

Spring 2024

## MOVEMENT STRUCTURES

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MOVEMENT STRUCTURES

*This is how we start.*

*See It Through*

*Thoughts on Performance*

Senior Project Submitted to  
The Division of the Arts of Bard College

by  
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Annandale-on-Hudson, New York

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## **MOVEMENT STRUCTURES**



**BY JUSTINE FLORENCE**



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## Statements on dance making

Move for movement's sake.

Start making a dance this way. With the body.

With a question, or an image. A physical feeling that cannot be shaken.

Through repetition, movement becomes defined. Define *how* movement happens, *how* the body responds to material, to time, to space.

Create movement structures. Give the body tasks. Think about movement the same way you think about words. In writing, the work is giving the words life. In dance, it's about containing the life that is already there.

Dance with others. Through multiple bodies, a dance lives multiple lives.

View dance making as a way of understanding. Understanding what is already present: our everyday lives, our relationships, our simplest actions. Think about the body's inherent function and form. This is enough.

Freedom comes through form.





## This is how we start.

### Defamiliarizing the Body

We start as though we do not know ourselves. Most of the work is in the forgetting; the undoing of habit, the letting go of what is preconceived. We want to see our bodies for what they are, for what they can be. We move as though it is the first time. It is a simple, slow beginning, and from this sensitive place, every gesture is radical in its discovery. The opening of a palm, the parting of lips, the first sound, the first look around.

We are learning how this body operates, learning about movement through the possibility of function. The resulting actions; twitching, shaking, breathing, as though in sleep, *don't look anything like waking movements...They allow [us] to form discrete connections that otherwise would be impossible.*

This is how we start. *You could think of it as a kind of body babbling... When [we're] kicking [our] feet, or opening and closing [our] hands... Eventually, we become messy. There are no self-boundaries. We form shapes that are reckless and lumpy. The early days involve our bodies falling through space; watching the isolated movement of the shoulder, the hip, the wrist; and moving for as long or as fast as we can. We crawl and we run. We hit ourselves and we rub our eyes. Sometimes we eat and sleep. It goes on like this.*

#### DARES FOR EVERY BODY

"Dares for Every Body" is an exercise to generate body possibilities. After a dare is read, everybody takes turns, rapid fire, until the dare is exhausted.

- Do something that proves that this is your body
- Do something that shows your range of motion
- Do something until you can't do it anymore
- Do something that proves that you are alive

## Tasks and Repetition

How do we remain to be ourselves, while performing movements that are not a part of our normal vocabulary? Instead of imagining an alternative self, I encourage us to be present to the reality of the situation. We ask ourselves to simply notice and experience, attending to each action with a sense of curiosity and investigation. There is no need for a prescribed emotion or attitude. There is no need for narrative. Instead, we are building a vocabulary of movement possibilities; where *what matters is not so much the movements themselves, but the range of movements, from very relaxed to very tense*, from a place of clarity to a place of wildness.

For the sake of remembering this, we say everything is a “task”.

A “task” because the act of moving is enough. We think to ourselves: *this is all there is*. We move until we are ready to move on, until something feels complete, and when we move together it is off of breath. We are not in unison but we are together, and we start making decisions. We have agreed that when someone makes a decision, we will follow, and that time is not determined by something outside of us but is us. When we feel done, we are done.

This is how we create form. We repeat ourselves until we find new patterns. We repeat ourselves until the unusual becomes the normal, until the uncomfortable becomes embodied. We find *the clarity of each move against the blurring effect of relentless repetition*. Eventually, we become fluent in a movement vocabulary that is not our own, yet shared amongst each other. We start naming things: actions, tasks, feelings. We say these names out loud to each other. When we forget what we are doing, we line up all of our tasks and we do them all in a row. We complete each task until we are finished. When we are finished we start again, this time in a different order. Then we do certain tasks fast, and others extremely slow. We perform a task “soft” then “silly”. We make a mess and destroy everything.

## BACKBONE: A SCORE

Show and Tell

Showing Hands

Duet (Repeat)

Trio (Repeat twice, then become fragmented)

Expanding

Show and Tell :: Together

Run the score.  
 Run the score twice as fast.  
 Run it extremely close together.  
 Run it again, silly and loose.  
 Run the score, forgetting the score.  
 Destroy the score.

