

**Alessia Lovreglio Wilson¹, con un'intervista a E. Karow Wilson,
H. N. Stoeckley, E. Choi / Kim, A. Autere, A. Ward²,**

***Things that Make Us Pause: filosofia e danza. Su 'momentum',
'istante', 'timing' e 'déjà vu' nella performance***

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Abstract

How can we catch the time and make it pause from its flowing, since it is a transcendent state of eternal moving? The suspension of a dancing body in the space portraits, in a time-lapse of ephemeral and imperceptible instants, the 'momentum', as a passage to the absolute and infinite. Going against the gravity the dancer floats in the space with a state of weightless grace. It's like 'falling up'. In this suspending body the *e-motions* overlap to each other, confusing the time chain just envisioning to fly in a invisible frame of being and feeling. So the suspension becomes the vessel of a passage in-between speed (velocity) and slowness, acceleration and deceleration, where the time exists but invisible in an abyssal infinite. This dimension drags us also in a unconscious state of *déjà vu*, where the repetition of actions and situations in a imaginary landscape, creates a looping vortex, in motion even in its being still.

Come possiamo catturare il tempo e fermarlo realmente nel suo fluire, essendo uno stato trascendente di movimento eterno? La sospensione di un corpo danzante nello spazio ritrae in un lasso di tempo di istanti effimeri e impercettibili, il "momentum", come passaggio verso l'assoluto e l'infinito. Andando contro la gravità il danzatore fluttua nello spazio con uno stato di grazia senza peso. È come "cadere verso l'alto". In questa sospensione corporea le "e-mozioni" si sovrappongono, confondendo la catena del tempo, immaginando di volare in una cornice invisibile di essere e sentire. Quindi la sospensione diventa la nave di passaggio tra velocità (velocità) e lentezza, accelerazione e decelerazione, dove il tempo esiste, ma invisibile in un infinito abissale. Questa dimensione ci trascina anche in uno stato inconscio di *déjà vu*, dove la ripetizione di azioni e situazioni in un paesaggio immaginario, crea un vortice continuo, in costante movimento benché nel suo essere fermo.

Parole chiave: sospensione, 'momentum', *istante*, 'timing', 'déjà vu'
Key words: suspension, 'momentum', instant, timing, 'déjà vu

*As in free fall we travel in the timeless being
on dream tracks.
Symphony of a lost breath*

1 [Nota della redazione]: Birmingham Southern College, Theatre Department, Adjunct Professor of Dance (Intro to Dance), Fall 2019.

2 Performers internazionali.

1) A dance, performance and philosophy project

The choreographic project, at the center of this inquiry of the philosophy of dance, *Things that make us pause*, focuses on the theme of time, from an unusual point of view for the dance field: it does not in fact question its constant flow and its his being - as such - fleeting, elusive; but on its pauses, on how time has stopped, it has paused and if it is possible to succeed in this intent, in the infinite dynamics of movement, possibilities in the scenario of the art of dance.

Performance focus of *The things that make us pause* is, in fact, the time pause.

The pause in this performance is understood in different meanings: as suspension, instant, moment (momentum), déjà vu.

But before entering the heart of this 'choreographic' hypothesis - concerning the perspective of the pause in time, as an introduction to a debate delineated between the active protagonists of the performance in question, but also with experts in the sector and, so to speak, characters behind the scenes of performance - let's take a look at the project itself, its phases, its development.

1.1) *Things that Make Us Pause* and its 'beginning', between 'momentum' / suspension

Things that Make Us Pause is a dance performance in three phases or scenes, produced by the performing arts group Kudzu, co-founded and co-directed by Edward Karow Wilson and Alessia Lovreglio Wilson. The choreographic project³ sees Alessia Lovreglio Wilson (as a 'solo') as a performer, accompanied by the two artistic figures of Heidi Nicole Stoeckley and Edward Karow Wilson (as engines of stage and sound action), and in a second performance-moment also sees the presence of dancer Heidi Nicole Stoeckley (becoming like a 'duo').

The third stage presence identified in Edward Karow Wilson represents temporality in itself.

The original idea of the performance was born and developed in the field, starting from a search for movements in studio rehearsals, with the intention of opening a reflection on the moments of temporal pause, specifically on the possibility (as an open question) that time - at least interior - can stop, almost suspend in its flow. This question immediately assumes a particular and specific connotation, if seen from the perspective of the life of a dancer, who, as an artist, lives in a time dimension that is very different from the time marked by society and transcendent in a complex perspective, almost as definable as that of a river, both for the timing that inhabits the body of the dancer himself/herself when on stage, and for the timing of the imagination (transcendence from the real) which concerns him/her in the phases of creativity, research and composition.

In this perspective, as a choreographer, in the writing of the movement score, questions about temporality have emerged, connected to the specificity of some dynamics of movement: time can actually be considered a flow, or perhaps a corridor with a labyrinthine, irregular appearance, non-linear, where do you decide to open doors to the present, past or future, depending on your emotional states?

³ Idea and choreography by Alessia Lovreglio Wilson herself, with the dramaturgy of Edward Karow Wilson

The starting point of the choreographic score was a physical momentum, that is experienced between the body and the soul, in a moment of breath moved by a jump, with an



air suspension, as shown in the image (1) Screenshot Urban Flow Dance Video.

A time suspension. Unwanted pause, not desired, but simply happened and in an instant almost indefinable from a quantitative point of view, because it is so short that it seems imperceptible along the time of a breath.

Reflecting, we can say that the suspension in the language of dance - in the double spatial and temporal dimension - takes place in an indefinite state of 'in-between' two aesthetic concepts (containing in itself roots, so to speak existential), such as presence and absence.

