepts can be found materialized in Nijinsky's pieces. It can also be observed how the artistic production of these two creators clearly exemplifies the praxeological procedures to establish theatricality that I propose in this thesis.

This way of perceiving these artists' creations was the first step towards the idea of a possible connection between their illness and their stage vision. As explained earlier,

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<sup>14</sup>DSM-IV: Diagnostic and Statistical Manual of Mental Disorders, fourth edition, American Psychiatric Association de Washington

<sup>15</sup>The Diagnostic and Statistical Manual of Mental Disorders (5th ed.; *DSM-5*; American Psychiatric Association, 2013) is the most widely accepted nomenclature used by clinicians and researchers for the classification of mental disorders.



some of the assumptions regarding illness and artistic creation lacked scientific rigor. It is for this reason that I allowed myself to include some scientific information in the context of this thesis, as they were crucial in understanding the creative processes of the artistic part of this research on Nijinsky-Artaud.

To clarify and delimit my assumption, allow us to consider the following:

According to Artaud, “a true theater play disturbs the sense’s repose, frees the repressed unconscious, incites a kind of virtual revolt...and imposes on the assembled collectivity an attitude that is both difficult and heroic.” (*Artaud, 1938, p. 28*). Nijinsky’s pieces were revolutionary at the time due to their capacity of doing precisely that. They interpellate the audience, demanding a different attitude towards watching dance, shaking the ground of what was considered moral, and forcing the viewer to take a *for or against* position. This type of approach to staging denotes a strong need to separate the scenic reality from that of daily life, emphasizing what language cannot communicate. For me, it is here that the psychotic tendency of the two infers a dreamlike quality or delirium to their work, where reality is perceived differently than suggested by the given evidence.

Artaud argues that the term *cruelty* must be understood in its broad philosophical sense, that is to say, rigour, implacable intention and decision, irreversible and absolute determination. (*Artaud, 1938*) The meticulous and complex work that Nijinsky shows in *L’après-midi d’un Faune* regarding the articulation of feet and hands, as well as the rigour and determination with which he shapes the body in an awkward two-dimensional conception of space is comparable to the detailed complexity of Balinese theatre from which Artaud drew many concepts to formulate his theories. The primitive human behavior and raw brutality depicted in *Sacre* could well be considered the antecedents of the themes that interested Theatre of Cruelty. In Artaudian terms, it can be suggested that Nijinsky’s choreographies use a rigorous discipline that destroys the false reality in which it is established, creating a crushed mirror that reflects in the audience an extreme awareness of otherness.

The resultant language of a piece, says Artaud, should be born of the scene itself, and not of a psychological preconception. This is one of the most important novelties of Nijinsky’s work. In fact, for each of his pieces, Nijinsky created a specific

vocabulary that responded to the work's needs, abandoning the use of classical dance grammar, or rather using such movement vocabulary as another possible element to play with.

This is where my admiration for Nijinsky's work manifests most clearly. What is the use of creating a movement language that defines my artistic work as my own? I consider that the repetition of movement patterns repetitively generates the same form, in which all signs present in a scene would be recognizable and decodable, repeating themselves again and again as a form of dead art. (Féral, 2002)

Nijinsky, like Artaud, advocated a theatricality that, as Féral says:

*[imposes] upon the spectator's gaze a play of disjunction/unification, a friction between one level and another. In this permanent movement between meaning and its displacement, between the same and the different, alterity arises from the heart of sameness, and theatricality is born.*

(Féral, 2002, p. 12.)

Psychotic experiences are related to the loss of contact with reality. In this sense, every vivid and robust experience that occurs in a *fake* fabricated situation could be considered a psychotic experience. While this may be a non-scientific understanding of the term, it is by following this train of thought that the first connection between Nijinsky and Artaud can be made.

Artaud describes theatre as *la réalité virtuelle*, a place with a particular logic, different from the one that "mirrors." In all of Nijinsky's pieces, he slightly shifted the present naturalistic approach until a whole new *stage reality* was created, one with its own rules and particular logic. It was this idea of virtual reality that makes me think of a possible relation in between their mental illnesses and the specific way they perceived and created such original stagings. It is this quality of virtual reality, shifted from the conventional approaches, that I connect with a psychotic experience. To my mind, it looks as if the material with which they constructed their scenes came from delirium, while at the same time it was organized in a lucid fashion, according to a new logic.

Medical literature in Spanish on mental illness<sup>16</sup> when referring to psychoses or psychotic outbreaks, speaks of *procesos de des-estructuración*, de-structuring processes that occur in all layers of a person's existence before and during a psychotic episode. The concept of *de-structuring* implies the dismantling of previously assembled structures, and it is here where I see an exciting tool for artistic research.

From my point of view, the first step in research processes aiming at the creation of an interesting and unique piece (which I call a *new scenic reality* in the beginning) must be the dismantling of previously assembled structures to avoid falling into traditional patterns.

In this manner, Rose Breuss, referring to the activity of dancers involved in movement research processes, says:

*Dancers involved in processes of movement research explore expanded parameters of movement, not only those that function to stabilize (the body subject, as well as time and space). They look for 'temporary openings' and indeterminacies in the liminal spaces of the habitual, of that which they have been trained to do. (Breuss, 2017, p. 2)*

I think that we can consciously access these *liminal spaces of the habitual* (related to the *potential space* previously discussed) by de-structuring (as in psychotic experiences) our normal perception of reality, breaking the natural and predictable laws of daily behavior. This will allow us to establish a space in which signs must be interpreted differently, making way for the genesis of theatricality.

This procedure allows us to shift to uncommon/unstable ground, from which to generate different routes and routines where *"the dancing body opens itself fundamentally to the liminal space between a being-as-subject and a being-as-object, exposing its agential layers both consciously and unconsciously"* (Breuss, 2017, p 11). In a second step, a conscious integration of the split parts that compose the performance is necessary, resulting in an integrative, cumulative, and transformative scenic process. It is within this process that the performer reaches an understanding

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<sup>16</sup>-Martínez-Hernández, Angel & Correa-Urquiza, Martín. (2017). Un saber menos dado: nuevos posicionamientos en el campo de la salud mental colectiva. *Salud Colectiva*. 13. 267. 10.18294/sc.2017.1168. -Rev. chil. neuro-psiquiatr. vol.51 no.1 Santiago mar. 2013 Retrieved August 31, 2019, from: [https://scielo.conicyt.cl/scielo.php?script=sci\\_arttext&pid=S0717-92272013000100007&lng=en&nrm=iso&tlng=en](https://scielo.conicyt.cl/scielo.php?script=sci_arttext&pid=S0717-92272013000100007&lng=en&nrm=iso&tlng=en)

of the wholeness of his scenic being, as well as the scenic dimension of this new reality.

### 3.3) Experience in Master IDA. ABPU.

Artaud began drawing in 1919, the same year that he was first prescribed Laudanum to ease his physical pains and anxiety. His drawings are plagued with wandering forms, apparitions, mechanical lines, and text. They all have the power of a magic ritual compensating the lack of a linear narrative.

At the same time that he began to write his diary, Nijinsky started drawing serpentine forms and curves, strange figures in which sinisterness began emerging ceaselessly.

I started this research during the second semester of my studies in the Master Program of Movement Research and Dance Pedagogy at the Anton Bruckner Privatuniversität. For the final presentation, the students are required to present a poster that describes our investigation. The creation process of this poster was fascinating.

First, I made a photomontage including drawings and portraits of both Nijinsky and Artaud in two different stages of their lives: in health and in sickness.(Image 1) I created the montage following a linear narrative, which clearly described three points: the two great artists, as mentally ill human beings, and the importance of drawings as a mirror of their identities.

Once completed, I felt that something was not correct in the methodology that I had followed in assembling the mentioned aspects. In order to discover and correct what had not worked, I retraced and analyzed my methodology. With this in mind, I made a second attempt, trying to find a procedure similar to the one I had proposed for stage creation. To do so, I decided to establish and follow four steps:

1. De-structuring. In this step, I intended to collect all the materials that I had in my surroundings, judging neither their relevance, nor their pertinence (pictures, texts, watercolors, tape, color markers, oil paintings, brushes, knife, scissors, hair comb, spatulas, pens, pencils, sponges). Then, I placed everything on the floor without any order and tore apart all the pictures and

drawings of Nijinsky and Artaud. I ended up submerged in a chaos of elements.

2. Improvisation/confusion. From this point, I started playing around, improvising with the materials, using images and text without paying attention to their order or importance. I tried to avoid any plan or narrative line that began to appear in the combination or election of elements.
3. Re-organisation/new logic. After a while, when I felt that I could no longer avoid making meaningful connections in my improvisation, reaching a point of inevitable re-organization or structuring, I let myself enter a dialectic process of constructing the poster following a new logic.
4. Understanding/justification. When it was finished, I took a distance, observed the final product and just there, seeing it in relation to the first poster, I understood the effectiveness of this methodology in achieving a more genuine result, which did not respond to the traditional structures of communication that I would otherwise always access.

The restructuring/reorganization process in the final image produced a clash between fiction and reality, presentation and representation, that pre-determines the existence of theatricality.

The first poster relies on the narration/description to schematically exemplify the result of my research. The second, however, makes use of theatricality to delve into what language or narration cannot communicate.

The experience of looking at the second poster challenges the observer by inviting him to actively discover some sort of ordering logic, forcing him to be a co-creator of the proposed reality.

In my opinion, by analyzing the two posters in this way, it is possible to draw a line that connects the creative methodology that I propose with what has been said about Nijinsky, Artaud and psychotic disorders.