Repetition is used not only to understand an established framework, but to make room within it. We repeat ourselves in order to make space for difference, to make space for uncertainty. Through repetition, the task begins to change; as we alter our timing, our effort, our facing. We dissect tasks and pull out what's inside. We turn our tasks inside out. Eventually, it becomes a new thing entirely, and we treat it as such.

We are able to create conversations through repeated form. We put on each task as though it is another layer of clothing. We bundle ourselves in our new movement vocabulary, until we become restricted. We try to dance nonetheless. We remove tasks to breathe, we create new tasks spontaneously. We rewear and refashion until our bodies make each task worn.

**BACKBONE: A SCORE****LAYERS: A SCORE**

Show and Tell

One at a time, complete the dare:

“Do something that proves that this is your body”

Showing Hands

Duet (In unison then divided. Interrupted by “Awkward Conversation”)

Repeat “Showing Hands” in an alternative place.

Perform in 2s, then in 3s.

Find each other, together warm up for “Trio”.

Trio (Repeat twice, then become fragmented)

Together, find a place to be uncomfortable.

Everyone walks the perimeter of the space.

Expanding

Stuck.

Show and Tell :: Together

Together: move, taking the space

END by standing, sitting, lying down

END by walking off the stage.

**Showing and Seeing****AWKWARD CONVERSATION (A DUET)**

“Awkward Conversation” is an attempt at a relationship. It begins with two people standing in close proximity. They do not face each other head on but off of each other slightly, so that opposite shoulders are aligned. Minute forms of expression come from the hands and face, the rest of the body remains neutral.

We negotiate with one another, we negotiate with the idea of self and other. It is confusing. We confuse ourselves with one another, taking turns doing the same task. After

a while, the task itself is no longer declared but created silently and intuitively, and *we stop anticipating... We have no way to figure out what's coming from where. Perhaps we don't want to anticipate [as our movements become] marked by [this] profound difficulty in distinguishing between self and other.* We go on like this until it is unclear if it is you, or me, or something else entirely. We sometimes make eye contact. When we do, my head plays music.

And we invite one another to look at us, and we invite ourselves to see. In doing so, we become more aware of the presence of bodies in space, we become more aware of the me, the you, and the us. I know what my hands look like. They look like my hands. But after staring at yours, I realize that there is a vein running up towards my ring finger, that the center of my palms hold dead skin. This is how I recognize myself.

#### SHOW AND TELL

"Show and Tell" is an exercise in being seen. It begins in pairs, taking turns showing and simultaneously hiding different parts of the body.

I show you my elbow, I hide my right heel  
 You show me your calf, you hide your left hand  
 I reveal the crux of my knee, cover my ears  
 You pull up your shirt, close your eyes

I am constantly mistaking others for self, assuming that we have the same context, the same experience, the same response. It doesn't work like this. So sometimes, I am surprised when you don't take all of me with you. My weight is more than expected, and yours is too.

But we catch on, we catch up, and we catch each other. Out of thick air, made soft. I no longer have a plan. I lost it, and now we are running around, telling each other simple words. HOUSE. BIRD. BASE BALL. Nothing else comes to mind.

There is a wonderful opportunity for the work to live multiple lives, and by living within many bodies, intention is lost, gained, and constantly changing.

## The Container

The stage itself serves as a container, so does the music and the clothes we wear. All of these elements hold the body, both spatially and temporarily. The container is a reminder that we are Here and we are Now. So, we move in relation to what contains us. We make use of the fact that clothes, sound, and light hold meanings separate from us. We are in conversation with the space we occupy, and this awareness makes room for commentary.

We fill the container. *Such expansion means that [we are] connected to the whole of the environment and beyond.*

Q: Where will they be watching?

Here, and over there, and all from a close distance.

We are very aware that they are watching us. We decide what is for them, and what to keep for ourselves. Moving, then, becomes an act of showing, and sometimes we lift our arms up so they can get a better view. We want them, too, to see our bodies for what they are, for what they can be.

For they have bodies too! And we watch how, through their stillness, they momentarily forget this. As though, by watching us, they lose track of their own bodies in the dark. But we see their bodies! They are awake and living! And it is quite beautiful. Beautiful to sit and be alive. Beautiful to be a body in space.

