

Copyedited June 23.

Keeping in time: Mastery, as a condition of colonial and patriarchal discourse, and the temporality of screendance

Dr Anna Macdonald

Orcid ID 0000-0001-6068-9688

Abstract

This chapter acknowledges the complex lure of mastery, as an operation of colonial and patriarchal discourse, within screendance practice and explores some ways of resisting it. With reference to Julietta Singh's text *Unthinking Mastery* (2018), it focuses on the quality of timelessness that mastery generates, a sense that things are unchangeable. The discussion starts from the premise that screendance has the capacity to generate an affective sense of the body as mutable, temporally situated, and with the potential for change, qualities that offer a resistance to narratives of mastery. This is explored through a spectator and practice-led discussion of three screendance works that use similar low fi methods to intensify an affective sense of the body moving in and through time: Terrance Houle's *Friend or Foe* series (2010– 2015), Concha Vidal's *Diving into your absence* (2014) and *I made everything*, created by the author, Dr. Anna Macdonald, in 2019.

Introduction: Mastery

When films are made that are not mainstream, and not highly produced, and not heteronormative, and not fill-in-the-blank, the gravitational pull of screendance draws the field back into order. For every film that is 'outside the bubble' or moves the needle in a really aggressive way, there are a hundred films that pull that film back into orbit; that pull it back into maintaining the status quo.¹

¹ Douglas Rosenberg and Simon Ellis, "What Are We Doing?," *The International Journal of Screendance* 10 (2019): 161 .

My experience of working as a screendance artist over the last twenty years resonates with my sense of what Douglas Rosenberg describes here, in an interview exploring the state of screendance in 2019. Despite many screendance festivals and publications working to include less seen bodies and more radical practices, through its enduring worship of whiteness, youth, beauty, technical expertise, high production values, and spectacular gesture, large parts of the screendance field continue to reproduce forms that perpetuate ideological and artistic stasis. What I suggest in this chapter is that one of the things at play within the “gravitational pull” of mainstream screendance is the pervasive allure of mastery: a desire to master the body, the environment, technology, and time. The writing explores how low fi methods of making, found within three examples of radical screendance, might work to resist mastery’s pull.²

In her 2018 text *Unthinking Mastery*, Julietta Singh describes mastery as an “enduring ethico-political problem” whose prolific forms continue to be reproduced within both anti-colonial and post-colonial discourses.³ Singh argues that the fundamental mechanisms of mastery are that of division, hierarchy, and a sense of timelessness, a sense that the first two conditions will always be so. It is not, as she points out, that things can’t change; it’s that within the enveloping discourses of mastery, it feels as if they can’t change. And so, socio-political inequalities “come to be recognized as permanent,”⁴ as if emerging in response to innate, transcendent conditions that operate beyond our control. From this we see that time, or, more precisely, a felt sense of time, is an important part of the

² Radical screendance can be characterized as low budget, experimental work which is concerned with exploring the aesthetic and ideological possibilities of the form. See Anna Heighway, “Understanding The ‘Dance’ In Radical Dance,” *International Journal of Screendance* 4 (2014): 44–62, <http://dx.doi.org/10.18061/ijsd.v4i0.4530>.

³ Julietta Singh, *Unthinking Mastery: Dehumanism and Decolonial Entanglements*, (Durham and London: Duke University Press, 2018), 2.

⁴ Singh, *Unthinking Mastery*, 14.

way mastery reproduces itself.⁵ Drawing on Singh's observation, this chapter starts from the premise that within the "status quo" of mainstream screendance, intersectional narratives of mastery are perpetuated not only through the reproduction of harmful stereotypes but within a celebration of movement that feels transcendent, idealized and unchangeable.

Screendance has often used filmic devices of slow-motion and multiple edits, in ways that deliberately extend and reconfigure the temporality of the moving body. Rosenberg, for example, has described the screendance body as being taken out of time, fragmented, re-corporealized, and then put back together onscreen.⁶ Screendance's emphasis on expanding the relationship of the body to time, perhaps influenced by originary attempts to distinguish itself from recordings of live dance, has produced extraordinary work that reveals something of the temporality of both movement and film. However, it has also led to a continued emphasis on flawless, hi-res, spectacular movement that transcends the effects of age, capacity, and context. As Claudia Kappenberg argues, the potential for the body to do anything, without the restrictions of being in lived time, can lead to a "[f]oregrounding of autonomy, freedom and mastery".⁷ In an effort to expand time, screendance can appear temporally suspended with performers resisting, what Kappenberg goes on to describe as, the interconnected signs of "dependency, relatedness and failure".⁸ This chapter uses the term "precarity" to collectively describe these qualities of dependency, relatedness, and

⁵ Mastery is a vast area of study spanning geo-political, socio-cultural domains. Whilst acknowledging the lineage of discourse emerging from Mulvey's work on mastery and the gaze within film and Melrose's work on mastery and knowledge within dance – it is the relevance of thinking about the temporality of mastery within screendance that is the focus here. See Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975): 6–18, <https://doi.org/10.1093/screen/16.3.6>; Susan Melrose and Stefanie Sachsenmaier, "Writing 'Practice' /Practising/ 'Writing' (in the doctoral research context)," in *Researching (in/as) Motion: A Resource Collection - Artistic Doctorates in Europe*, eds. Vida Midgelow and Jane Bacon (Helsinki: Theatre Academy, University of the Arts Helsinki, 2019), <https://nivel.teak.fi/adie/writing-practice-practising-writing/>.

⁶ Rosenberg, *Inscribing the Ephemeral Image*, (New York: Oxford University Press, 2012), 57.

⁷ Kappenberg, "Does screendance need to look like dance?," *International Journal of Performance Arts and Digital Media* 5, no 2–3 (2009): 23.

⁸ Kappenberg, "Does screendance need," 23. Kappenberg's observation is echoed later by Salazar-Sutil and Melo, "Exposed to Time," and still feels relevant a decade later.

failure, and precarity returns throughout this writing as a key temporal state with the potential to unsettle stasis and invite change.⁹

If mastery creates a sense that its inequities will “always be so,” to resist it we need to believe in the potential for change. Change is bound with the movement of time and the question of what operates beyond or remains subject to time, as located within Western philosophical and temporal concepts of immanence and transcendence, has been the focus of my screendance practice for several years.¹⁰ Building on this, this chapter proposes that by generating an affective sense of keeping in time, an experience of the work as both temporally situated and precarious, screendance can create a sense of the potential for change that resists the timeless stasis of mastery.