*Image 1: Nijinsky and Artaud in two different stages of their lives: in health and in sickness. Photomontage. DamianCortes Alberti.*



*Image 2: Nijinsky, Artaud and Psychosis. Collage. Damian Cortes Alberti*



### 3.3.1) *El Miedito* (The Tiny Fear)

In the following pages, I will expose the theoretical ground on which this work is based and the approaches taken for the creation of the first stage experiences of *El Miedito* (The Tiny Fear). Following this, I will proceed to dissect the structure of the piece in search of the strategies applied to establish theatricality. For this task, I will use a score that narrates the actions of the dancer (myself) consecutively, as if it were the dramaturgy of a theater play. This score will allow the analysis of the piece in formal terms and, over the course of time, will deepen the study on theatricality by superimposing several layers of observations on top of the mentioned score.

*El Miedito* is a scenic experiment exploring fear as a concept, framed in the genre of theater/dance for young audiences.

As a starting point, the piece draws from the dramaturgical structure of the Japanese animated series *Yamishibai* (Japanese Ghost Stories). The dance solo explores questions such as the following: What is fear? What do I fear, my death or the death of others? What is the difference between feeling fear and producing fear? How would fear look if it were a character “The Tiny Fear”?

These questions are the material that drove the creation of a non-narrative dance, which evokes the concept of death and fear that I had in my childhood, as well as the possible ways of representing them.

In June 2018, I presented a work in progress of the solo (7 minutes) within the context of my Master in Dance Pedagogy and Movement Research at the Studiobühne of the Anton Bruckner Privatuniversität Linz, as part of my research about theatricality and movement

The objective of the project was to imbricate live performance, sound, and music, as part of an interwoven net. Thus, each constituent element, without an order of hierarchy, intervened in the creation of a communicative, inclusive universe, where the viewer actively participated in constructing his/her own narrative.

The exploration of a human being’s darkest feelings has always been something that captivated us, with artists exploiting this human experience throughout history. We have seen countless examples of works dedicated to horror and fear in all branches



of art, including those assigned to children. The first line of thought that led me to work on fear and include young audiences in dance experiences of horror, fear, and humor, was the work of the Australian writer Robert Hood. It is his opinion that:

*[...] stories which use the imagery of horror help children deal in some way with their fears and insecurities. There's an exhilaration to feeling scared, to feeling the inevitable threat of our mortality, without any actual danger. We can shrug it off, mock the spectre of death with impunity, get an adrenalin rush without the need to face real danger. In this context, children can realise, at least implicitly, that looking at the scary side of life -- loss, bereavement, fear, the monster under the bed -- is possible. They can examine these emotions, even play with them, and by so doing gain some power over them. Horror fiction can offer a safe forum for examining, and maybe lightning, the dark. Horror stories provide a playground in which children (and adults) can play at fear. And in the end they'll be safe and, hopefully, reassured. Overall, it seems better than repression. ( Robert Hood, 1997)*

As a second material, and as a way of approaching the construction of the solo, I reflected on the idea of D. Winnicott's potential space. This concept introduced a new topic to my choreographic praxis: it determined the abolition of the binary thinking (internal-external, subjective-objective, etc.). As explained earlier in this paper, the potential space is the intermediate zone of experience between the self and the environment, in which internal (psychic) reality and external reality are intertwined. It is a hypothetical or virtual space, belonging neither to external nor internal reality exclusively, but instead a participant in both worlds, corresponding to the space of playing, dreaming and cultural experience. It was in this potential space that I desired to explore and develop the idea of fear.

### 3.3.2) Score of El Miedito (The Tiny Fear)

*1- Cold light spot, the voice of a child who sings in Japanese is heard.*

*A man dressed in white, with his face and hair painted white, stands behind a white table. He observes the audience with a white teacup in his hands.*

*2- Black, continue the song in Japanese a few more seconds in the dark. When music finish, a dim light in the center of the stage and sound of bats appears.*

*The man tries to leave the stage strolling. He stops. It turns slowly with irregular, segmented, and uncoordinated joint movements. Look at the ground and his body. He mounts on the tip of his toes and falls on his knees to the ground, resting his*

*forehead on it. He arches, writhes, tries to get up as if his body didn't belong to him or he couldn't control it. Finally, he manages to stand up, walk three steps, and fall asleep standing.*

*Moment of silence.*

### *3- Cicada noise.*

*The man wakes up and reacts when a cicada produces a loud noise. He seems confused. He searches with his eyes. Loud noise! he is scared, reacts, faces the noise, and seeks its origin.*

*Waiting ... when he hears the menacing sound jump again, put his hands together, making his palms sound.*

### *4- A sudden change of light.*

*The man shakes his clothes and body frenetically in search of the insect that has attacked him.*

### *5- Call of harps merges with the sound of cicadas.*

*The man falls on his knees and faces the audience very angry. The cicada sound reappears, he is scared.*

### *6- A beautiful melody is sung by a child, harps, and strings.*

*The man begins a dance that remembers what happened but in a controlled-metaphorical way. His dance tells his story, to the audience, and to himself. We remind and experience again. It is a ritual dance, a non-discursive narrative.*

*He decides to continue on his way.*

### *7- Music disappears while laughter is heard, a Japanese child begins to speak, laughter becomes macabre. The child is scared and asks for forgiveness (in Japanese) the laughter becomes distant and dark screams replace them.*

*The man tries to leave ashamed, he hides behind the scenes and in one moment is catapulted to the center of the stage. Something takes hold of him, he feels fear, he transforms. He is possessed by some strange force that shakes his body. The man produces noises, snorts, and grunts. He is furious.*

### *8- A tremendous group shout is heard*

*The man falls to the ground very tense and looks at the audience impassively. He advances on his knees very angry and says to audience (lip-sync) "oshimai" and collapses.*

*9- The musical curtain of the Kamishivay anime begins, and the stage light is concentrated on the table with the cup of tea to the left side of the stage.*

*The man crawls slowly, gets up slowly, takes a sip of tea, looks at the audience, and A stream of red vomit comes out of his mouth staining all his white clothes, it looks like blood but it's beet juice. He recoils in shock to the darkness.*

*10- Blackout.*

### 3.3.3) Analysis

Analyzing this work, I see that the primary source of theatricality lies in the constant change of narrative perspectives that are evidenced in it. The premise of body depicting the experience of feeling fear, producing fear and being The Fear (as a character) triggers the search for a way to change describing viewpoints without the help of language (personal pronouns).

The procedure adopted to achieve these shifts in perspective was to adjust where the dancer's positioning in relation to the external elements involved in the scene:

A) First-person. In some instances of the solo, the choreography is stripped of all kinds of pantomime, giving way to the appearance of movements/gestures with clear but open connotations. These movements/gestures, related to moods and emotions, manifest themselves not in a descriptive, but rather an experiential manner, placing the subject in the first-person point of view.

The elements that do not concern the dancer's body accompany his experience, emphasizing his point of view as if they had arisen from him. This creates a system of expression in which there is no separation between the exterior and interior world of the dancer. When imagining fear as a character, the question arises whether Fear feels fear or produces fear. During the process of creating this work, I felt that Fear had to either do something (to produce fear) or be receptive of something (to feel

fear). By themselves, subjects (in this case, El Miedito) do not feel or produce anything. This state of Fear manifests the first-person perspective.

B) Second person. From the beginning and throughout the solo, the dancer addresses the audience with his eyes and with different intentions. The subversion of the observer-observed position produces a specific interference that forces the viewer to recognize himself as an observed object. This causes the discursive perspective to switch from the angle in which it is established to the *you* perspective. This position is related to the idea of producing fear, because it points to the object observed (in this case, the audience) as the destination of the action.

C) Third person. This relationship is manifested in the moments when the dancer clearly reacts to recognizable external stimuli, such as the sound of the cicada, or the laughter that appears in the music. By directing the observer's attention towards something other than the dancer or themselves, a third element is introduced. That element, simultaneously present and absent, plays an essential role in the construction of fiction.

Here, the feeling of fear is present, materializing a third element that threatens the dancer.

### 3.4) Concepts of Applied Movement

So far, I have analyzed a selection of artistic works in search of connections to the notion of theatricality proposed at the beginning of this thesis. As the last case study, I will present a practical/pedagogical experience that I was entrusted to lead as a final pedagogical exam. In January 2018, I conducted a five-day movement workshop at the Drama department of the University of Applied Arts in Rijeka, Croatia. The workshop was based on an investigation on Genevieve Stebbins's book: *Delsarte System of Expression*.<sup>17</sup>

I have included it among the case studies to help understand how praxeological processes can be set in motion to establish theatricality in pedagogical praxis. The

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<sup>17</sup> Genevieve Stebbins was born on March 7, 1857, in the city of San Francisco, California. She was an actress, teacher, and creator of a gymnastics system called Harmonic Gymnastics. Stebbins published four books dedicated to the study of her method and about Delsarte system of expression, a system on which she based the development of her own practice. She died on September 21, 1934.

objective of analyzing this experience is to find and develop a set of tools that help the student understand the different levels that a performer must master when being on stage. This implies that the student understands what the strategies are to establish theatricality, and why it is crucial to develop these strategies.