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## MOVEMENT STRUCTURES

*See it Through* is a piece about energy. More specifically, what happens when energy is restrained and when it is released. It is about sitting in the awkwardness, the tension, the absurd. It is about the moments in which our bodies do not match up with our words, when our internal experience does not align with the task at hand. What happens when we stay with it? When we sustain a kinesthetic experience. When we do not run from the discomfort, but instead hold on to it until it transforms into something else?

*Thoughts on Performance* is a solo about dance making. It is an investigation into the development of choreographic form and the manipulation of movement to the point of commentary. My goal is to acknowledge the process behind performance, using the framework of a solo to reveal the many steps leading to its own execution. It is a matter of repetition. It's about creating space for the impulsive body, believing that form ultimately leads to freedom.

The next several pages will describe movement structures that have been used to shape both rehearsal and performance. Following the twelve weeks leading up to the show, this document pulls from journal entries and serves as a timeline for the progression of both dances.

**WEEK ONE: HOW TO START A DANCE**

I want to think about movement in terms of tension. I want to expose what buzzes underneath the surface of simple things, of simple actions.

In January, I went to Brooklyn to see a dance show. What I remember about the show is the way it began: one dancer entering through a back door and navigating the space, shifting his body and hesitating to perform simple phrase work. It was a negotiation between choreography and the difficult reality of “starting”. The dancer stayed with the discomfort, allowing awkwardness and hesitation to permeate the movement. In watching, I found acceptance, not only for the performance but for myself, as though in acknowledging discomfort I found a gritty, unusual kind of joy.<sup>1</sup>

I want to think about movement in terms of action. I want form to arrive through wildness.

I sit down on my floor, and with fifteen minutes to spare, open up an anthology I checked out from the library months ago: Pioneers of the Downtown Scene New York 1970s. Flipping through, I stop on an image of one of Trisha Brown’s early works. The dancers in the image were practically silhouetted, and yet the energy of the piece was clear. An action shot of a chair being thrown high above heads, in the chair, a woman holding tight.<sup>2</sup>

I want to think about movement in terms of impulse. In terms of restraining and releasing. In terms of sudden necessity.

The first punk show I ever attended was at two p.m. on a Saturday. It was at this free outdoor punk show, surrounded by barbecues, leather jackets, and children with mohawks, that I moshed for the first time. There is something exciting about being physically moved by sound, by other people’s bodies. It requires an awareness, not just of others, but of the way energy becomes shared and, in doing so, creates unconventional conversation.<sup>3</sup>

## **WEEK TWO: CONVERSING**

In rehearsal, we negotiate space with each other and complete simple tasks.

*Spatial Duet:* Navigate space as though it is a conversation, as though each move is a call or response to your partner. Navigate space this way, negotiating proximity and taking turns. Decide when to come together. Come together by standing in extreme proximity without looking at the other's body, instead understand proximity by what can be heard, sensed, felt.

*Gift Giving:* Pick any item of your choosing. This time around, it is a water bottle. The first person, holding the water bottle, presents it to someone else. Announce that it is a gift. Give them the water bottle. When being handed the water bottle, receive it as a gift. Say thank you, or something of the sorts. Repeat.

*Conversation Starters:* Repeat an earlier conversation without words. When Gabe and Hailey walk into the studio Sunday morning, they are talking about their weekend and upcoming homework assignments. I ask them to repeat the body language of their conversation, without the context of words. More than the gestures themselves, I am interested in the awkward, yet shared, timing.

Through improvisation, especially exercises that use mirroring, spatial negotiation, or back and forth conversing, we establish a new shared vocabulary. I first introduce movement in order to define style, texture, energy, feeling, necessity. I want everyone to be on the same page regarding *how* we move, defining the essence of the vocabulary before specific movements themselves.