The wider potential for screendance to conjure an affective understanding of what Laura Cull describes as “the body “as a site of lived change [...] as immanent or embedded in, rather than transcendent to, the world as change”¹¹ is explored through a discussion of the following three screendances. The first work is Terrance Houle’s moving image series, titled *Friend or Foe* (2010–2015), which artfully dismantles the colonial positioning of indigenous culture as temporally static and unchanging. The second is one of my own works called *I made everything* (2019), which is constructed from a series of

⁹ Precarity is a concept, which has received much attention within performance studies in recent years catalysed by the work of Judith Butler, Rebecca Schneider, Tavia Nyong'o, and André Lepecki. See Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (London and New York: Verso, 2003); Butler, *Notes Toward a Performative Theory of Assembly* (Cambridge, MA, and London: Harvard University Press, 2015), <https://doi.org/10.4159/9780674495548>; Nicholas Ridout and Rebecca Schneider, “Precarity and Performance: An Introduction,” *TDR: The Drama Review* 56, no. 4 (2012): 59, doi: 10.1162/DRAM_a_00210; Tavia Nyong'o, ““Situating precarity between the body and the commons,” *Women & Performance: A Journal of Feminist Theory* 23, no. 2 (2013): 157–61. Doi: 10.1080/0740770X.2013.825440; André Lepecki, *Singularities: Dance in the Age of Performance* (New York: Routledge, 2016).

¹⁰ Anna Macdonald, “Going Nowhere: Screendance and the Time of Dying,” *International Journal of Screendance* 8 (2017): 11–28, <http://dx.doi.org/10.18061/ijsd.v8i0.5350>; Macdonald, “Acts of Holding: Dance, Time and Loss,” PhD Thesis (Manchester Metropolitan University, 2019). This work has focused on a particular quality of time, found in bereavement and grief, I articulate as stasis or a moving stillness, where time moves but does not progress. I use it in this chapter to think about the moving stillness of mastery, where it feels as if things are unchangeable.

¹¹ Laura Cull, “Attention Training Immanence and ontological participation in Kaprow, Deleuze and Bergson,” *Performance Research* 16, no. 4 (2011): 87.

continuous end points that unsettle connections between time and progression. The third is *Diving into your absence* (2014) by Concha Vida, which I argue resists temporal closure, creating a “thickened” sense of present,¹² through its holding onto lost things.¹³

Houle’s and Vidal’s works operate, as does my own, across film, performance art, and installation practice, occupying a space on the edges of the screendance field. I explore these works because they act as a counterpoint to what seems to be a prevailing desire of much screendance to reproduce masterful transcendent forms within its “ongoing idealization of mobility.”¹⁴ Each work involves a solo performer, limited use of technical dance vocabulary, and is shot predominantly using natural light and a static, single shot. These low fi devices are focused upon here, in terms of their potential to create precarious and affective experiences of embodied presence, responsivity and interdependence. Rather than aiming to transcend the constraints of time, I suggest that these works use low fi devices to keep in time, generating a sense of precarity that unsettles the temporal stasis of mastery.

After a brief introduction to the themes of temporal affect and change, this chapter focuses on each screendance in turn, allowing overlapping and distinctive approaches to body, time, and affect in each work to be drawn out. For the last ten years my screendance-based research has focused upon ways of working that intensify or negate a sense of the in-timeness of the onscreen body. Drawing on this practice, the discussion of each work moves between insider and spectator perspectives, examining my felt sense of the temporal effect of watching Houle and Vidal performing in their films, watching back my own, and referencing my experience of constructing screendance that explores its relationship to time. Change involves movement from one state to another and screendance is used here as a moving research method

¹² Gary Peters, “Time to Die: The Temporality of Death and the Philosophy of Singularity,” in *Making Sense of Dying and Death Vol 1*, ed. Andrew Fagan (Amsterdam: Rodopi Press, 2004), 224.

¹³ The writing about Vidal’s work is taken in part from an original review published in *Mov en Mov* online magazine 2022. Macdonald, “Some thoughts,” 26-29.

¹⁴ Kappenberg, “Does screendance need,” 103.

that responds to the world as a mutable phenomenon. Responding to an understanding of the affective possibility of change as something dialogically produced between viewer and artwork, and artwork and maker, I lean into the temporal and temporary nature of my responses, theorizing from embodied experience. I lean in carefully, mindful, as David Garneau points out, that “ [f]eeling is often just embodied culture .”¹⁵ I lean in carefully, heeding Singh’s warnings concerning the seductive, re-inscriptive power of mastery. Mindful of both potential pitfalls, these screendances are not explored as definitive answers to the problem of mastery, but as a way into understanding both its allure, and the wider potential for the field to resist, rather than reproduce, its practices.

Screendance, time, and affect

How can a screendance be more, or less, in time? Sondra Fraleigh, whose work focuses on the phenomenology of dance, describes dance as “ the embodied art, of life and our living of time .”¹⁶ All events have duration of course but Fraleigh is not referring here to an awareness of the chronological or clock-based time that the dance takes up, but the lived, sensed experience of time it generates in those that watch it. Along with other somatic-based writers such as Jana Parviainen and Susan Kozel , Fraleigh argues that dance invites a phenomenological awareness of time, in both dancer and viewer. ¹⁷ This felt sense of time is described here as temporal affect, referring to an embodied sense of time’s flow when we experience dance.

¹⁵ David Garneau, “Extra-Rational Aesthetic Action and Cultural Decolonization, ” *Fuse Magazine* 36, no. 4 (2013): 19. Garneau goes on to write that “ Racism is a feeling; so is sexism, homophobia, xenophobia and all deep values that guide us without thinking.”

¹⁶ Sondra Fraleigh, *Dance and the Lived Body: A Descriptive Aesthetics* (Pittsburgh: University of Pittsburgh Press, 1987), 181.

¹⁷ A phenomenology of time concerns how we experience time or how things appear to be temporal. See Jana Parviainen, *Bodies Moving and Moved: A Phenomenological Analysis of the Dancing Subject and the Cognitive and Ethical Values of Dance Art* (Tampere: Tampere University Press, 1998), 41. Susan Kozel, *Closer* (Cambridge, MA: MIT Press, 2007), 76.

The temporal affect generated by dance is generally attributed to the fact that dance emerges, and more significantly, disappears, within time. Transience is often positioned as that which generates liveness, a temporal quality which seems to offer a privileged relationship to both authenticity and the possibility of change .¹⁸ If something is live, then anything can happen: there is risk, but there is also potential. As an art form reliant on the indeterminate and mutable body, it could be argued that dance has a distinctive potential to invite states of precarity that can disrupt the temporal inertia of mastery. But what then of screendance, which is not transient or at least does not bring together the bodies of performer and viewer in the same spatio-temporal location? What is the capacity for the recorded moving body, for screendance, to invite an affective sense of the potential for change?