As previously noted, my personal interests regarding movement research are very much connected to the search of the laws that govern expression and representation. In this sense, the study of the material provided for the above assignment (*Delsarte System of Expression*) was a rich source of information and inspiration. Nevertheless, the exhaustiveness with which the author treated the subject, leaving no room for possible discrepancies, presented me with several difficulties. I had to analyze and filter through the work to determine which of the ideas were compatible with my understanding of performance and theatricality, to find a slot through which to access the system. Only then could I appropriate and adapt some of its concepts to the kind of work pertinent to this thesis. To my surprise, the answer was right at the very foundation of this system: something Delsarte calls the principle of trinity. In her book, Genevieve Stebbins offers an explanation supposedly stated by Delsarte:

*"The principle of the system lies in the statement that there is in the world a universal formula which may be applied to all sciences, to all things possible.*

*"This formula is the trinity.*

*"What is requisite for the formation of a trinity? "Three expressions are requisite, each presupposing and implying the other two. Each of the three terms must imply the other two. There must also be an absolute co-necessity between them. Thus, the three principles of our being, life, mind and soul, form a trinity.*

*"Why?*

*"Because life and mind are one and the same soul; soul and mind are one and the same life; life and soul are one and the same mind." (Stebbins, 1886, p. 3)*

According to Georges Dumézil,<sup>18</sup> all societies that share an Indo-European language have more in common than just language roots. He states that there is a mental structure that defines an ontological organization of the world according to three functions: the sovereign function, the warrior function, and the nutritive function. These functions can be directly linked to what Delsarte calls "the three principles of

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<sup>18</sup> This theory is explained in detail in the book: Dumézil, G. (2016). *Mito y epopeya, I: La ideología de las tres funciones en las epopeyas de los pueblos indoeuropeos*. Fondo de Cultura Económica.

our being, life, mind and soul" (Stebbins, 1886, p. 3), with the sovereign function relating to the mind, the warrior function to the soul, and the nutritive function to life. The depth in which these ideas penetrate the cultural heritage referred to throughout this thesis is surely fascinating. I belong to a society with Indo-European rooted languages, and I can not deny that this tripartite model intervenes with how my artistic work is produced and perceived. Therefore, the principle of trinity applied in Delsarte's system of expression is entirely cooperative and applicable to the pedagogical project I developed. For this reason, I chose Lesson III Principle of trinity from Genevieve Stebbins's book to create a series of exercises.

The basic idea for the creation of the exercises for the workshop, or rather the adaptation and reformulation of previously existing tasks, basically originated from the definition of art that Genevieve Stebbins drafted in chapter III: *Art is at once the knowledge, the possession and the free direction of the agents by virtue of which are revealed the life, soul and mind.* (Stebbins, 1886, p. 36)

Hence, the three key concepts retrieved from Stebbins's book to structure the class were:

*"The three states which art is to translate"*

1. *The sensitive state to the life*
2. *The moral state to the soul*
3. *The intellectual state to the mind."*

(Stebbins, 1886, p. 36)

For me, the key question is that what is conceived as art is not the reproduction of reality, but instead a *new* corporeal manifestation of the life, soul, and mind, occurring simultaneously.

Throughout my career, I have always pursued the concept of totality in my scenic actions, asking the question of what *presence* means. This led me to think that the goal of a dancer is to simultaneously align what he thinks, what he feels, and what he does. For me, these three matters/actions aligned in time and space move us towards a state of completeness/totality that produce an *alive* and *present* body.

As a score for the class, I decided to use the inverse logic to Genevieve Stebbins'. In the exercises described in her book, she works in a fragmented way, engaging the students in an additive process, where isolated concepts are built up on top of each other in order to achieve the final desired result.

I did the opposite. Departing from the idea of totality, the students were set to the task of researching for the particularities posed by each exercise.

Insisting on the human's capability of thinking, doing and perceiving at the same time, each exercise contained all three elements (body, mind, and soul), so the desired result (a *present, alive, genuine* movement) was reached from the beginning. This pushed me to produce a concatenation of exercises that provided a holistic approach to the body on stage.

I designed a scenic work methodology, beginning with an intense body training and the intention of generating awareness of totality. Focus was emphasized on the perception of the fascial system as the integrating network that connects our entire body. From there, it was possible to address the concept of gesture and movement as the result of muscular tensions applied to the body and the face. The seminar focused on various strategies to establish theatricality in performative events, and on the integrative and transformative process in which the artist reaches an understanding of the wholeness of his scenic being.

The following is a copy of the score of the third class in the seminar. The reason I chose to display the score from day three is that it allows clear observation of the relationship between Delsarte's system and Féral's theatrical concept.

#### 3.4.1) Warm up: "Standing massage" To do what I'm doing (The intellection state to the mind)

The aim of first exercise is to focus the attention in three aspects:

- A. To understand the material reality of my partners body (anatomy) and to understand my own as something that can be objectified and acted upon.
- B. To perceive the sensations of interacting with another body in a mechanical/ explorative way (for the active participant) and To perceive the sensation of being manipulated in a mechanical/explorative way (for the receiver).
- C. To perform this activities with the awareness of being observed from a third person (audience) therefore shaping my actions in a specific way. This implies dividing my attention in two, considering myself as myself and me as another, whom I observe.

It is composed of three parts:

- A) Pressing with the hands along the body of your partner, try to discover the different muscles, bones, tendons and other elements that compose their body. Pay attention of differences on temperature, texture, volume and resistance that matter offers. Relate the exploration to your own corporality
- B) Grasp the skin of your partner producing different types of pinches, separating the skin from the rest of the body. Play with the velocity (fast/slow) size (big/small) and force (soft/strong)
- C) Slap your partner body paying special care on stimulating the skin, not hurting it. Play with the velocity (fast/slow), size (big/small), and force (soft/strong) perceive the sound that is produced.

This exercise is linked to the cleavage number three proposed by Josette Féral. The intention is to experience two forms of deportment: the instinctive and the symbolic. It refers to the double task of producing controlled acts and controlling involuntary actions, and practicing the growing possibility of the performer's body creating otherness within itself.

The idea is that the student perceives himself in an active and passive role simultaneously, as a subject that determines his actions and as an object that is observed and acted upon. "It is here that the spectator grasps the otherness in the actor, the actor as himself but also as other." (Feral, 2002, p12)

#### 3.4.2) Aerobic training: Fascias, The net that contains us (The sensitive state to the life)

This exercise aims to increase the perception of the fascial system as the integrating network that connects our entire body as well as creating a space consciousness based on the connection of the bodies through an exacerbated perception of group energy. The aim is to comprehend and apply more efficient and healthy movement patterns, while exploring the notion of solidarity that occurs both in physiological processes and scenic events.



It is composed of three parts:

- A) Vibrations, shakes and jumps on the place: Generate a vibration motion from the sole of your foot that resonates in your whole body, keep on doing it checking that there is no part of your body that is not vibrating (limbs, torso, head, face, inner organs). Increase the frequency of the motion to produce a shake of the body and check the same than before. Increase the strength and produce a jump, check that the whole body it is engaged.
- B) Traveling in space: with the same three possibilities previously explored (vibrations, shakes and jumps) move your body through space paying special attention in the possibility to continue these activities in locomotion, use the information given from your colleagues to synchronize your dynamic with the one of the group.
- C) Net Energy: Generate an improvisation together with the group. Functioning as one organism decide together where in the space, in which level and with which dynamic you will move.

This training serves both at the physical-corporeal level and at the psycho-performative level. On a physical level, the activation of connective tissues (fascias) through the different activities happens naturally when making an effort in a fluid and elastic manner that requires both active and passive muscle tone at the same time. This is reinforced by the constant emphasis on the use of the body as a whole structure that functions in synergy. This training also increases the capability of synchronization and nonverbal communication, extremely necessary on stage.

On a psycho-performative level, these exercises are related to the cleavage number one, in which the potential space that Winnicott poses is created. By addressing the space in a different way than usual, creating tensions between the bodies that occupy this space and imagining a dynamic network that contains them, the students perceive the space in a new way, different from that of daily life. By doing so, the students' gaze cuts their own bodies from their natural environment, placing it on liminal space.

This happens due to the paradoxical process of representation where a person can, at the same time, consider his body as a subject and as an object, and can place it in real space or in representational space.

### 3.4.3) Expressive training: The gesture (The moral state to the soul)

The responsibility of the actor/dancer is not only as an interpreter, but also as the author of his being on stage.

These exercises aim to address the gesture as the result of muscular tensions applied to the body and face. In the process of twisting and twirling the muscles, a transformation occurs, a personal state of mind is generated. From this particular state of mind, feelings, and emotions emerge, as well as an external gestural image that the performer can acknowledge and use for artistic purposes.

The activation of the musculoskeletal system in the service of expressive training allows the student to explore fiction, not from a preconceived idea, but from a place of surprise and communication.

All the elements involved in this activity are established both in reality and in fiction. The student's bodies, their actions, and everything that is observed and belongs to the scene are real. At the same time, all this can be perceived as something else, thanks to the ability of fiction. It is in this friction, where reality and fiction are opposed, that Féral's second cleavage can be grasped and worked on.

It is composed of three parts:

- A) Points of tension In the face. Choose an area of the face, begin to tension the musculature of the chosen area taking care to isolate the point of tension. Take the tension to the maximum possible, when we perceive that the nearby musculature begins to be compromised in the action change the focus of attention towards the new area, making *travel* the point of tension through the face. At the same time perceive which emotions/states/thoughts come up to you. Also try to imaging how do you look to the others, which kind of interpretation they can be taking from your image
- B) Points of tension In the body. Choose a part of your body, begin to tension the musculature of the chosen part taking care to isolate the point of tension. Take

the tension to the maximum possible, when we perceive that the nearby musculature begins to be compromised in the action change the focus of attention towards the new area, making *travel* the point of tension through your whole body. At the same time perceive which emotions/states/thoughts come up to you. Also try to imaging how do you look to the others, which kind of interpretation they can be taking from your image.

- C) Mirror: Find the couple you worked with at the beginning of the class. From a neutral position face to face observe your partner as if it were your own image reflected in a mirror. Together try to perform the two previous exercises as if you were the same person. Much attention is required for this task, it is very important that the mirror transformations occur in common agreement, trying to eliminate the roles of leader and follower. At the same time perceive which emotions/states/thoughts come up to you. Also try to imaging how do you look to the others, which kind of interpretation they can be taking from your image bibliography

All the exercises in this class, as well as the entire five-day seminar, had the creation of alterity at their foundation as a means to access representation and theatricality. Alterity in the real and scenic space, alterity in the other performer, and alterity within oneself.