## **WEEK THREE: IMPULSES**

We start again with impulsive improvisation. The room becomes charged quickly, with people crawling, stretching, running, hitting curtains and clapping hands. I ask the group to convert each impulse into a singular action. To think, do, and move on. The goal is not to consider and develop form, but instead to execute and abandon it without judgment. My hope with this warm up is to prioritize energy over shape, to prioritize the current state of

the body, to prioritize the search and not necessarily what is found. It is the state of constant motion, the building of energy, the decisive unapologetic body that I'm interested in.<sup>4</sup>

*Face to Body:* Share impulses by dividing into pairs and mirroring each other. Start by staring at your partner. Lead with the face, with an expression, and see how it bleeds into the rest of the body. Hold each other in the created tension, until it suddenly forces you to run backwards, to fold in on yourself, to jump. We laugh and snarl and grit our teeth. Afterwards, I ask everyone to take turns doing the same exercise but with an imaginary partner. What was once a duet of shared energy now becomes a solo in its essence.<sup>5</sup>

#### **WEEK FOUR: TEXT**

I introduce text by asking everyone to bring in a piece of writing from their everyday lives: to-do lists, homework, recipes, text messages, etc. We try to have conversations with each other only using the text we have brought. How do you greet someone, how do you confess to someone, how do you gossip with someone, if the only words you have are “milk, hummus, pretzels, vinegar” or “two pages due monday”? What happens if you repeat one word again and again? How does our relationship to the word change? How does it change our focus in terms of meaning making? Later, we ask questions aloud, general questions that have been circling our minds. I ask them to converse through the repetition of a single question.

What am I waiting for?

Where am I?

What am I having for dinner?

Why are you so mean?

Why am I so tired?

What is happening right now?

Through repetition, there is no longer an emphasis on the words themselves, but on the way they are being said. The goal is for text to operate as just another physical form of expression.<sup>6</sup>

## **WEEK FOUR AND A HALF: HOW TO START A SOLO**

Around this time, I start working on the solo. I want to explore the intensity of phrase work. I want the solo to serve as an exploration of movement material and the ways it can be manipulated. I am interested in the process it takes for movement to become dance, and how I can acknowledge this process within the performance itself.

*Notes on solo:*

Dancing is a rush

Dancing as a rush

As something powerful

As energy.

Rushing! Versus being moved by the rush!

*Three pieces I'm inspired by:* *Accumulation* by Trisha Brown<sup>7</sup>, *Floating the Tongue* by Bill T Jones<sup>8</sup>, and *Invisible Made Visible* by Monica Bill Barnes<sup>9</sup>.

*A way to make two dances at once:* The solo serves as a place to investigate. I am calling it the behind-the-scenes to my entire senior project. If the group piece is an idea that then becomes translated through the dancers' bodies, then the solo, despite its stylistic and narrative differences, is just another attempt to translate that similar idea through my own body.

## **WEEK FIVE: MOVEMENT STRUCTURES**

*Hailey's Impulse Solo:* Resist initial impulses and do what comes after, something completely different and contradictory. The body starts to hesitate, jerk, restrain itself, yet all the movements remain as complete actions. Secondary impulses reveal the awkwardness that comes from restraining energy, restraining initial intention.

Score: [SLAP, 3 POINT FALL, SWEEP UP, PUNCHES, KNEE REPLACEMENT, WAIT, RUSH]

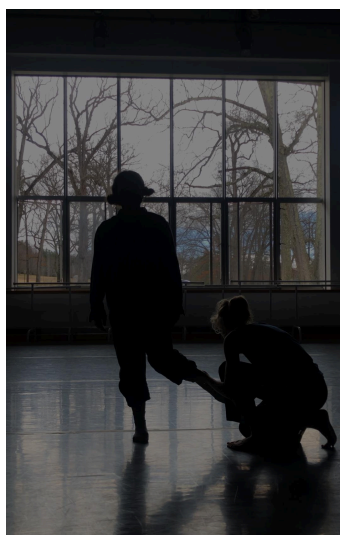
*Gabe's Table Solo:* How do we choreograph with objects? (Return to *Gift Giving*) How can this minute choreography exist adjacent to a duet? Can they exist as two different representations of the same idea?<sup>10</sup>

“YOU'RE GOING TO HAVE TO START”

1. REARRANGE: move the objects so that they are *incorrect*, then *super incorrect*, then finally *correct*.
2. USE THE OBJECTS: pour water, cap/uncap pen, find page, check time, check time, write, pen to cheek, pour water back
3. MISUSE THE OBJECTS: snake watch, scribble out, drop pen, pour water high, *drink*, pen to cheek to mic, crumple paper, watch on head!

*Itchy Duet:* Improvise to the initial task of wiping away, shooing away, shaking away, a person? A feeling? A thought? Develop a playful series of moves that are later compared to running from an ocean tide. To create phrase work, I ask Leila and Ray to join me in a circle, and we take turns, performing initial impulses. Through multiple rounds we created three six-move phrases. Phrase work from impulse rather than predetermined choreography allows the movement to feel wild in its own precision.