According to Singh, it is the feeling that things can't change rather than the material possibility of change where the power of mastery lays. Even though screendance, like all film perhaps, retains its ontic connection to events that have already happened ,¹⁹ over the last ten years, writers such as Philip Auslander , Harmony Bench, and Rebecca Schneider have all re-positioned liveness as an intensive quality rather than a condition that demands spatio-temporal connection between event and viewer.²⁰ Potentially, for screendance to resist mastery, what is important then is not the ontological status of recorded movement, which can or can't be changed, but the sense of potential for change created in the viewer when they watch it.

¹⁸ Parviainen, *Bodies Moving and Moved*, (Tampere: Tampere University Press, 1998), 173; Mary Anne Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge: Harvard University Press, 2002), 140; Lepecki, *Dance: Documents of Contemporary Art* (London: Whitechapel Art Gallery, 2012), 15.

¹⁹ Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), 31.

²⁰ See Philip Auslander, "Digital Liveness: A Historic-Philosophical Perspective," *PAJ: A Journal of Performance and Art* 34, no. 3 (2012), 5. Harmony Bench, "'Complex Temporalities': digitality and the ephemeral tense in Adam H. Weinert's 'The Reaccession of Ted Shawn,'" in *The Routledge Dance Studies Reader* 3rd edition, eds. Richard Jens Giersdorf and Yutian Wong, (London: Routledge, 2018), 369. Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment* (Abingdon: Routledge, 2011), 7.

In talking of “feelings” and “intensive qualities,” this writing is referring to an understanding of affect in screendance, and in wider field of cinema studies, as a fundamental dimension of its potential to operate in the world. Affect is understood here (after Brian Massumi’s *Parables for the Virtual*) as an embodied intensity that operates before (and in and out of) language and is generated between bodies, materials, and things. Within film discourse, Vivian Sobchack collectively refers to an affective sense of the intimentness of film and the connected sensation of duration in the viewer, as the “film’s body.”²¹ Being able to generate an affective sense of the film’s body, however, is not a guarantee of being able to create a sense of potential change. Lived time can feel unchanging or precarious, live dances static and recorded dances lively. The question I consider, through the following discussion of three specific works, is how and why some screendances make us feel a sense of precarity and possibility, more than others?

Friend or Foe

[Figure 1 here]

[Still from *Friend or Foe* #1 Performer Terrance Houle stands next to a swimming pool wearing pow-wow first nation regalia]

Terrance Houle is an interdisciplinary artist who works across the disciplines of performance, video/film, music, photography.²² He is a member of the Kainai Nation and often employs, what Garneau refers to as, “non-colonial” practices, such as traditional

²¹ Vivian Sobchack, *The Address of the Eye: A Phenomenology of Film* (New Jersey: Princeton University Press, 1992), xviii.

²² “Terrence Houle – IMDb,” IMDb, accessed July 22, 2022, <https://www.imdb.com/name/nm6364991/bio>.

aboriginal dance and art, as a de-colonial practice that unsettles colonial forms of mastery.²³

Friend or Foe is a series of films where Houle, and later others, performs messages using a gestural trading language developed by indigenous people to allow communication between tribes.²⁴ In the films, Houle delivers his signed messages straight to camera, wearing pow-wow first nation regalia of tail feathers and loin cloth. There is a striking contrast between the everyday sites in which the work is filmed, including outside a cinema, by a pool, and in the park, and Houle's appearance.

In one of the *Friend or Foe* series, Houle stands in the centre of the frame signing to the camera, cars go past reflected in the windows behind him. We hear traffic noise and conversation as a baby is pushed past in their pram, two cyclists pass by in matching tops, and a boy rushes past on his scooter. Within all this movement and sound, Houle signs steadily and unhurriedly, looking resolutely forwards into the camera. At one point, Houle adjusts his tail feathers. One passing young girl turns to look at him just before the image fades. I experience *Friend or Foe* as funny, beautiful, and startling. What follows is an exploration of the intense sense of presence and multiplicity I experience in the work, which I suggest act to disrupt a sense of timelessness.

Hello friend. I am buffalo herder. I saw several battles here.

(Extract from captioned text in *Friend or Foe*)

At the end of each string of signs, Houle pauses. The pacing of his movement is calm and steady. My body settles in response to Houle's, and I am drawn into his intention to communicate: the care taken over each sign. There is no translation offered when Houle

²³ Garneau, "Extra-Rational Aesthetic Action," 17.

²⁴ I focus here on *Friend or Foe* #1 & #2 made between 2010 and 2013.

signs, which means, unless you already know this language, you wait and watch the entire statement without knowing what is being said.²⁵ When the translation comes in the form of English text on the screen, the text is surprisingly short compared to the length of the signing, a reminder of historical reduction, the capacity of words to compress events, bodies, and actions in time. ²⁶ Houle invites us to listen to, and feel, the embodied duration of his signs. His invite intensifies my own sense of being in time, placing an emphasis on the time required for the narrative to be told rather than a temporality shaped by the narratives themselves or the duration of the recording. It creates a place, which geographer David Loy refers to as “ event time ,” where time is generated by the actions that take place within it.²⁷

The care that Houle takes over his gestures reminds me of a child carefully reading a poem, and it creates an attentive quality in me as I watch. It also generates a sense of precarity, a suggestion that care is needed because things could go wrong or be interrupted. This feels entirely possible because *Friend or Foe* is filmed in public spaces; we see traffic and people passing, and at one point a person comes up to Houle, interrupting his movement to ask for a picture. The careful, responding-in-the-present-moment-that-we-are-looking-at, movement in *Friend or Foe* intensifies a sense of in-timeness. I know that Houle’s story has already happened, but I still feel as if something else could happen each time I watch.

Part of the in-timeness of this work is produced by its use of a single, static shot, which is a device often associated with low budget and low fi aesthetics. Mary Ann Doane argues that the use of single shots, embraces the contingent possibilities of the event, such as,

²⁵ In the case of the first encounter with this work, it’s not clear whether a translation will be offered at all.

²⁶ Schneider’s work on the archive and colonial discourse, between what remains and is discounted within western archival logic, resonates and informs many of the observations concerning duration and mastery made here. See Schneider, *Performing Remains*.

²⁷ David Loy, “Saving time: a Buddhist perspective on the end,” in *Timespace: Geographies of Temporality*, eds. Jon May and Nigel Thrift (London: Routledge Press, 2001), 275.

changes in light, stumbles, and interruptions, that multiple shot constructions resist.²⁸ Single shots can create a sense of precarity, resisting a transcendent and singular version of events, by embracing the possibility that things could happen differently. With reference to Auslander, I argue that both Houle's film, and my own, which I write about next, feel like "live recordings"²⁹ of something that will not happen again – a singular iteration of a repeatable temporal event caught in a singular measure of time. Operating somewhere between presence and absence, they complicate traditional binary distinctions in screendance between "dance that is made for live performance and then filmed, and dance that is made for, and generated by, the apparatus of film."³⁰ Each version of *Friend or Foe* is singular, but it could be made again differently and has the possibility of change baked into the form.