#### 4) Part Three: Experimentation

##### 4.1) Scoring Theatricality: Uspud / Gertrude Bodenwieser

Unlike the previous chapter, this one reflects the process of composing a dance work instead of its subsequent analysis. Representing the most experimental part of this thesis, it is a complex and complete score that uses different means to transmit all the necessary information for the re-staging of the play *Uspud Ballet Sincretic* in one Act.

The theoretical incentive to include this kind of material in my thesis is Claudia Jeschke's article *Corporeal Scores as Non-Discrete Historiographies?*<sup>19</sup>. In her essay, she points out that "The lack of attention given to the dancer's role as an agential researcher of/in/through dance" (Jeschke, unpublished) as a means of funding effective praxeological procedures that update the approach to dance historiography. Furthermore, she emphasizes the necessity of integrating into the analysis the dancer's capacity of self-reflection about dancing, as well as the importance of shifting the attention given to object-like forms (meaning choreographic) to subject-oriented processes. By promoting the activity of *doing dancing* as a way to subvert the traditionally established methods of dance research, the text emerges as a guideline to do just that. For Jeschke, including notation, scoring, and documentation of dance into dance praxis is a way to access its complexity.

With the notion of hypertextuality, the author introduces the reader to the aforementioned complexity of dance praxis, its interaction with media, notation, documentation, and scoring as part of a system that works beyond the traditional understanding of it. In this sense, the attempt to accurately capture what was done during rehearsals and in the planning process of *Uspud Ballet Syncretic* will provide an information type that can only be included in the written discourse this way. The score reflects strategies, ideas, and working methods derived from everything discussed in this thesis, both in chapter one (on the concept of theatricality) and in chapter two (case studies). This project, performed by six Master students of the I.D.A. Institute, served as a final pedagogical/artistic examination of my Master in Dance Pedagogy. It was a praxeological artistic/pedagogical experiment, which sought to capture, reflect, and delve into the problematic of theatricality in

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<sup>19</sup>(Corporeal Scores as Non-Discrete Historiographies?) unpublished manuscript. I thank Claudia Jeschke for the permission to use her article for my MA-thesis.

contemporary dance as a corollary of the research process over last three years. In this way, the interpreters/students and teacher/choreographer related to each other on a horizontal level, with the score as mediator, and understanding de-hierarchization as a choreographic strategy.

The inspiration and guidance on how to articulate the score are taken from the work of Rose Breuss: *Scoring a Nymph, Labanotation and Choreographic Movement Formulas*<sup>20</sup>. This is an experimental score that collects different materials regarding the topic of nymph and dance notation as a work material used in the creative process of a piece.

Following the footsteps of Breuss, the score dedicated to *Uspud Sincretic Ballet* gathers a series of dissimilar materials arranged in a non-hierarchical way to be used in the creation of a dance piece, reflecting the potential syncretism that dance has. Breuss points out that:

*The associative potential affects the composition of dance movements in different layers and elements. Engaging in experimental and experiential signification and rehearsal processes, the dancers concretize movement forms and sequences.* (Breuss, 2018, p 15)

The Uspud's score differs from scoring a Nymph in two ways. Firstly, Uspud does not make use of a particular dance notation system, while Labanotation plays an essential role in *Scoring a Nymph*. Secondly, in Breuss's score "the notational arrangements do not point to a Spatio-temporal concretization of dance movements. Rather, they illustrate forms of reference and relation to a variety of materials and motivate cross-media methods and operative processes" (Breuss, 2018, p. 15). In Uspud, one of the main elements involved in the creation of the work is the musical score written by Erick Satie called Uspud Christian Ballet, so the temporality dictated by the piano performance is what structures both the dance score and its stage performance.

Although the scoring was completed after the premiere of Uspud.Sincretic Ballet, it collects all the fragments of material with which the movement was created. This means that during the creative process, no aspect of the study was done without the

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<sup>20</sup> For this material please refer to Breuss, R. (2018). *Scoring a Nymph, Labanotation and Choreographic Movement Formulas*. Germany. Retrieved July 16, 2019, from: (<https://www.epodium.de/epodium-digital/e-zine/>)

support of a previously prepared score. Therefore, the development of rehearsals always took place following this procedure: preparation of score, then rehearsal. The dancer's job is to update the score by appealing to his repertoire of movement, embodying the information contained in the score, and activating what this information implies. This resulted the dancers embodying the materiality of the documents used as a score during the process. Breuss states that:

*Dancers thus the experimental set-up of the given choreographic study 'incarnate' these scores via the vectors of living bodies. They realise the documentary tissue 'literally' in their body tissue. Without such a physical activation, the movement indication of the documents remains incomplete, fragmentary and immaterial. There are only few instances where it is possible to decipher as concrete movement vocabulary the descriptions, symbols, drawings and the inconsistent terminology. Nevertheless they simulate a series of phenotypic arrays of movement.*  
(Breus, 2019, p. 5)

#### 4.2) Uspud Ballet Syncretic in One Act (Score)

Choreography: Damián Cortés Alberti in collaboration with the dancers

Dramaturgy: Ira Goldbecher

Costume: Julio Escudero

Movement research: Rose Breuss - Deborah Smith-Wicke - Damián Cortés Alberti

Gertrud Bodenwieser archival research: Rose Breuss

Dancers: Shao Yang Hsieh (dancer 2); Berenice Arias (dancer 3); Jerca Roznik Novak (dancer 4); Da Jeon Yu (dancer 5); Vesna Tepic (dancer 6) Ashleigh Cooper (dancer 7).

Pianist: Christoph Dietler (pianista 1).

In 1892 Erik Satie composed a ballet titled Uspud. The text portrays a man named Uspud who converts to Christianity through encounters with demons, martyrs and saints. Starting from the static and almost mathematical composition of Satie and the passionate text of librettist Contamine de Latour, this score delves into the idea of syncretism: the merging of otherwise separate ideas and philosophies. Through the performative convergence of two seemingly diametrically opposed modes of language and music, the *Syncretic Ballet* fuses an existing movement system (Gertrud Bodenwieser's theory of motion) with contemporary dance influences. Elements such as music, text and movement – apart from when they enter in creative

conflict with one another – combine to form a new unity in Uspud, playfully revealing the syncretic confluence of tradition and modernity, of text and sound, of movement and stagnation.

As stated above, the main materials comprising this score are music, text and movement, and will be presented separately for better understanding and use.

#### 4.2.1) Element A: Music

In his article *Erik Satie's ballet "uspud": Prime Numbers and the Creation of a New Language with Only Half the Alphabet*, Robert Orledge suggests that, as in other cases, Erik Satie applied a formula using prime numbers for the composition of Uspud. Through complex work with mathematical musical formulas, Satie created different musical cells that are repeated and re-accommodated through their composition. Orledge ensures that:

*What is most important is that in the works of the 1890s, Satie was seeking original ways to make a lot of striking music out of a little material through the repetition, overlapping and transposition of a small number of musical cells or motifs in seemingly unpredictable ways.*

(Orledge, 2009, p 40)

The resulting music, of an intricate character and with a seemingly capricious metric, seems to oppose or disagree with the script that accompanies it. To successfully complete the task of amalgamating text and music with pre-existing choreographic material, the scenic work must rely on permeability. This means that the body of the dancer must be permeable to the musical stimuli, as well as those of the story and of the dance. Thus, it is also implied that the music needs to be approached as if it were incidental music <sup>21</sup>. For this reason, the careful study of the Uspud musical score and the consequent synchronization of choreographic cells with musical moments is imperative. This score (Uspud Ballet Sincretic) provides all the necessary elements to perform that synchronization. The spacial arrangements can be addressed ad libitum according the stage requirements.

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<sup>21</sup>Incidental music, stage music, or atmospheric music. It is a type music that serves as a backdrop (sound) on which things will happen. In a more less subtle way, it can underline the intensity of events. It is usually found in most movies, theater plays and in many advertisements. For more information please visit the following link, Retrieved February 11, 2019, from: <https://www.britannica.com/art/incidental-music>

#### 4.2.2) Element B: Libretto

The libretto written by the Spanish J.P. Contamine de Latour tells of a Persian-dressed man named USPUD, who converts to Christianity through encounters with animal demons and saints. Latour's libretto is in complete odds with Satie's musical composition. It seems that the disagreement between the scenes' temperament described and the music was on purpose. On the other hand, the text itself has a dramatic and parodic tune, suggesting that it may have been intended as a parody of Flaubert's *La Tentation de Saint Antoine*<sup>22</sup>. What connects text and music, in turn, is the exact basis of calculation with which they were created. The proper names of the story were created by the alphabetical assignment of letters to prime numbers, similar to the numbered sound cells of the musical structure (Orledge, (2009)<sup>23</sup>.

The text in this score should be used primarily as an interpretive "texture" rather than as a narrative guide. The events and characters of the libretto are the material that dancers can use at any time to incorporate into their composition. However, the libretto must be read aloud twice in the play. This reading, as well as every proper name pronounced, must be clear and understandable. It is important that the dancers involved in the performance personally translate the text into their mother tongue. Here, the model text in English is provided below.

#### 4.2.3) Uspud English (Translated by Lara Almonem)

First Act.

A desert beach. A statue in the middle ; further is the sea. Uspud, dressed as a Persian ; he just witnessed the torture of the Christians and brings back some relics.

1/ He puts the relics together at the bottom of the statue and burns them.

2/ The smoke that comes from the fire changes in seraphs (kind of angels), and they vanish in the space.

A tremendous thunderstorm occurs. 3/ The statue falls into pieces.