*Undress/Redress Duet:* One person stands in a neutral position. The other person approaches and helps the first person remove items of clothing. Originally, Ray and I work on this solo. Ray lifts their arms above their head while I pull the sweater off. We repeat this multiple times, until Ray is able to perform the same movement without me and without the sweater. By the time Leila is performing the solo, the goal is to redress. We go back and forth between sweater and no sweater, until we are satisfied. We move on to sock. We move on to second sock. We move on to pants, then button-down shirt.



## WEEK SIX: SCORING

*A general score for the group piece:* Build up, Release, Aftermath.

*Edited to:* Try to start, Build the phrase, The Phrase, Hit the edge, Recover and Rebuild.

*A general score for the solo:* Discover movement, Define movement, Perform movement.

## WEEK SEVEN: MAIN PHRASE FOR SOLO

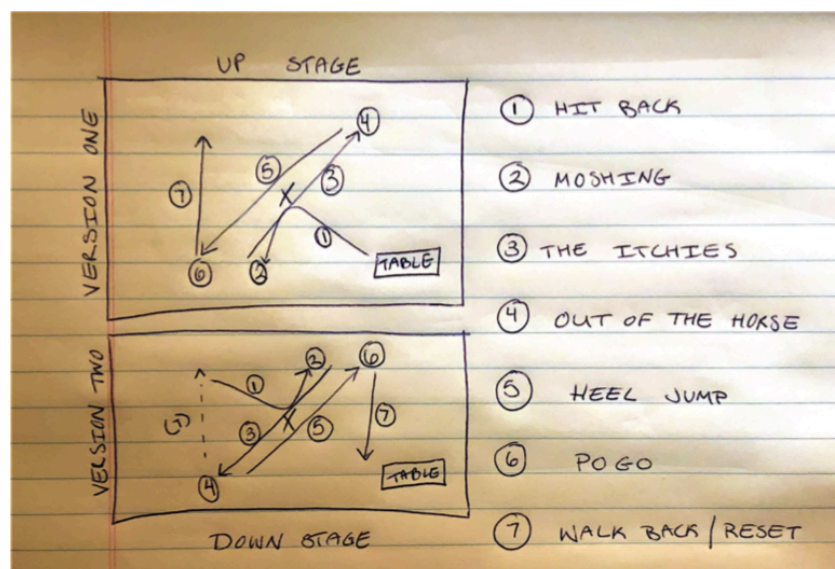
The main phrase of the solo is developed from a series of impulses, one leading to the next (Return to *Floating the Tongue*). The material is made in silence, and is then tested against various songs.

[POSE, FIST RIGHT, GALLOP, TURN, ELECTROCUTE, FACE, INTO HIPS, LEG SWING OUT FOR THREE HOPS, ARMS UP BODY, PIQUE TURN, BELLY OUT JUMP, PUNCH.]



## WEEK EIGHT: MAIN PHRASE FOR GROUP PIECE

I show the group the phrase that I want to exist at the center of the piece. I want this phrase to unite everyone under a common vocabulary and allow for the possibility of unison. The phrase is a series of seven moves that spatially exist on a square, once the sequence ends it can be immediately repeated facing upstage.





## WEEK NINE: DISSECTING PHRASE WORK

The main group phrase is dissected into its seven parts. How can we build up to the phrase using only the material that exists within it?

Return to *Conversation Starters*, try to converse through the repetition of a singular movement from the phrase. Form duets this way; Gabe and Audrey conversing through MOSHING, Hailey and Leila conversing through HIT BACK.

Return to *Spatial Duets*, perform one of the seven movements as fast as you can before returning to the group. Decide when to come together. Come together by standing in extreme proximity without looking at each other.

Return to *Face to Body*, match each other's faces and stretch out the words "What is happening right now?". What was once a duet of shared energy now becomes a unison quartet.



The main solo phrase is dissected into its twelve parts. How can I build up to the phrase using only the material that exists within it?

Return to *Accumulation* by Trisha Brown, and *Floating the Tongue* by Bill T. Jones. How can repetition be used as a tool to develop a deeper understanding of movement material? A specific movement, when repeated, eventually turns into a greater texture, a greater way of moving. The specificity of an action overtime blends into a more fluid, yet still specific, state of body.