The use of a single shot "measure of time"³¹ in *Friend or Foe* is complex though because it also confers the image with a quality of authenticity, as if the camera is being used here simply to record, rather than generate, events. Houle's central position within these static shots, adds to this quasi-scientific feel, making him look like an object of study within a photographic portrait, and I am made aware of my own colonial gaze mastering his image, as I watch.³² The existence of a "static, prior moment as the site of authenticity"³³ is continuously disrupted, however, by Houle's intensified present/presence, which is filled with multiple voices that he brings in from mythic filmic "Indians," long dead elders, passersby and ex-wives. Even the gestures Houle performs are both old and contemporaneous. According to his site, Houle learnt this signed language after coming

²⁸ Doane, *The Emergence of Cinematic Time*, 140.

²⁹ Auslander, "Digital Liveness," 5.

³⁰ Macdonald, "Acts of Holding," 44.

³¹ Miranda Pennell, "Some thoughts on 'Nowness' and 'Thenness,'" *The International Journal of Screendance* 2, no. 1 (2012): 76, <http://dx.doi.org/10.18061/ijsd.v2i0>.

³² Houle writes that many of his works "comment on the historical relationship between photography and aboriginal identity" (Terrance Houle. <https://americanindian.si.edu/exhibitions/hide/terrance.html> - Accessed 8th Nov 2022).

³³ Garneau, "Extra-Rational Aesthetic Actions," 17.

across a book by George Frónval called *Indian Signals and Sign Language* (1992) before subsequently finding out that his own grandmother spoke it fluently and studying it with her. Houle's gestures operate beyond the stasis of historical reenactment, challenging a "settler temporality where Indigenous people can only ever be 'authentic' in some faraway past".³⁴ *Friend or Foe*'s unsettles a linear sense of then and now, complicating colonial notions of change as a masterful and irreversible form of progression.³⁵

Houle is centre stage but the dominance of the sound and movement of people around him, dead and alive, merge subject and environment. I see a resistance to mastery operating within Houle's refusal of, what Bracha Ettinger refers to as, the "notion of the discrete and singular subject formed by the establishment of the boundaries that distinguish it from an oceanic or undifferentiated otherness of the world".³⁶ *Friend or Foe* does not negate the world to a backdrop, as with so much screendance, or history to the past, but situates Houle's movement as part of that time and space, and other times and spaces before and after. Allowing the viewer to experience a body-in-time responding to events in time, as opposed to encountering an untouchable idealized form emphasises a sense that Houle, and therefore me as I watch it, are vulnerable to events and have the potential for change. *Friend or Foe* feels like a care-full conversation rather than a masterful statement.

I made everything

³⁴ Laura Maria De Vos, "Spiralic Time and Cultural Continuity for Indigenous Sovereignty: Idle No More and The Marrow Thieves," *Transmotion* 6, (2020): 4, <https://doi.org/10.22024/UniKent/03/tm.807>. I was aware of my own absorption of this colonial narrative when, in the talk about the work afterwards, Houle described his clothing as being old in that it was, his original pow-wow suit that he used to wear as a teenager. I realized that I had been thinking of his outfit as a costume, historical, the trappings of something lost.

³⁵ *Friend or Foe* resists the "post" of post-colonialism positioning it as something more akin to what Mezzadra and Rahola describe as a "never-accomplished transition." See Mezzadra and Rahola, 1.

³⁶ Ettinger in Griselda Pollock, "Thinking the Feminine: Aesthetic Practice as Introduction to Bracha Ettinger and the Concepts of Matrix and Metramorphosis," *Theory, Culture & Society* 21, no. 1 (2004): 6, <https://doi.org/10.1177/026327640404047>.

I am interested
I have balance
In 1987 I began to be able to move objects with the power of thought
I can dance like Andrea Buckley
I discovered the periodic comet 35P/Herschel–Rigollet
I have recovered from traumatic loss
In the late 1600's I came up with the idea of gravity
I am England's highest ranking operational Fire Fighter
I created the Harvard System

(Captions extract from *I made everything*)

I made everything is a single screen screendance that explores the complex relationship between integrity, validation, self-esteem, and visibility within women's art. In it I, as a female identifying artist, lay claim to a long series of culturally recognized artistic, social, and scientific masterly achievements, accomplished since time began, listing them as a series of captioned statements on the screen. During the film, which is an hour and a half long, I perform a series of physical tasks with clearly self-generated constraints, which make them hard to achieve. For example, I place a coke can behind me on the table and move the chair just far enough away so that I can't reach it. But I keep trying to reach it. My movements are small, dogged, and apparently pointless, offering a potential contrast with the "greatness" of the achievements I claim, in terms of mastery, scale, permanence, and grandeur.

The captions in the work offer a series of "firsts" and "pinnacles" that, after Henri Bergson,³⁷ evoke a model of spatialized time where duration is divided into measurable sections of before and after. This linear temporality sits within masterful positivist frameworks where change consists of one truth replacing another within a progressive timeline of accomplishments. On one level, change is found in *I made everything* within the movement

³⁷ Henri Bergson, *Creative Evolution*, trans. D. Landes (London: Routledge, 2022), <https://doi.org/10.4324/9781315537818>.

of erasure. But this teleological sense of change, where transformation is understood as a move from presence to absence to new presence, is undermined by the sheer volume of discoveries and pinnacles that are offered in the work without a sense of progression or hierarchy. Personal achievements are placed next to grand historical shifts, some of the claims are ridiculous, either in their specificity or unachievable nature, and one follows another without dynamic change or inflection. The aim was to make a work that kept on arriving, resisting a sense of mastery as an inevitable and completed end point of progress.

The sense of mastery within these pinnacles of human (often male) achievement is also undermined by the smallness of my actions. These movements happen in a different temporality to the captions, which are added afterwards and, like the event time I identify in Houle's work, take as long as they take to do. The difference here is that, unlike Houle's clearly articulated gestural phrases, these actions are set up to be unresolvable and so have no clear endpoint. In some ways, they resemble what Baraitser refers to as the maintenance practices associated with female labour, which are not predicated on ideas of outcome or progression. ³⁸

Like the other works discussed in this chapter, *I made everything* was filmed in a single shot and once the camera was set up, I was alone in the room. I remember that the thought of 90 minutes of improvisation with only a chair, table, and coke can initially felt challenging but the sense of space quickly became enjoyable. Unlike most repetitive female labour, I had a pleasing sense that I could finish these tasks when I had had enough, rather than when an imagined future viewer might tire. This taking up of time felt unusual for me as a screendance artist, where works are normally expected to be under ten minutes in length if they are to make the festival circuit. I remember luxuriating in the time as if it were water. This sensation invited

³⁸ Lisa Baraitser, *Enduring Time* (London: Bloomsbury, 2017).

a sense of play, a staying-with things and a general lengthening and ease within my movement. Time felt expansive, present, and all mine to stay within.