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<sup>22</sup>Flaubert's novel focuses on the spiritual enlightenment experience of Saint Anthony of Egypt, which after months of self-flattering experiences sees on the Sun the image of Jesus Christ.

<sup>23</sup> For more info on this matter please refer to: Orledge, R. (2009). Erik Satie's ballet "uspud": Prime Numbers and the Creation of a New Language with Only Half the Alphabet. *The Musical Times*, 150(1908), 31-41. Retrieved February 11, 2019, from: <http://www.jstor.org/stable/25597637>



6/ Uspud is dismayed.

7/ Out of a sudden the sky becomes white.

9/ A woman, extremely beautiful, covered with a golden tunic and her breast pierced by a knife, appears in front of Uspud stretching her arms out towards him.

This is the Christian Church.

11/ Uspud is surprised. He takes some sand and rubs his eyes with it.

13/ Trumpets-call.

15/ Sky parade of martyrs cursing Uspud. (basically the martyrs are flying insulting Uspud !)

17/ Uspud gathers stones and throw them on the Church. 20/ The stones change into fire globes (balls).

21/ Uspud is furious.

25/ He takes a bigger stone that loudly explodes. Flames suddenly appear (« from the breast where the stars escape »).

27/ Big convulsion of the Nature. 28/ end of 1st Act.

Second act.

Uspud's house.

29/ Uspud begs his gods Lares.

30/ Demons suddenly appear and disappear right after.

31/ They have the shape of deformed men, with animals heads : dog, wild dog, turtle, goat, fish, lynx, tiger-wolf, buffle, kind of bird, unicorn, sheep, antilop, ant, spider, snake, kind of mouse, monkey, crab, sea bird, ostrich, old bull, red caterpillar, wild pig, crocodile, etc. (hahaha)

32/ Uspud is frightened and wants to escape, but the demons come around him and pull him right and left. He is looking to crush his head against the walls ; the walls go back and sweat blood.

In the air Uspud sees the vision of a non-religious tribunal (court). In front of it, victims are tortured. Uspud is fearful and begs the sky.

33/ The Christian Church appears again, white like snow and transparent like cristal. Lotus flowers born under his feet.

34/ She (the woman of before) takes the knife out from her breast and put it in Uspud's chest. He falls in ecstasy. Meanwhile, a huge crucifix comes out from the floor and go into the space. The Church follows.

37/ We hear the choir of angels, seraphins, thrones, powers and dominations. They sing hymns to the Very-High.

39/ A big light envelops Uspud. He falls on his knees, beating his chest. He is converted (to Christianity)

40/ end of Second Act.

Third Act.

At the peak of a mountain.

Above a crucifix.

Uspud, dressed with a monk habit, is prostrated in front of the crucifix. For a while he prays and cries.

42/ When he stands up, the Christ takes out his right arm off the Cross, blesses Uspud and disappears. The Holy Spirit penetrates Uspud.

44/ Another parade of saints (male and females) : Saint Cléophème spits his teeth in his hand. Saint Micamar has her eyes in a tray, the happy Marconir has burnt (to ashes) legs.

45/ Saint Induciomare has a body pierced by arrows, Saint Chasselaigre, confessor, wears a purple dress, Saint Lumore carries a sword, Saint Gebu holds warm pincers, Saint Glunde with a wheel, Saint Kremon with a sheep, Saint Japuis with his opened forehead where doves fly away from, Saint Umbeuse knitting wool, the happy Melon is maimed, Saint Yéquin is skinned...

Saint Purine-.....

Their voices call Uspud to martyr.

47/ When the procession has disappeared, Uspud is filled with intense love and a big need to suffer.

48/ He rips his dress up and appears with the white dress of new converts. 51/ He prays again.

53/ A legion of demons suddenly appears from everywhere, in monstrous shapes : black dogs with a golden corn, fish-bodies with head and wings of birds, giants with bull heads, flames coming out from their nose, etc.

Uspud gives himself in God's hands, then abandons himself to the demons. 55/ The demons jump on him and tear him up with rage.

The Christian Church appears, full of blinding clear light, with her 2 angels holding palms and crowns.

56/ She takes Uspud's soul in her arms and brings him to the Christ, who shines in the sky. End of 3rd Act.

#### 4.3) Element C: Gertrud Bodenwieser

Although the prime numbers were not involved in the choreographing process, the idea of using compositional cells that are repeated and relocated was applied to the choreographic structure. As the *Syncretic Ballet* merges an existing movement system with the material of dancer's repertoire, the choreographic cells were created a-priori in two separate research instances, the first being led by Rose Breuss and the second by Deborah Smith-Wicke. The resulting sequences were the primary movement material to be later assembled into the musical structure.

The theoretical material to support these research instances was provided by Rose Breuss, who went into the archives of Austria's dance history and came across Gertrud Bodenwieser, a companion of the Viennese Dance Modern born in 1890. The results of her research are reflected in the article *As If There Were a Negative in the Archive Textures of Documentation: A Choreographic Score on Gertrud Bodenwieser*.<sup>24</sup>

The basis of the choreographic concept of Uspud was extracted from "*Document 3. Series V and VI, Ways to Compose and Transpose Movements Contributions from former members of the Bodenwieser Ballet: Helen Elton, Coralie Hinkley, Evelyne Ippen, Hede Juer, Emmy Steininger, Bettina Vernon.*" (Breuss, 2019, p 33)

These fragments extracted from the Breuss score inspired the specific tasks that make up the movement research instance score.

##### 4.3.1) From document 3, series V

###### V.3

*Arms, fingers, face, head, hair, neck, shoulders, limbs, feet.* (Coralie Hinkley)

a) Following the order of body parts listed above, create a sequence of movements in place that reflect this order (move first your arms, then your fingers ...etc.). Be very

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<sup>24</sup> To access to Breuss's score please refer to <https://www.epodium.de/epodium-digital/e-zine/>  
Retrieved July 16, 2019

careful to concentrate the action in each body part stopping the motion when you transfer to another body part, but create a fluid sequence\*.

Observe the sequences of each other and modify yours if necessary so nobody does movements too similar at the same time.

\*I am aware that you can't completely isolate one body part, e.g., you cannot move your neck without moving your head or torso. What I mean is: use the body part as the motor of the motion, but still focus your attention to one only one body part. Try precision.

**b)** subvert the order of the elements in a way that creates a sequence that allows you to travel through space

**c)** cluster body part movements in 5 or 6 sequences of three different combinations and perform them in one spot with a traveling throw space improvisation in between each sequence. Aim for a dynamic and fast improvisation without travelling in relation to the other bodies.

#### V.5

*Unimpaired fluidity which commences at the center of the body and goes in all directions through it to the end of the limbs. (Hede Juer)*

**a)** Improvise with this idea, but in a reversed direction. Meaning: Unimpaired fluidity which commences at the end of the limbs and goes in all directions through it to the center of the body.

The idea is to work in an implosive dynamic, like when dynamite is used to bring down a building, collapsing into itself.

#### 4.3.2) From document 3, series VI

#### VI.5

*Often sculptural positions would be introduced to show a good expressive line of the body with a smooth progressive movement between them. (Betinna Vernon)*

#### VI.7

It was never a matter of expressing the obvious surface idea (in the case of sunset, for instance, to *imitate* the setting of the sun), but it was a human experience. (Emmy Steininger)

Using the following list of demon-animals, create series of sculptural positions with a smooth progressive movement between them.

Consider what is written on VI.7, avoid representing the surface idea (do not represent the animal literally) but *the human experience of it*.

*24 demons looking like deformed men, with animals heads:*

*dog, wild dog, turtle, goat, fish, lynx, tiger-wolf, buffalo, kind of bird, unicorn, sheep, antilop, ant, spider, snake, sort of mouse, monkey, crab, sea bird, ostrich, old bull, red caterpillar, wild pig, crocodile*

Learn the listed names of the 13 Saints to recite them.

Try pairing the recitation of the procession of Saints (like a prayer) with the material you already have (the sequences you created with Rose Breuss). Use the rhythm of the names recited as a group as *music* that dictates the dynamic and tempo of the group dance.

*13 Saints:*

*Saint Cléophème. Saint Micamar, the happy Marconir, Saint Induciomare, Saint Chasselaigre, Saint Lumore, Saint Gebu, Saint Glunde, Saint Kremon, Saint Japuis, Saint Umbeuse, the happy Melon, Saint Yéquin Saint Purine*

#### 4.4) Scene Description and Creative Specifications

The following description narrates the actions of the dancer consecutively, following the form of a chronicle. The word *chronicle* comes from the Greek *kroniká*, a derivative of the Greek term *kronos*, which means time. This implies that by choosing the chronicle as a way of narrating dance, we are emphasizing its temporal dimension. In the case of this score, the temporal dimension becomes essential because the idea of synchronizing elements of movement with the musical and narrative elements is what enables syncretism.

This part of the score will permit analysis of the piece in formal terms and, at the same time, will deepen the study of theatricality by superimposing various layers of observation on top of the mentioned score.

#### 4.4.1) Chronicle of Uspud Synthetic Ballet

##### 1- Dim light in the proscenium

A group of interpreters (7) dressed in black, as tradition dictates in concerts, enter the stage, form a line, and greet the public.

##### 2- Dim transition light

Immediately they are ready to arrange the space for the beginning, the pianist arranges the piano and the rest arrange lecterns and chairs in a small group in the middle.

3- The pianist (1) starts playing at the same time as a beam of light illuminates him. The other interpreters, who have not finished arranging the other stage elements, react by looking at the piano for a second and then rush to fill their positions trying not to disturb. One of the interpreters takes advantage of the confusion and takes off his shoes.

##### 4- Sidelight floods the entire space

The dancer without shoes (2) begins a solo directed to the seated group. He approaches and moves away from the group, while he concentrates on the papers in the music stands. He faces them and, with an impetuous movement, wakes the group from his lethargy.