## **WEEK TEN: SOUND**

I want movement to resist time, to catch up with time, to respond to time. A dance exists separately to music, yet cannot ignore it. A dance must then fight, talk back, make clever choices to stand its ground. In doing so, it defies the expectations set up by the music and within its independent state holds the option to find harmony.

Within the group piece, sound serves as a separate agent that pushes the dance along. I am interested in the physical effect sound has on the body, the way in which it can build its own contrasting energy. Once the group reaches the unison phrase, sound also reaches its full capacity, until it suddenly clicks off. This is intentional. I want the sound to support the dance in getting where it needs to go, and to abandon the dance as soon as it arrives there.

*Hit the Edge:* Keep repeating the main phrase, picking up speed each time. Try to complete each movement fully embodied and spatially accurate, until it is impossible. Fall out of unison, scramble for time. Do not stop dancing until all sound suddenly shuts off. Hit the edge. Try to make sense of what is on the other side.

Within the solo, the movement transforms under the weight of music. The song, "Time Is on My Side," already has a clear message and cultural context, and I chose it for this reason. I want the dance to blur the directness of the lyrics, to rush in order to keep up with time, to defy expectations set by the genre. The dance, through its relationship with time, creates tension and ultimately conversation with this already defined musical work. (Return to *Invisible Made Visible* by Monica Bill Barnes)

## **WEEK ELEVEN: HOW TO END A DANCE**

What makes something an ending? How do you signify that something is coming to an end? What happens when an ending is unexpected?

*How to end a group piece:* Know that it is the end and stop. Breathe. Take a break. When you are ready, pick up the pieces: shirts, pants, skirts, socks. Put them on. Put them on each other. Try to make sense of it all. Know that it is the end and come together. Watch what is happening right now. Leave, one at a time, when the time has come.

*How to end a solo:* Know that the end is coming. Rush towards it. Rush towards it full force, and catch it. Decide to end before anything has really ended.

## **WEEK TWELVE: HOW TO PREPARE FOR PERFORMANCE**

Leila asks me if she is allowed to smile as the others redress her, in response to the possible surprises that can arise. Later, Audrey asks me if she should keep a tight gaze while performing the main phrase. My opinion on “face” in performance is this:

Allow yourself to respond to the task at hand. Know that performing the task is enough, whatever comes up is only an extension of the original idea.

I think about this when performing the solo. When I get stuck thinking about “face” I return to the original task. If I am looking out into the audience, I look. If I am doing something that is difficult for me, I allow it to be difficult. If I am reacting to the dance, I show it on my face.

I think dance in general can be thought about this way. Approaching opening night, I remind the group to focus on the task at hand. Sometimes during a run, things don't go the way we expect them to. I find this exciting. By focusing on the task itself, there is no “correct” way of doing things. Instead, there is space for the impulsive body to act. There is space for freedom.

## NOTES ON INSPIRATION

1 *Home Entertainment Complex* (2024), choreographed by Sharleen Chidiac, was performed at PAGEANT this past January.

2 *Dance with the Duck's Head* (1968), choreographed by Trisha Brown, was performed at the MOMA, New York on December 6th. I found an image of the performance, along with some of Brown's writing, in the book *Pioneers of the Downtown Scene New York 1970s*. At the time, I was so lost within the act of starting a dance, I was happy to find, what I at least believed, was evidence of process in action. In her writing, Brown writes simply: "layered on paper strips knowing every fold and crease. It worked... Left a ¼" wide strip... to be opened for putting on and sewed into for performance. It worked. Same process" (144). The directness of these statements, statements of trying and finding solutions, felt like a reminder to trust the process. This, plus the energetic photo of Brown's resulting performance, felt like a call to start.



Dance with the Duck's Head, 1968  
Performed by Trisha Brown at The Museum of Modern Art, New York on 6 December  
Photograph: unknown

3 I want to think of sound as something physical, as something that impacts the body directly. Throughout the semester, we danced to various music genres that I believed worked towards this idea, including punk, industrial grunge, free jazz, house, and techno. Some material within the group piece is inspired by specific social dances, and other phrases developed through the repetitive process of "party dance" unison.