I do not gesture to the camera/viewer in this work, as Houle does in *Friend or Foe*. I ask, instead, for attention to be given to my own attention to self. As a middle-aged woman, bringing attention to yourself, staying in the frame, staying in time, is a political act. Staying resists the invisibility that descends upon women who are no longer of value (reproductive or otherwise) within the patriarchy.³⁹ Women of menopause age and onwards are conspicuously absent in screendance, appearing perhaps as part of a flashback to another dancer playing their younger self, or representing illness or featuring in an amateur capacity within community-based work.⁴⁰ In a field often focused on mastery, as I return to later when considering dance technique, it is not surprising that the abject, unreliable, and soft-boundaried bodies of older women are excluded.

I embrace my own sense of precarity in this work by performing small acts of failure, weakness, want, lack, powerlessness, defeat, frustration, amateurishness, clumsiness, and incompetence. I attempt to drink a can of coke without using my hands and inevitably at some point we see the cola can spill over a table and slowly drip down to the floor. I try and reach a table too far behind me whilst fraudulently claiming other people's achievements. I see my identity continuously undone, or brought into being, through the series of unreliable claims and truths confessed or stolen from hundreds of other people.⁴¹ I am not always clear now when

³⁹ In the interview referenced in the introduction, Rosenberg, Douglas, and Simon Ellis. "What Are We Doing?" *The International Journal of Screendance*, 10 (2019): 160, Rosenberg calls for more people to state opinions and be less equivocal about the state of screendance. However, the authority to challenge dominant practice is perhaps more available to Rosenberg as a significant male academic and artist, than I. When I questioned the continuing emphasis on beauty within screendance in a piece of critical writing posted in an online screendance forum, for example, I received immediate, defensive dismissal from several dominant male figures in the field.

⁴⁰ My point is not to devalue these works but to suggest that using older women in screendance is not a kindness.

⁴¹ After Butler and Barbara Bolt, my movement can be seen as a performative bringing into being of self, rather than a performance by an already finished, individuated subject. See Butler, *Bodies that Matter: On the Discursive Limits of Sex* (New York and London: Routledge, 1993),

I watch where the truth lies as many things are now true, or untrue, three years later. The above list of dictionary antonyms for mastery describe practices that I actively embrace in my work as a radical screendance maker. But radical screendance presupposes a teleological binary of before and after, where it is possible to grasp the root of more masterful screendance and replace it with something else.⁴² The slippery, intersectional complexity of mastery for me, as I go onto consider next, is that I can't uproot what I am part of.

I first encountered *Friend or Foe* when Houle and I were both invited to share our practice as part of Regardes Hybrid, an international screendance festival that, in 2019, focused on the critical relationship between screendance, low-tech creation, and postcolonial and feminist perspectives. When I watched Houle's work during the festival, I remember thinking "my work is so white."⁴³ I wasn't sure what I meant by that statement in that moment, but seeing Houle's work and encountering Singh's writing, some years later, offered me the opportunity to explore my attempts to resist masterful forms, which I consider central to my practice as a screendance maker, in light of the intersectional complexities of precarity and privilege at play in my work as a white, female practitioner within academia.⁴⁴

The work was filmed in one day in a space I could get to and from in time to pick up the kids from school, a space that didn't cost me money because the work was unfunded. It is also true that it is filmed within a white box, a corporate space with the only colour provided

<https://doi.org/10.4324/9780203828274>; Barbara Bolt, "Artistic Research: A Performative Paradigm?," *Parse Journal* 3 (2016): 129–42, <https://parsejournal.com/article/artistic-research-a-performative-paradigm/>.

⁴² This point is made with reference to Adrienne Maree Brown's book *Emergent Strategy* (2017) in which she cites Angela Davies – "Radical simply means grasping things at the root" – from her "let us all rise together" address in Spelman college. See Brown, *Emergent Strategy* (Chico, CA: AK Press, 2017).

⁴³ "Whiteness, as a set of power relationships structuring social life, is often not noticed by white people." See Royana Mitra, "Reflections on a Burning World," *Contemporary Dance and Whiteness*, June 5, 2020, <https://danceandwhiteness.coventry.ac.uk/blog/reflections-on-a-burning-world-by-royona-mitra/>. Accessed July 19, 2022.

⁴⁴ My understanding of this term comes from the writing of authors such as Resmaa Menakem and Kymberlie Crenshaw. See Resmaa Menakem, *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (Las Vegas: CRP, 2017); Kymberlie Crenshaw, *On Intersectionality* (New York: The New Press, 2017).

by the red global capitalist symbol of the coke can. What I saw then as a non-space is also a white space, because these are the spaces I operate in. And, unlike the public spaces of *Friend or Foe*, this is a space where I won't be interrupted. Here, in this ideological and material white space, I am safe enough to be able to cultivate a somatic responsivity, to not be spectacular, because I am not under threat.⁴⁵ I am playing with precarity, Houle appears to play with precarity, but potentially only I can step back inside the refuge of academia, discourse, and privilege.

In *I made everything*, I am deliberately rejecting a sense of mastery of the body by doing things I cannot do. The difficulty being of course that I do things I cannot do extremely well and this masterful precarity has been an important part of my expert practice for fifteen years. Arguably, it is not possible for a white woman, sitting at the centre of the frame, to ever actually be off-balance, and this too is a fraudulent claim.⁴⁶ In performing my own failure to fail, I reveal an “abiding desire for mastery”⁴⁷ that returns despite my watchfulness. The title of my work, *I made everything*, is explicitly dual. It refers to the absence of women from culturally validated production but also to my own privileged capacity and desire to control everything that is done and seen, including my own failure.

Whilst the act of keeping in time felt both luxurious and important for me, it also suggests a belief that I have the right to ask audiences to stay with a single one - hour-and-24-minute shot that quietly focuses on small qualitative movement detail, and even more perhaps that it doesn't matter so much to me whether they do. This is partly because my

⁴⁵ I am reminded here of Royana Mitra's work on racial somatics where she notes the assumed levels of safety, often not available to people of colour, required by somatic practice. See Royana Mitra, Arabella Stanger, and Simon Ellis, *Racism and Contemporary Dance* (2020, Contemporary Dance and Whiteness), danceandwhiteness.coventry.ac.uk.

⁴⁶ A usefully provocative blog post on this is by The White Pube. See Zarina Muhammad, “Can White People Ever Be Radical?”, *The White Pube*, April 4, 2021, <https://www.thewhitepube.co.uk/canwhitepeopleberadical>.

⁴⁷ Singh, *Unthinking Mastery*, 174.

work is of little consequence to the gravitational pull of mainstream screendance and partly because my privilege means that I can afford to keep in time or not.