##### 5- Great musical accent, the light is concentrated in a cold spot above the group

The interpreters with shoes, who are now standing, slowly raise the lectern in unison to cover their faces. Their bodies begin to implode, disorganizing the space a bit. They try to stand up, but an internal force drags them to the ground. Some take off their shoes. The intensity of the scene decreases, the only dancer who still has shoes (2) stands in front of the group, which stays on the ground. She is facing away from the audience.

##### 6- A halo of frontal light bathes the dancer with shoes

She (3) turns around and watches the audience, starts walking towards them. The group realizes that she continues with her heels on, they crawl and cling to them

trying to impede the march of the dancer. She (3), full of grace, leaves her heels while continuing her journey forward. The group takes a seat. With the change of character of the music, the dancer (3) dances shaking her hair, caressing it and teaching it to the audience. She covers his face with it and moves towards the group, defiant, and forces them to spread in space. She (3) uncovers her face and faces the audience, the intensity of the dance intensifies, just like the music. It falls to the ground, it becomes sensual and wild. The group that watches her closely joins the dance, incorporating the lectern and the chair where they were sitting. The dancer (3) looks at the audience one more time and retires to the back of the stage.

#### 7- Change of musical phrase

The dancers begin to murmur and look at each other as if they were saying something to each other. The volume of their voices intensifies, as well as their intention and their displacement in space. They begin to recite names of saints. The dialogue becomes a soliloquy. Their facial expressions are threatening.

#### 8- The Light intensifies a bit

While continuing to recite the names of saints, they form a diagonal line in the middle of the stage. The dancers take turns to make strange physical gestures when they reach the front of the line and immediately return to the back of the line. One of the dancers (4) leads their route but does not engage in gestures or recitation. When reaching the front for the third time, the dancer (4) stops, blocking the motion of the line. The others, still muttering, surround her, while she lays motionless.

#### 9- The piano marks a strong chord

The dancer (4), who lay motionless, clashes her palms, exploding in aggressive movements. The others flee to take shelter by the chairs and lecterns. She (4) dances, desperate, distraught, and furious. She directs her dancing and hatred towards everyone, the audience, and the rest of the dancers. A dancer (2) joins her, doing the same movements in unison. (2) And (4) revoke their hair and fall to the ground. A dancer (3) enters the space directing her dance to them. They dance a dynamic trio that denotes the antagonism between the dancer (3) and the dancers (2) and (4). In a moment, (2) and (4) perform the same pose on the floor, directing their chests to (3). She observes a second, and with the palm of her hand gives a blow to the bosom of (2). Dancer (3) reacts as if she had received it too. (2), (3) and

(4) perform a fragment of their respective solos in a smooth dynamic. Two dancers join (3).

10- During a short musical silence, a dancer (5) takes a music stand, walks towards the center of the stage among the dancers and places the music stand in front of her. The others change around her.

11- Great accent of music

The dancer (5) says out loud, as if reading it from the lectern: Uspud. The rest respond in a chain also saying Uspud, they are located around the dancer (5), looking in the same direction, and perform a sequence of movements, at the same time, but hardly different. After 13 moves together, each one continues along their side, creating a chaos of actions around (5), who turns around the lectern looking for a new angle/front. This process is repeated four times.

12- Zenith light in the middle of the stage gently replaces the general lightning

The dancers arrange the chairs in a semicircle at the edge of the light, looking at the audience, and place a music stand behind each chair. Two dancers, (6) and (7). kneel slowly in the center of the illuminated space, the rest take a seat in the darkness.

13-Beginning of the second act sounds on the piano

Dancers (6) and (7) perform in unison with different fronts, like they are the same person, a reflection of themselves. The tone of the dance is retracted and introspective but dynamic and fluid. The rest watch from the darkness. They fall to the ground, turn, and face their observers.

14- Strong piano chord. A critical change of light.

The dancers who watched attack (6) and (7), forming a sculpture of bodies with monstrous shapes that hold their menacing positions for a few seconds. With the following chord, they return to their chairs and execute 5 animal poses one after another. Meanwhile, dancer (6) begins a solo that shows his despair and fear. The other dancers take refuge behind their music stands and read with passionate intention the text of the second act of Uspud in their native language. (2) Mandarin Chinese, (3) Spanish, (4) Slovenian, (5) Korean. A dancer (6) runs behind a music



stand and joins the reading while another (7) performs a compelling and sharp solo, directed towards the group.

15- Progressive change of light, a dim white light soaks the entire space. Simultaneously, the piano introduces a new musical mood.

Dancer (5) leaves the reading and walks towards the center of the scene. Everyone watches her. She performs a fluid and elegant solo that encourages the rest to rearrange the space behind her, aligning the chairs and lecterns in a row parallel to the public. The dancer (5) walks towards them, approaches the row of chairs, climbs and walks on them slowly, as if on a catwalk. When her feet leave each chair, the attentive dancers remove the chairs and reorganize them in a perpendicular line. They sit in their chairs and observe the second solo of (5), more elegant and more ceremonial than the previous one. When she finishes, she walks as if in a trance, and the dancers hurry to build a chair catwalk in front of her. She walks on them, and they take a tour of the stage with the same continuous advance system. As they get off the chairs, the dancers surround her, she raises her hands and gives a gentle blow to the chest of (2) and (4).

16- The temperature of the light changes, it becomes icy

(2) and (4) arch their bodies back, melting towards the floor, the rest is responsible for cleaning the space of chairs and lecterns, clearing the scenic area. (2) and (4), fallen, they search for each other on the ground, meet and separate in a magnetic game of closeness and distance is a duo of sweeping sensuality. They stand up and look at each other.

17 The light lowers its intensity, the third act begins

The group is approaching, dressed in a translucent black organza overcoat with a colorful print on the back that represents a vitreous of a cathedral. They approach the couple, take their clothes off, leaving them only in their underwear, and dress them in their overcoats. Everyone strolls in different directions, scattered around the stage, as if in a trance. The piano increases its intensity, the dancers arch their bodies back, melting towards the floor in a long and dramatic gesture. On the floor with their arms at their sides at the back, they recite the names of the 13 Saints in unison: Saint Cléophème. Saint Micamar, the happy Marconir, Saint Induciomare, Saint Chasselaigre, Saint Lumore, Saint Gebu, Saint Glunde, Saint Kremon, Saint Japuis,

Saint Umbeuse, the happy Melon, Saint Yéquin Saint Purine. Silence ... the dancers die ...

#### 18- Strong piano intervention

Resurrected, the seven dancers build sculptural positions seven times that represent the demon-animals with a smooth progressive movement between them. They meet in the center of the stage, facing the audience and perform a sequence of moves at the same time, but hardly different. After 13 movements together, they begin to laugh little by little and play with the 13 steps that have just performed, freely, tenderly, naively. Number (5) leaves the game and goes to the piano. The pianist notices and pauses while number 5 looks at the score. Everyone stops and watches her.

#### 19- The pianist returns to playing music

The dancers react by dancing a sequence in unison that moves throughout the space and contains the thirteen movements. A dancer (5) continues watching the piano. One by one, they join in the observation. When no one is dancing anymore, the pianist pauses, and number (5) slowly returns to the group.

#### 20- Serious and strong note on the piano. A sudden change of light, 6 spots on the stage very close to the audience.

The dancers take a lectern, go to a spotlight, and begin to read the libretto of *Uspud Ballet Sincrético* simultaneously. Everyone reads it in their mother tongue. They share this exciting story with the entire audience, changing places many times for everyone to hear. They look like preachers, they recite with fervor. They look at the audience, trying to communicate the intensity of the story. One by one at the end, they only tell the story to the person in front of them. Slowly, they retire, take a chair and sit watching the piano.

#### 21- The light of the scene disappears

The dancers are left sitting on the floor in the dark. The only light left on is the one illuminating the piano. The pianist continues to play, the dancers and the audience watch and listen.

#### 22- Silence.

The pianist looks at the audience. Blackout.

#### 4.4.2) Focal Points

The focal points described below are non-chronological specifications of the events narrated above. These specifications give precise information on specific points of the work (solos, duos, trios) for their development. At this point, it is important to emphasize that the guidelines set forth in this score should be considered as being cumulative, appealing to hypertextuality as a mode of transmission and development of information.

##### **Solo Shao Yang (dancer 2):**

From Uspud text 1/ He puts the relics together at the bottom of the statue and burns them. 2/ The smoke that comes from the fire changes in seraphs (kind of angels), and they vanish in the space.

A tremendous thunderstorm occurs.

Fluid, introspective, Observing audience.

##### **Solo Verenice (dancer 3):**

From Uspud text 9/ A woman, extremely beautiful, covered with a golden tunic and her breast pierced by a knife, appears in front of Uspud stretching her arms out towards him. This is the Christian Church.

Hair swinging, beautiful woman, opulent, sexy, entitled. "Queen of Voguing"

##### **Solo Jerca (dancer 4):**

From Uspud text: 17/ Uspud gathers stones and throw them on the Church. 20/ The stones change into fire globes (balls).

Rhythmical, sharp, dynamic.

##### **Trio Church + two Uspuds (dancers 2, 3, 4):**

21/ Uspud is furious.

Two Uspuds against the church. Christian church wins.

**Duo Vesna Ashleigh (dancers 6 and 7):**

From spud text: 29/ Uspud begs his gods Lares.

30/ Demons suddenly appear and disappear right after.

**Solo Vesna (dancer 6):**

From Uspud text: 32/ Uspud is frightened and wants to escape, but the demons gather around him and pull him right and left. He is looking to crush his head against the walls; the walls go back and sweat blood.

Violent, uncontrolled movement, like someone external drives the body.