4 Last summer, as part of *Camping* at the CND, I took workshops with Meg Stuart and Vera Mantero, two choreographers who work with the concept of the impulsive body. In both workshops, we were encouraged to trust our bodies' inherent knowledge, to treat our bodies as though they were something other than us. As a result, most exercises prioritized energy over form, whether that be performing shared energy duets with Meg or improvising secondary impulses with Vera.

5 *Face to Body* is inspired by the repertory class I took with Marcela Santander Corvalán last semester. Within the course, Marcela focused on the relationship between face and body, between expression and movement. She encouraged us to view facial expression as another aspect of choreography and as something that can initiate movement itself.

6 Within the workshop with Vera Mantero, we were asked to bring in two excerpts of text, one that we enjoyed because of its meaning, the other because of its form. We were asked to record ourselves reading the first text and then create a series of gestures that we felt encapsulated the text's meaning. Once we had the phrase of gestures memorized, we were asked to perform it while reciting the second excerpt of text aloud. This act of multitasking resulted in an odd, yet specific, rhythmic relationship that wouldn't have been possible otherwise. It created a new relationship to both the body and to speech, one that felt slightly fractured, completely task-based, and extremely surprising.

7 *Accumulation* (1971), choreographed by Trisha Brown, has been a source of inspiration throughout my time at Bard. I am always revisiting this piece as a foundation for how to investigate form, as an example of the power present within form itself. I am interested in accumulation as a tool for phrase building. I am interested in how repetition changes the way both performer and audience view movement, how subtle changes bring attention, not only to the material itself, but the way one movement functions in relation to another.

8 *Floating the Tongue* (1979), choreographed by Bill T. Jones, was my main inspiration when starting the solo. Jones captures the act of dancemaking within this piece, not only by creating and shaping a phrase live, but through the many rounds that come after: the dancer gives verbal description while performing, then speaks stream of consciousness, and then finally allows speech to influence the phrase and vice versa. In doing so, this piece reveals the internal life of the dancer, and the ways in which meaning emerges through the development of form. I started my solo by creating a phrase in silence, following impulses and shaping the material through repetition. When structuring the solo, I wanted to embrace *Floating the Tongue* and make room for spontaneity within

the score. This is why the piece starts in silence, so that I can try to return to the initial place of impulse.

9 *Invisible Made Visible* (2012), choreographed by Monica Bill Barnes, served as a reference regarding relationship to sound, audience, and humor. Within *Invisible Made Visible*, Barnes juxtaposes choreography to known music, creating a close knit relationship between sound and movement, while still defying expectations set by the music itself. Barnes' work is also self-aware, and through acknowledging the audience throughout performance, tension between sound and movement quickly turns into commentary and the dance becomes an act of direct communication.

10 *How to Pass, Kick, Fall and Run* (1965), choreographed by Merce Cunningham, directly inspired the use of the table, Gabe's solo, and the function of text within the group piece. I was most interested in the relationship between Cunningham's dance and John Cage's music. Within *How to Pass...*, Cage reads stories from "*Indeterminacy*" into a microphone while leisurely performing other tasks. I was drawn to the strangeness of Cage's multitasking, along with the two worlds established on stage through his collaboration with Cunningham. Through watching this piece, I was drawn to the idea of layering text and movement in a way where they can exist parallel to each other, operating within designated spaces yet attempting to reach a common goal.

The Bard College Dance Program Presents:

# BODY CONCEPTS

Senior projects in dance by:  
Hannah Herschend  
Justine Florence



**Thursday, December 7th - 7:30pm**  
**Friday, December 8th - 7:30pm**  
**Saturday, December 9th - 2pm & 7:30pm**

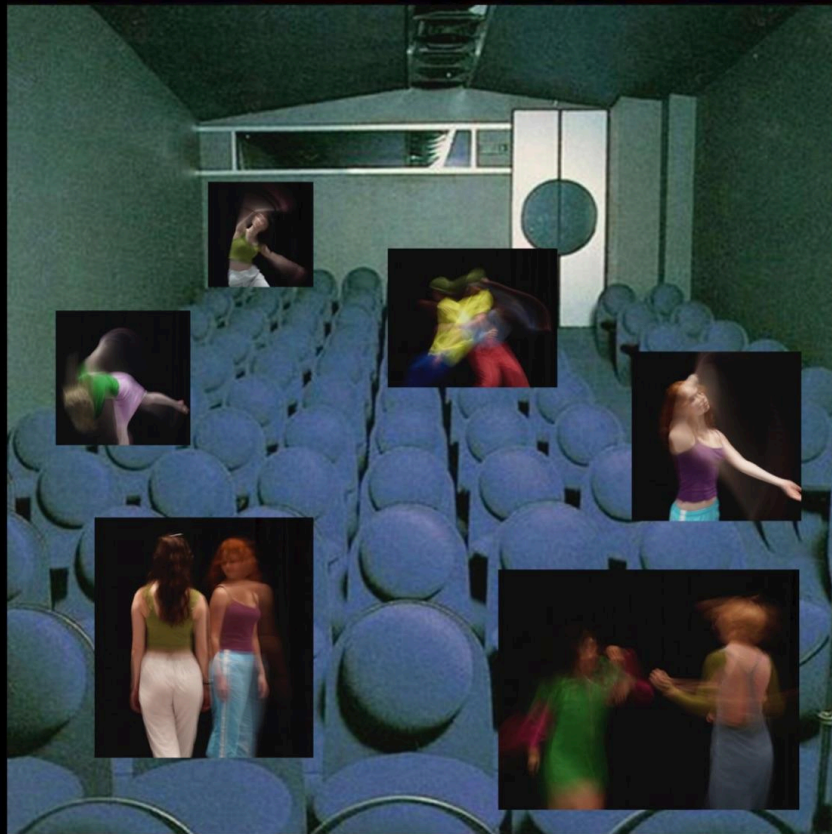
LUMA Theater  
The Fisher Center  
at Bard College

Free and open to the public  
845-758-7900 | [fishercenter.bard.edu](http://fishercenter.bard.edu)

The Bard College Dance Program Presents:

# I CAN'T REMEMBER ANYTHING EVER HAVING ENDED

Senior projects in dance by:  
Hannah Herschend Justine Florence



**Thursday, May 9th - 7:30pm**

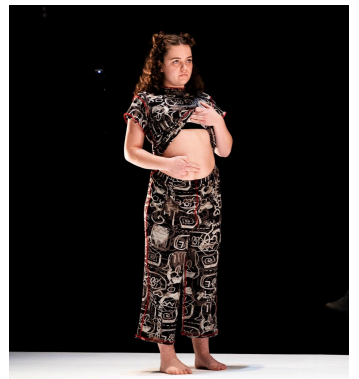
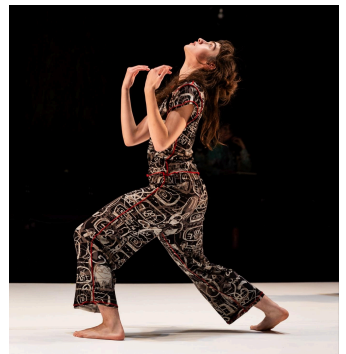
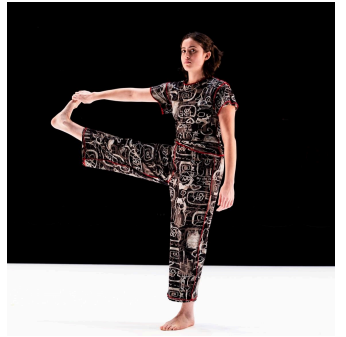
**Friday, May 10th - 7:30pm**

**Saturday, May 11th - 2pm & 7:30pm**

LUMA Theater  
The Fisher Center  
at Bard College

Free and open to the public  
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***This is how we start.***

**Choreographer:** Justine Florence

**Performers:** Ray Coco, Justine Florence, Eliana Levine, Ursula Wolfe

**Sound:** Justine Florence

**Costumes:** Moe Schell

**Lighting:** Nick Hawrylko



## ***See it Through***

**Choreographer:** Justine Florence

**Performers:** Gabe Goering, Hailey Gotto, Audrey Schlieff, Leila Stallone

**Composer:** Dean Sharp

**Costumes:** Alicia Austin

**Lighting:** Brian Aldous



### ***Thoughts on Performance***

**Choreographer:** Justine Florence

**Performer:** Justine Florence

**Music:** "Time Is on My Side" by Irma Thomas

**Costumes:** Alicia Austin

**Lighting:** Brian Aldous

## Acknowledgements

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