Diving into your absence

[Figure 2 here]

[Still from *Diving into your absence* - Performer Concha Vidal is seen face down in a pool filled with white polystyrene balls]

Concha Vidal is a Spanish artist who describes her work as bringing together the live and mediated forms of video art, dance, and performance. In her 2017 work *Diving into your absence*, Vidal moves within a small circular structure, about the size and shape of a jacuzzi, filled with what look like tiny, white polystyrene balls. She circles round, diving into thousands of shifting spheres that are dry but move like liquid. It is a sensuous, fluid work. Sometimes the dancer looks like she is swimming, sifting through the dry water looking for things that elude her. Sometimes it looks like she is just trying to register the feeling of the materials against her skin, affirming their presence perhaps. At one point, she lets the balls flow right over her, filling her mouth.

Diving into your absence is mainly shot using a single overhead shot. Neither the polystyrene balls nor dancer leave the pool, but they move continuously throughout. The sound of plastic moving against metal sounds like the sea. The footage is run backwards at times making time appear to flow in different directions. It is a work about loss and is connected to another work by Vidal called *The Last dance* (2015). In this earlier screendance, we see Vidal dancing with a partner, wearing trousers and a suit jacket, who is made out of cloth and packing materials. Vidal continues to dance as her manikin partner dissolves into

bits in her arms, changing from one state to another until we encounter these traces again as a white pool in *Diving into your absence*. This emphasis on both continuation and change, both within the film's movement and from one film to another, is unusual within screendance, which tends to favour discrete works rather than episodes or sequels. *Diving into your absence* performs change; like *Friend or Foe*, it brings together what was and what is in one place, holding movement in time up for us to contemplate. It works to resist masterful movement, which transcends the flow of time, by remaining connected to what has happened before.

In my experience, death rarely registers as a singular shift from presence to absence for those that are left. Vidal has lost someone but continues to be surrounded by them, diving and searching, perhaps unwilling or unable to accept their absence. Vidal's presence, and the presence of her lost partner, do not rely on spatio-temporal connection in this work. He is not there, and she is not there, for both are already, already gone and yet remain affectively present. In this sense, through its un-forming and re-forming, this film (and arguably Houle's and my own) move beyond simple binaries of liveness (movement) and non-liveness (stillness), re-positioning transience less as a movement from presence to absence and more as a movement from one state to another. This temporal quality is articulated here, drawing on Bergson's notion of *durée*, as a form of transience-as-change that is affectively experienced by the viewer.⁴⁸ Vidal moves and things change, but the absence remains. What this work offers is something that screendance scholar Bench might refer to as affective endurance, a moving form of time that refuses to move on.⁴⁹ There is movement here that, despite its lack of progression, resists the finality of mastery and will not be made still.

⁴⁸ An exploration of transience-as-end and transience-as-change can be found in my PhD thesis. See Macdonald, "Acts of Holding."

⁴⁹ Bench, "Complex Temporalities."

In *Diving into your absence*, as with the other two works, there is a notable absence of repeatable formal “ steps ,” dance’s key indicators of disciplinary mastery. Technical movement can of course be performed in a way that honors the temporal and cultural specificity of the performer, but movement that is not codified or performed in unison has a particular capacity to draw our attention to these qualities. Whilst acknowledging the complexity of relationship of technique and mastery, notably examined by writers such as Melrose and Sachsenmaier ,⁵⁰ not using technical steps has political implications. As Bauer asserts,

[w]e must not forget that until very recently dance rested on the idea of bodily control, simply putting the body to use in realizing its aesthetic goal. Furthermore, this concept of training literally gives substance to the general Western paradigm of the body as aesthetically mouldable matter. That which is mouldable is also meant to be devoid of cultural, aesthetic or subjective specificity. This in turn allowed the supremacy of [...] technique based on its presumed universality. ⁵¹

Bauer’s point is echoed by Kappenberg, in her essay “ Does screendance need to look like dance” (2009), where she describes the ability of the trained dancer to be able to repeat things in time, to resist the mutability of the body, as using the “ body as tool .”⁵² She contrasts this with working with the body-as- site where the choreographer responds to the specificity of the individual body-in-time. Houle and I both have overtly “ specific” bodies by which I mean, in dance terms, where young, athletic bodies are celebrated, we look old. Also, Houle’s stomach protrudes over his loin cloth, and I am not thin. Our bodies, whilst unremarkable within everyday life, are less expected in dance, offering, what Ann Cooper Albright refers to as “ the disruptive presence of [...] a dancer’s age or mortality

⁵⁰ Melrose and Sachsenmaier, “Writing ‘Practice’ /Practising/ ‘Writing.’ ” Melrose & Sachsenmaier make some useful points regarding the way the expertise of dance, its mastery, is often undervalued as a knowledge form both within and beyond the field.

⁵¹ Bojana Bauer, “When Train(ing) Derails,” *Performance Research*, 14, no. 2 (2009), 74, DOI: 10.1080/13528160903319570.

⁵² Kappenberg, “Does screendance need,” 96.

.”⁵³ Garneau talks about his preoccupation with Houle’s belly in his work, describing its movement as “undisciplined irruptions’ that have a peculiarly disruptive power to

‘intrigue the mental/sensual system more perplexingly than beauty or didacticism alone

.”⁵⁴ What I think Garneau describes here is the powerful and unsettling affect that unmastered bodies can have.

The failures I chose to perform in *I made everything* did not include my undisciplined body. I remember carefully choosing a shirt that covered my belly, acutely aware of the transgressive nature of an uncontrolled (abject) female form. In *Diving into your absence*, however, Vidal performs in a brief satin slip, her body young and sleek. It is beautiful, Vidal is beautiful, and I remember initial feelings of disappointment that I was again watching a partially dressed woman dance onscreen.⁵⁵ However, this is maybe where mastery reasserts itself. Perhaps it is my internalized misogyny that seeps into in my perception of Vidal as a mastered object of the patriarchal gaze, rather than a mature artist making a choice, as Houle does, about the affective power of her body on film. For it is through being partially dressed in this work, that Vidal allows us to witness the sensuous encounter of her body upon materials. My imagined sense of what the polystyrene feels like on her skin intensifies my awareness of my own skin. Touch returns me to the present and I have a sense of occupying time with her as I watch. In a similar way to *I made everything*, there is a sense of luxuriating in time here, but rather than a conceptual choice to pass time unproductively, Vidal creates a more sensual and embodied temporal reverie in the film’s body.

⁵³ Ann Cooper Albright, *Choreographing Difference: The Body and Identity in Contemporary Dance* (Middletown, Connecticut: Wesleyan University Press, 1997), 74.

⁵⁴ Garneau, “Extra-Rational Aesthetic Action,” 21.

⁵⁵ I first encountered this work in my role as a judge for a UK screendance festival where it was one of many works where the female dancers wore only underwear.