**Solo Ashleigh (dancer 7):**

From Uspud text: In the air Uspud sees the vision of a non-religious tribunal (court).

In front of it, victims are tortured. Uspud is fearful and begs the sky.

Agresive, sharp, dynamic, high energy, very short.

**Solo Da Jeon ( dancer 5):**

From Uspud text: 33/ The Christian Church appears again, white like snow and transparent like cristal. Lotus flowers born under his feet.

From Bodenwieser task: Figure 8- uninspired fluidity, beautiful woman, opulent, graceful.

**Duet Shao Yang and Jerca (dancers 2 and 3):**

From Uspud text: 34/ She (the woman of before) takes the knife out from her breast and put it in Uspud's chest. He falls in ecstasy. Meanwhile, a huge crucifix comes out from the floor and moves into the space. The Church follows.

Santa Theresa's ecstasies image, sensual, first night.

**4.5) Time line Uspud**

In this timeline, we observe three levels; three correlative lines in which three different types of information are displayed. The first line corresponds to the actions performed by the dancers on stage. The second shows the fragments of the libretto (which are written in the musical score) in correspondence to the actions of the first line. The third line shows the minutes of the music at which the action occurs. The recored version of the music used for the rehearsal was: *Erik Satie: The Complete*

*Solo Piano Music. Jean-Yves Thibaudet, Klassik, 2003.* This represents a fundamental document in the process of assembling the work, since following a temporal spacial logic, it clearly and explicitly orders the dissimilar elements that make up the work.

#### First Act:

Arrange concert-/Solo Shao Yang—big gesture—/Implosion everyone—  
Intro—/1 Burns relics—/ 2. Smok-Thunder./3. Statue crumbles—  
0:00—0:25/—0:50/—1:20/—2:09

Implosion disarm—/Transition taken out shoes/Solo Verenice Hair—  
6. Uspud desmayes—/7. Sky White /8 (vamos —/9 Church golden dress—  
2:10—2:29/—2:47/—3:16/—3:56

Everyone joins hair solos/martyrs recitation/Peeling of martyrs/ Solo Jerca—  
11. Sand in eyes —/13. Trumpets—/15. procession—/17 stone to church—  
3:57—5:00/—5:32/—6:06/—7:25

Jerca+trio church 2 Uspudes-/Body parts Improv—/Arrange space House  
20 Stones, fire—/22. furia Uspud./25 explosion /27. Convulsion nature  
7:26—7:54/—9:11/—10:09/—11:01

#### Second Act:

Solo Ashleigh-Vesna-/Tension-Animal /solo Vesna—/solo Ashleigh/reading—  
29 Uspud begs—/30 Demons-31—/32 Uspud frightened/Uspud fearful-/begs—  
00—57/—1,31/—2,02/—2,21/—2,39

Solo Da Jeon — + Chairs—/duo Jerca Shao Yang/-undress  
33/Christian Church Lotus flowers born under his feet/knife in Uspud's chest/-ecstasy  
2,40—4,56/—6,50/—7,08

#### Third Act:

Slow walking—/extasis —/Saints recitation/ resurrection —  
Uspud prays, cries/Christ blesses him/saints —/Holly Spirit penetrates Uspud  
0,00—0,55/—1,23/—1,51/—2,18

Animals——/ sequence together to the audience —/ laughing ——/ observar  
Uspud filled with love and a big need to suffer——/new convert——/ He prays  
2,19——3,21/——3,56/——5,03/——5,38

Sequence in the space/ reading Uspud to the audience——/Listening piano—  
53/ A legion of demons/ Uspud in God's hands, abandons himself/ Enlightenment —  
5,39——6,30/——aprox, 8.31/——11,01

#### 4.6) Work Materials

Below are the translations of the Uspud libretto into four languages: Spanish, Chinese, Slovenian and Korean. These texts are attached due to the importance they have in the development of the work. The fact that the dancers deliver the text to the audience in their native language at the end of the piece reaffirms the importance of the written word as a cultural determinant. At the same time, sharing the written word at the end of the performance denotes the position that art exceeds linguistic communication while displaying a kind of babelization of the meaning of the work. Also included are the visual material that support aesthetic decisions.

#### **Uspud Spanish**

Uspud ruega a sus dioses lares, los demonios aparecen y desaparecen de repente justo después. Tienen la forma de hombres deformes, con cabezas de animales: Perro, perro salvaje, tortuga, cabra, pez, lince, tigre, lobo, búfalo, tipo de pájaro, unicornio, oveja, antílope, hormiga, araña, serpiente, tipo de ratón, mono, cangrejo, ave marina, avestruz, Toro viejo, oruga roja, cerdo salvaje, cocodrilo...

USPUD está asustado y quiere escapar, pero los demonios vienen alrededor de él y lo jalen de derecha a izquierda. Él está buscando aplastar su cabeza contra las paredes; las paredes sudan sangre. En el aire, Uspud ve la visión de un tribunal no religioso y en frente de ello, las víctimas son torturadas. Uspud tiene miedo y ruega al cielo.

Tercer Acto.

En la cima de una montaña, Uspud vestido con el hábito de un monje, está postrado frente al crucifijo. por un rato reza y llora.

Cuando él se levanta, el Cristo saca su brazo derecho de la Cruz, bendice a Uspud y desaparece. El Espíritu Santo penetra Uspud.

Un desfile de santos: San Cléophème escupe los dientes en su mano, San Micamar tiene los ojos en una bandeja, Feliz Marconir con sus piernas quemadas hasta las cenizas, San Induciomare tiene un cuerpo perforado por flechas, San Chasselaigre lleva un vestido púrpura, San Lumore una espada, San Gebu sostiene unas pinzas calientes, San Glunde una rueda, San Kremon una oveja, San Japuis con su frente

abierta desde donde vuelan las palomas, San Umbeuse tejido de lana, el melón feliz es mutilado, Saint Yéquin está desollado.

Sus voces llaman a Uspud mártir. Cuando la procesión ha desaparecido, Uspud se llena de amor intenso y una gran necesidad de sufrir. Se rompe el vestido y aparece con el vestido blanco de los nuevos conversos y Reza de nuevo.

Una legión de demonios aparece repentinamente de todas partes, en monstruosas formas: perros negros con un maíz dorado, cuerpos de pez con cabeza y alas de Aves, gigantes con cabezas de toro, llamas saliendo. Uspud se entrega a sí mismo en las manos de Dios, luego se abandona a los demonios. Los demonios saltan sobre él y lo desgarran de rabia. La iglesia cristiana aparece llena de luz clara cegadora, con ella 2 ángeles con palmeras y coronas. Ella toma el alma de Uspud en sus brazos y lo lleva a Cristo, quien brilla en el cielo.

FIN

## USPUD Chinese

第二幕。Uspud的房子

29/Uspud祈求他的神

30/惡魔突然出現然後消失

31/它們的外形怪異並且有著動物的頭:像是狗，非洲野犬，烏龜，山羊，魚，猞猁，老虎，水牛，鸚鵡，獨角獸，羚羊，螞蟻，蜘蛛，蛇，老鼠，猴子，螃蟹，海鳥，鴛鳥，公牛，紅毛蟲，野豬，鱷魚等等

32 / Uspud受到驚嚇並想要逃脫，但惡魔圍繞著他並左右拉著他。他想要將頭撞像牆壁；牆壁開始往後倒並開始滲血

在空中，Uspud 看到了一個非宗教法庭(法院)的景象，在它前面受害者備受折磨。

Uspud 很害怕並且向著天空哀求。

33/主基督再次出現，白皙的像雪、透明如水晶。他的腳下出現了花朵。

34/她(在海邊遇到的女人)，從胸口取出刀子，並將它插進Uspud的胸口。 他沈迷於狂喜之中。 與此同時，一個巨大的十字架從地板上伸出，進入這個空間。 主教也跟著來了



37/我們聽到天使的唱詩班，seraphins，寶座，力量和統治，他們高唱聖歌 39/一個強烈  
的光籠罩著Uspud，他雙膝跪地，拍打胸膛，他改信(主基督教) 40/第二幕結束。

## **USPUD Slovenian**

### **1. dejanje**

Plaža v puščavi. Kip na sredini, v daljavi morje. Uspud, oblečen kot perzijec, je bil priča mučenju kristjanov. Prinese nekaj relikvij.

1/ Relikvije zbere skupaj in jih položi k kipu ter jih zažge.

2/ Dim, ki pride iz ognja se spremeni v seraphse (neke vrste angelov). Te zbledijo v prostor. Pojavi se grozno velika nevihta.

3/ Kip razpade na koščke.

6/ Uspuda je strah.

7/ Kar na enkrat postane nebo belo.

9/ Izjemno lepa ženska, oblečena v zlato tuniko in njena prsa prebodena z nožem se pojavi pred Uspudom. Roke steguje proti njemu.

To je krščanska cerkev.

11/ Uspud je presenečen. Vzame nekaj peska in si z njim pomane oči. 13/ Trompete kličejo

15/ Pojavi se nebesna parada mučenikov. Zmerjajo in žalijo Uspuda. 17/ Uspud zbere kamne in jih meče v cerkev.

20/ Kamni se spremenijo v goreče krogle. 21/ Uspud je razjarjen.

25/ Vzame večji kamen kateri glasno eksplodira. Kar na enkrat se pojavijo plamena (iz prsi, kjer se pojavijo zvezde).

27/ Velika konvulzija narave. 28/ Konec prvega dejanja.

### **2. dejanje**

V hiši Uspuda.

30/ Demoni se nepričakovano pojavljajo in zopet izginejo.