Earlier, I suggest that both the performers in *I made everything* and *Friend or Foe* have a sense of responsivity within their movement. I see this quality less in Vidal's movement because she seems out of my reach, locked behind a soft-focus lens and a sensuous soundtrack. The white balls cover her skin and every time Vidal's movement displaces the mass of tiny objects, they immediately re-form around her, flowing back into the space that's left and removing all trace of her actions. The text accompanying her work suggests that "the movement in the film evokes ideas of things un-forming as you reach out to grasp them."⁵⁶ Vidal is trying to hold onto things, and I am trying to hold onto her as I watch. Precarity, the affective sense that things might change, exists in this screendance on a level of belief. It concerns my effort to stay in time with Vidal – to maintain an affective sense of being with her.

Auslander argues that when we agree to the demands of the recorded artwork, to see it as live, we are complicit in engaging with its movement as if we are seeing it in the moment. He calls our ability to "hold on" to this sense of participatory liveness "a willed and fragile act" that requires constant attention to sustain.⁵⁷ *Diving into your absence* points us to one of the potential things at play within mastery's "gravitational pull" within screendance, because it reveals mastery as a desire to hold onto things. In this sense, we might usefully see mainstream screendance as an act of mourning for colonial, patriarchal, and heteronormative realities. Writing is also part of wanting to hold onto things, and the tenuous nature of affective connection Auslander describes is also found in my effort to try to stay in time with the sensation of seeing these films as I write about them now. As a screendance writer, the difficulty is in shifting from durational experience to communicable thought without slipping into reductive forms of mastery. As a screendance

⁵⁶ "DIVING INTO YOUR ABSENCE by Concha Vidal @ Brooklyn Film Festival," *Brklyn Film Festival*, <https://www.brooklynfilmfestival.org/film-detail?fid=1971>.

⁵⁷ Auslander, "Digital Liveness," 8.

maker, the challenge is to find ways of holding movement up in time without idealizing it.

This chapter has explored some ways in which *Friend or Foe*, *I made everything*, and *Diving into your absence* resist the inherent sense that things cannot change. Rather than presenting a re-corporealized, transcendent dancing body onscreen, I have suggested that these films offer acts of re-membering and re-forming. I have argued that implicit in these works is the conceptual and affective understanding that they could be made again differently, that things could change. As the reflections upon my own desire for mastery suggest, it is important for artists to continue to try and resist the seductive power of mastery at play in the field of screendance. We need to understand better, as makers, the conditions our creative choices reproduce.

Bibliography

Albright, Ann Cooper. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown, Connecticut: Wesleyan University Press, 1997.

Auslander, Philip. “Digital Liveness: A Historic-Philosophical Perspective.” *PAJ: A Journal of Performance and Art* 34, no. 3 (2012): 3–11.
https://doi.org/10.1162/PAJJ_a_00106.

Baraitser, Lisa. *Enduring Time*. London: Bloomsbury, 2017.

Bench, Harmony. “‘Complex temporalities’: digitality and the ephemeral tense in Adam H. Weinert’s ‘The Reaccession of Ted Shawn.’” In *The Routledge Dance Studies Reader 3rd edition*, edited by Richard Jens Giersdorf and Yutian Wong, 364–73. London: Routledge, 2018. <http://doi.org/10.4324/9781315109695-32>.

Bergson, Henri. *Creative Evolution*. Translated by D. Landes. London: Routledge, 2022. <https://doi.org/10.4324/9781315537818>.

Bauer, Bojana. “When Train(ing) Derails.” *Performance Research* 14, no. 2 (2009): 74–79. DOI: 10.1080/13528160903319570.

Bolt, Barbara. “Artistic Research: A Performative Paradigm?” *Parse Journal* 3 (2016): 129 – 42. <https://parsejournal.com/article/artistic-research-a-performative-paradigm/>

Brown, Adrienne Maree. *Emergent Strategy*. Chico, CA: AK Press, 2017.

Butler, Judith. *Bodies that Matter: On the Discursive Limits of Sex*. New York and London: Routledge, 1993. <https://doi.org/10.4324/9780203828274>

Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*. London and New York: Verso, 2003.

In *LO:TECH:POP:CULT : Screendance Remixe*. London: Routledge.

Butler, Judith. *Notes Toward a Performative Theory of Assembly*. Cambridge, MA, and London: Harvard University Press, 2015. <https://doi.org/10.4159/9780674495548>

Columpar, Corinn . “The Gaze as Theoretical Touchstone: The Intersection of Film Studies, Feminist Theory, and Postcolonial Theory.” *Women's Studies Quarterly* 30, no. 1/2 (002): 25– 44. <https://www.jstor.org/stable/i40000270>

Crenshaw, Kymberlie . *On I ntersectionality*. New York: The New Press, 2017.

Cull, Laura . “Attention Training Immanence and ontological participation in Kaprow, Deleuze and Bergson.” *Performance Research* 16, no. 4 (2011): 80– 91. DOI: 10.1080/13528165.2011.606053.

Deleuze, Giles . *Cinema 2: The Time Image*. Translated by R. Galeta and H. Tomlinson . Minneapolis: University of Minnesota Press, 1989.

De Vos, Laura Maria. “Spiralic Time and Cultural Continuity for Indigenous Sovereignty: Idle No More and The Marrow Thieves.” *Transmotion* 6, no. (2020): 1– 42. <https://doi.org/10.22024/UniKent/03/tm.807>

“DIVING INTO YOUR ABSENCE by Concha Vidal @ Brooklyn Film Festival.” Brklyn Film Festival. <https://www.brooklynfilmfestival.org/film-detail?fid=1971>.

Doane, Mary Anne . *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Cambridge: Harvard University Press, 2002.

Frleigh, Sondra . *Dance and the Lived Body: A Descriptive Aesthetics*. Pittsburgh: University of Pittsburgh Press, 1987.

Garneau, David . “Extra-Rational Aesthetic Action and Cultural Decolonization.” *Fuse Magazine* 36, no. 4 (2013): 14– 23.

In *LO:TECH:POP:CULT : Screendance Remixe*. London: Routledge.

Heighway, Anna . “Understanding The ‘ Dance’ In Radical Screendance.”

International Journal of Screendance 4 (2014): 44– 62.

<http://dx.doi.org/10.18061/ijsd.v4i0.4530>.

Houle, Terrance, dir . *Friend or Foe #1 (Calgary/Nelson)*. 2010–11.

Houle, Terrance, dir. *Friend or Foe #2 (Colombia)*. 2012.

Houle, Terrance, dir. *Friend or Foe #5 (Dawson City)*. 2014.

Houle, Terrance, dir. *Friend or Foe #7 (Toronto)*. 2015.

Kappenberg, Claudia . “Does screendance need to look like dance?” *International Journal of Performance Arts and Digital Media* 5, no. 2–3 (2009): 89– 105.

Kozel, Susan . *Closer*. Cambridge, MA: MIT Press, 2007.

doi:10.1017/S0149767711000076.

Lepecki, André . *Dance: Documents of Contemporary Art*. London: Whitechapel Art Gallery, 2012.

Lepecki, André . *Singularities: Dance in the Age of Performance*. New York: Routledge, 2016.

Loy, David . “Saving time: a Buddhist perspective on the end.” In *Timespace: Geographies of Temporality*, edited by Jon May and Nigel Thrift, 262 – 80. London: Routledge Press, 2001.

Macdonald, Anna. Some thoughts about the Liquid body. *Mov en Mov online magazine* (2022): 26-29.

https://issuu.com/yolanda.m.guadarrama/docs/revista_mov_en_mov_pagina_individual

In *LO:TECH:POP:CULT : Screendance Remixe*. London: Routledge.

Macdonald, Anna . “Going Nowhere: Screendance and the Time of Dying.” *International Journal of Screendance* 8 (2017): 11– 28.
<http://dx.doi.org/10.18061/ijsd.v8i0.5350>.

Macdonald, Anna, dir . *I made everything*, 2019.

Macdonald, Anna . “Acts of Holding: Dance, Time and Loss.” PhD Thesis, Manchester Metropolitan University, 2019.

Massumi, Brian . *Parables for the Virtual: Movement, Affect, Sensation*. Durham and London: Duke University Press, 2002.

Melrose, Susan and Stefanie Sachsenmaier . “Writing ‘Practice’ /Practising/ ‘Writing’ (in the doctoral research context).” In *Researching (in/as) Motion: A Resource Collection - Artistic Doctorates in Europe*, edited by Vida Midgelow and Jane Bacon. Helsinki: Theatre Academy, University of the Arts Helsinki , 2019.
<https://nivel.teak.fi/adie/writing-practice-practising-writing/>.

Menakem, Resmaa . *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies*. Las Vegas: CRP, 2017.

Mitra, Royona. “Reflections on a Burning World.” *Contemporary Dance and Whiteness*, June 5, 2020, <https://danceandwhiteness.coventry.ac.uk/blog/reflections-on-a-burning-world-by-royona-mitra/>. Accessed July 19, 2022.

Mitra, Royona, Arabella Stanger , and Simon Ellis, eds. . *Racism and Contemporary Dance*. Contemporary Dance and Whiteness, 2020.
danceandwhiteness.coventry.ac.uk.

Muhammad, Zarina. “Can White People Ever Be Radical?” *The White Pube*. April 4, 2021.
<https://www.thewhitepuke.co.uk/canwhitepeopleberadical>. Accessed on April 4, 2021.

In *LO:TECH:POP:CULT : Screendance Remixe*. London: Routledge.

Mulvey, Laura . *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion Books, 2006. DOI: [10.3202/caa.reviews.2008.11](https://doi.org/10.3202/caa.reviews.2008.11).

Mulvey, Laura . “Visual Pleasure and Narrative Cinema.” *Screen* 16, no. 3 (1975): 6–18. <https://doi.org/10.1093/screen/16.3.6>.

Nyong'o, Tavia . “Situating precarity between the body and the commons.” *Women & Performance: a journal of feminist theory* 23, no. 2 (2013): 157 – 61. Doi: [10.1080/0740770X.2013.825440](https://doi.org/10.1080/0740770X.2013.825440).

Parviainen, Jana . *Bodies Moving and Moved: A Phenomenological Analysis of the Dancing Subject and the Cognitive and Ethical Values of Dance Art*. Tampere: Tampere University Press, 1998.

Pennell, Miranda . “Some thoughts on ‘Nowness’ and ‘Thenness.’” *The International Journal of Screendance* 2, no. 1 (2012): 72–77. <http://dx.doi.org/10.18061/ijsd.v2i0>.

Peters, Gary . “Time to Die: The Temporality of Death and the Philosophy of Singularity.” In *Making Sense of Dying and Death Vol 1*, edited by Andrew Fagan, 209–29. Amsterdam: Rodopi Press, 2004 .

Pollack, Griselda . “Thinking the Feminine: Aesthetic Practice as Introduction to Bracha Ettinger and the Concepts of Matrix and Metramorphosis.” *Theory, Culture & Society* 21, no. 1 (2004): 5–65. <https://doi.org/10.1177/026327640404047>.

Reynolds, Dee . “Kinesthetic Empathy and the Dance’s Body: From Emotion to Affect.” In *Kinesthetic Empathy in Creative and Cultural Practices* edited by Matthew Reason and Dee Reynolds, 121–38. Bristol: Intellect, 2012 .

Ridout, Nicholas, and Rebecca, Schneider . “Precarity and Performance: An Introduction.” *TDR: The Drama Review* 56, no. 4 (2012): 5– 9. doi: [10.1162/DRAM_a_00210](https://doi.org/10.1162/DRAM_a_00210).

In *LO:TECH:POP:CULT : Screendance Remixe*. London: Routledge.

Rosenberg, Douglas . *Inscribing the Ephemeral Image*. New York: Oxford University Press, 2012. <https://doi.org/10.1093/acprof:oso/9780199772612.002.0004>.

Rosenberg, Douglas, and Simon Ellis . “What Are We Doing?” *The International Journal of Screendance*, 10 (2019): 159– 63. <https://doi.org/10.18061/ijsd.v10i0>.

Salazar-Sutil, Nicolas and Sebastian Melo. “Exposed to Time: Cross-Histories of Human Motion Visualization from Chrono- to Dynamophotography.” *In The Oxford Handbook of Screendance Studies*, edited by Douglas Rosenberg, 143–65. New York: Oxford University Press, 2016.

Schneider, Rebecca. *Performing Remains: Art and War in Times of Theatrical Reenactment*. Abingdon: Routledge, 2011.

Singh, Julietta. *Unthinking Mastery: Dehumanism and Decolonial Entanglements*. Durham and London: Duke University Press, 2018.

Smith, Jess. “Journeying the everyday of civic space: movement as method in socio-legal studies.” *Journal of Law and Society* 48, no. 1 (2021): 59– 73. DOI: 10.1111/jols.12334.

Sobchack, Vivian . *The Address of the Eye: A Phenomenology of Film*. New Jersey: Princeton University Press, 1992.

“Terrence Houle – IMDb.” IMDb. Accessed July 22, 2022.
<https://www.imdb.com/name/nm6364991/bio>.

Vidal, Concha. *Diving into your absence*. Directed/performed by Concha Vidal. 2014.
<https://vimeo.com/102496100>.

Vidal, Concha. *Last Dance*. Directed/performed by Concha Vidal. 2014.
<https://vimeo.com/81328805>