31/ Pojavljajo se v obliki deformiranih moških z živalskimi glavami:

pes, divji pes, želva, koza, riba, ris, tiger, volk, bufalo, nekakšne vrste ptič, samorog, ovca, antilopa, mravlja, pajek, kača, nekakšna miš, opica, rak, morska ptica, ostriga, star bik, rdeča stonoga, divji prašič, krokodil, etc.

32/ Uspud je prestrašen in si želi pobegniti. Ampak demoni ga obkrožajo in ga porivajo desno in levo. Gleda kam bi se z glavo lahko zaletel v steno. Stene se

umikajo in se začnejo krvavo potiti.

Uspud v zraku zagleda ne- religiozno sodišče. Pred sodiščem so razprostrene žrtve katere mučijo. Uspud je prestrašen in prosi nebo.

## Uspud Korean

사막의 해변. 가운데에 동상이 있고, 더 멀리에는 바다가 있다.

페르시아인 복장을 한 우스푸드는 기독교인들의 고문을 목격했고 몇몇 유물을 가지고 돌아온다.

우스푸드의 집.

29/ 우스푸드는 그의 레어스(가정의 신)에게 애원한다.

30/ 악마가 갑자기 나타났다가 바로 사라진다.

31/ 그들은 동물 머리를 가진 기형적인 남자의 모양을 가지고 있다. 개, 들개, 거북, 염소, 물고기, 시라소니, 호랑이, 늑대, 완충, 새들, 유니콘, 양, 영양, 개미, 거미, 뱀, 쥐, 원숭이, 게, 바다새, 타조, 늑은 황소, 붉은 애플레, 들돼지, 악어 등 (하하하)

32/ 우스푸드는 겁을 먹고 도망치고 싶어하지만, 악귀들은 그를 에워싸고 좌우에 끌어 당긴다. 악귀들은 그의 머리를 벽에 부딪쳐 박살내려고 하고 있다. 벽은 피땀으로 젖혀져있다.

환영속에서 우스푸드는 비종교 재판소의 환영을 본다.(법원) 그 앞에서 피해자들은 고문을 당한다. 우스푸드는 무시무시하게 끔찍하게 느꼈고 하늘에 애원한다.

33/ 기독교 교회가 다시 나타나는데, 그것은 눈처럼 희고 크리스탈처럼 투명했다. 먹으면 황홀감을 느끼게 된다는 로터스의 꽃이 그의 발 밑에서 태어난다.

34/ 그녀(예전의 여자)는 가슴에서 칼을 빼내어 놓았다. 칼은 우스푸드의 가슴에 꽂힌다. 그가 황홀경에 빠지는 동안 거대한 십자가가 바닥에서 나와 그 공간으로 들어간다. 교회가 그 뒤를 따라간다.

37/ 우리는 천사, 오르간, 왕좌, 권력, 그리고 군림. 그들은 매우 높은 곳에서 찬송가를 부른다.

39/ 커다란 빛이 우스푸드를 감싸고 있다. 그는 무릎을 꿇고 가슴을 치며 기독교로 전환한다.

40/제 2장 종료

제3막.

산정상에서

십자가 위에.

수도자의 옷을 입은 우스푸드는 십자가 앞에 엎드린다.

한동안 그는 기도하고 울었다.

42/ 그가 일어날때, 그리스도께서 십자가에서 오른팔을 꺼내시고,  
우스푸드를 축복하고 사라지다 성령이 우스푸드를 관통한다.

44/ 또 다른 성자의 행렬 (남녀) : 성 ‘클레오 핼’

그의 이빨은 그의 손에 있다. ‘미카마르’는 그녀의 눈을 쟁반에 담았다. 행복한 ‘마르코니르’는 불에 타 재가 된 다리를 가지고 있다.

45/ 성자 ‘인듀시오마레’는 화살로 인해 뚫린 시체가 있다. 성자 ‘샤쎄라이그레’는 고해신부의 보라색 드레스를 입었고, 성자 ‘루모어’는 검을 들고, 성자 ‘게부’는 따뜻한 핀셋을 쥐고, 성자 ‘글룬다’는 활과, 성자 ‘크렌모’는 양과함께, 성자 ‘자피우스’는 비둘기가 날아간 이마를 열었다, 성자 ‘움베우스’는 뜨개질한 양의 털을 가지고있다. 행복한 멜론은 장애의 불구자가 되고, 성자 예킨은 온몸의 피부가 다 벗겨진다.

성자 푸린.....

47/ 행렬이 사라졌을 때

우스푸드는 강렬한 사랑과 고통의 큰 필요성으로 가득 차 있다.

48/ 그는 옷을 찢고 새로운 개종자의 흰 드레스를 입고 나타난다.

51/ 그는 다시 기도한다.

악마의 무리들이 갑자기 사방에서, 모든 곳에서 나타난다.

모양: 황금 옥수수를 가진 검은 개, 머리와 날개를 가진 물고기 몸통

새, 황소 머리를 가진 거인, 코에서 나오는 불꽃 등

우스푸드는 신의 손에 몸을 맡기고 악마에게 몸을 내맡긴다.

55/ 악마들이 그에게 달려들어 분노로 찢어 버린다.

그녀의 두 눈을 멀게 하는 맑은 빛으로 가득 찬 기독교 교회가 나타난다.

손바닥으로 왕관을 들고 있는 천사들.

56/ 그녀는 우스푸드의 영혼을 품에 안고 하늘을 빛나게하는 그리스도로 데려 .

제 3장 끝



Image 3: Uspud first act, photomontage, DamiánCortes Alberti.





Image 4: Uspud second act, photomontage, Damián Cortés Alberti.





Figure 5: Uspud third act, photomontage, Damián Cortés Alberti.

## 5) Conclusions

The organization of this thesis in three separate and well-defined parts induces the need to generate conclusions for each of those parts and a set of general conclusions that relate the split parts. On the other hand, in addition to investigating the theatricality in dance, this thesis explores different possibilities of translating the results of artistic research in situ/in acto into an academic written work. Therefore, part number three (scoring theatricality) and its consequent staging should be considered as pragmatic conclusions. Because of this, three types of conclusions are presented below.

A- Practical conclusion (pragmatic conclusion where the result of the analysis carried out in Part Two: Praxis Analysis) is applied and exposed:

-Please refer to chapter number 4.2) Uspud Ballet Syncretic in One Act (Score)

-Please visit the link of the staged form of Uspud Ballet Syncretic in One Act (Score):  
<https://youtu.be/i23AXt2QDek>

B- Conclusion of chapter one. As a conclusion of chapter one, it will be taken the definition of theatricality that Josette Féral presented in the article “Foreword” contained in the Vol. 31, No. 2/3, Special Issue: Theatricality (2002) of the magazine SubStance, published by The Johns Hopkins University Press and edited by Prof. Josette Feral. This definition summarizes clearly, and as a corollary, everything outlined in chapter 1.

*“Theatricality is not a property, a quality (in the Kantian sense) that belongs to the object, the body, the space or the subject. It is not a property that preexists in things. It is not waiting to be discovered. It has no autonomous existence. It is only graspable as a process. However, it does have certain characteristics: potential space, knowledge of intention, ostension, framing. It has to be actualized through a subject as both the starting point of the process and also as its end. It is the result of a definite will to transform things. It imposes a view on objects, events, and actions that is made up of several cleavages: everyday space/ representational space; reality/*

*fiction; symbolic/instinctive. These impose upon the spectator's gaze a play of disjunction/unification, a friction between one level and another. In this permanent movement between meaning and its displacement, between the same and the different, alterity arises from the heart of sameness, and theatricality is born.*" (Féral, 2002, p. 12)

#### C- General conclusions:

Theatricality can be found both in real life and in art. It is not a category but a quality that manifests itself in a process that originates from an object but is triggered in the eye of the subject who observes that object.

Theatricality is present in every stage act, theater, dance, performance, etc. Sometimes it is difficult to perceive or even detect it, and other times it appears in the eyes of the audience in an obvious way. The difference lies in what strategies have been used to reinforce their presence in the work of art.

The term theatricality is commonly used in dance environments. Sometimes its use implies a pejorative intention that blurs or denies its extension, depth, and usefulness for dance practice.

Theatricality, and the strategies to make it evident can be explored, experienced, and applied in pedagogical dance processes. Moreover, it is a necessary step to understand the complexity of stage dance. In this way, the student/artist is provided with the necessary tools to understand the difference between artistic expression and virtuosity.

Practical experiments and theoretical research carried out in this thesis point to the production of otherness as an accurate strategy to consciously establish/create/imprint theatricality in artistic processes.

The primary source of theatricality lies in the constant change of narrative perspectives that describe different points of view (first person second person and third person) without the help of language (personal pronouns)



The strategy to generate otherness can be divided according to where otherness is generated, in space, the artists, the objects or the audience, which in turn relates to the third cleavage of which Feral speaks.

The procedures to generate otherness in space are related to abrupt changes in the scenic space through the use of objects or bodies and its change in traditional use (as in the case of syncretic Uspud Ballet and the use of chairs to delimit, define and change the space). This, in turn, is related to the cleavage number one, in which the potential space that Winnicott poses is created.

The procedures to generate otherness in the interpreter founded in this thesis establish the subversion of the position observed-observer. The intention is to experience two forms of deportment: the instinctive and the symbolic. It refers to the double task of producing controlled acts and controlling involuntary actions and practicing the possibility that the performer's body creates otherness within itself. On the other hand, we can see how the observed-observer role change strategies, produce in the viewer a change in the way of observing similar to the change in the form of deportment experienced by the performer.

As a final note, we could say that all praxeological procedures for establishing theatricality in dance explained in this thesis prove the hypothesis of theatricality can and should be consciously established in dance, both in creative processes of artistic works and in the instances of learning.

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## 7) Reference of images:

*Figure 3,4,5.* Collage of thirteen photographs arranged to represent the three act of Uspud ballet sincretic. Adapted from:

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