The body of the dancers (in a semi-transparent aspect) is visible in its transitory substratum. We could therefore define suspension in dance as a movement of crossing between being and non-being. Suspension as a dynamic of movement takes on a connection with the quality of transparency: the body becomes almost invisible to visual perception, although present in spatiality in all its three-dimensional semblance.

1.2) Props and time

Coming therefore to the performance we are presenting, we must say that the show, in its process, highlighted the need for the use of some props. These mark the three scenes and are immediately understood as tools for the transformation and development of the idea in motion: at first a pendulum with metallic spheres and marbles; subsequently in addition also an hourglass and some sand.

Why these elements, what brought them on stage and in what ways were they used? In reality they have been used not as real props, but as elements transforming the scene in an unexpected way, as time goes on.

The magnetic pendulum, in fact, once started, has a movement of its own and of indefinite duration. In the same way, the rolling of the marbles on the floor is unpredictable, at a spatial level due to the different directions they can take, at a temporal and rhythmic level because depending on the force of the throw or the type of surface they can change their speed; the sand, although defined by the number of grains, contains a reality that is so ephemeral in its way of expanding and almost dissolving, but also an energy in its resting, which involves the release of traces.

At the end of the first performance during the Happy Hour Happening, the performer, after stopping the movement of the pendulum, positioned in the proscenium, with a firm touch of the hands, almost like a “Deus ex machina”, pronounces whispering the word "pause" ("pause ") as an invitation to the public to obviously allow themselves a moment of pause in the daily flow.

1.3) Performance and "instant"

The first performance was presented at the Happy Hour Happening, followed by a debate with the public based on the "Critical Response" method, developed by Liz Lerman. See the video of the performance entitled *Performance Things that Make Us Pause*, Kudzu production at Happy Hour Happening (<https://vimeo.com/345933543>) and the video of the debate entitled Discussion about *Things that Make Us Pause* at Forma Arts and Wellness within Happy Hour Happening 12 April 2019, Birmingham Alabama (<https://vimeo.com/349687492>)

The second performance at the Magic City Art connection included the presence of a second performer, performer who in the first version had taken part in the event with a different role (as a stage action and engine of the flow of time in the unexpected flow between acceleration and deceleration) of marbles).

We felt the need for this second performative presence in the very process of choreographic composition: to highlight the temporal contrast of the individual in the social, and therefore the contrast between social time and personal time, but also the duplicity between natural time and spiritual time (see video link *Performance Things That Make Us Pause*, Kudzu production at Magic City Art Connection 2019, Birmingham AL: <https://vimeo.com/349690465> - performance extract)

One of the images that most influenced the work was taken from Tim Burton's *Big Fish*. This is the moment in which the protagonist, Edward Bloom, just involved in the meeting and falling in love with the woman he will love all his life, remains immobilized, surrounded by popcorn suspended in the air and wisely observes: «They say that when one meets the love of his life time stands still. And it's true. What they don't say is that when

the time gets going again it goes double speed to recover». And the image that accompanies this concept is that of popcorn suspended in the air in the action space shared by the two protagonists, surrounded by a crowd that becomes blurred by the veil of their temporality.

The second influential moment in the choreographic work was a dance video work aimed at producing a short film for the Sidewalk film festival. (see video link, titled Video dance *Urban Flow*: <https://vimeo.com/349669229>)

The location of this video was the edge of a sidewalk in front of the main theater in Birmingham, Alabama Theater. The rapid passage of the cars from behind to the dance, created a dimension of suspension in the development of the movements, with moments of acceleration and deceleration deriving from the temporal relativity created between point of view and action.



This is where the research started. The double reference to Paul Valery and Plato was fundamental, as a conceptual substrate. Paul Valery, in the consideration that dance is ecstasy, as a shift in the

present from a daily time to a time capable of "making the eternal present"⁴. Plato, in the intuition of the moment as an instant, as "instantly"⁵.

1.4) Timing and *déjà vu*

In the development phases of the movement score, the "duration" or timing was central, indicated in English with the term "timing".

In a passage in which he discussed secondary elements of the art of entertainment, such as Emotion, Motivation, Focusing and Dynamics, Pauline Koner, in her text *Elements of Performance*, mention time as "timing". In particular, speaking of the dramatic focus, he says:

4 «In fact, as it develops as an action, it creates its own space-time and, by defeating time, it forces the person into its physicality, opens a door to the eternal and manifests the constant tension of man towards the absolute. Dance, to a greater extent than the other artistic activities of man, grants this extreme sensation of the possible. The state of dance: a sort of intoxication that goes from languor to delirium, from a sort of hypnotic abandon to a sort of fury» from Elia, B. (edited by), *Filosofia della Danza*, Genova: Il Nuovo Melangolo, 1992

5 In the flow of the rhythmic movement of the performance Things that make us pause, suspension dynamics are highlighted, in which it is possible to find the concept of instant understood as «that precise moment of time or rather that particular moment in which a change occurs», 'instantly', as we read in the essay by G. Casertano, *The instant: a time out of time*, according to Plato, in *Philosophy of Time*, edited by L. Ruggiu, Mondadori, Milan, 1998, pp. 3 ff.: "in" strange "mode it is the instant. This concept is expressed by the abbreviated form ἐξάφνης (...). The instant or rather 'the instantaneously' indicates a very short time in which something happens, mostly unexpected (...), denotes a moment in which a fact takes place that takes you by surprise, an unexpected fact to which the actor is that the viewer were not prepared and that it determines a new situation before which they are placed, sometimes unprepared, sometimes forced to take a quick decision (...); it is that time when something unexpected happens, an event that occurs independently of us, but that necessarily involves us and determines our response on a psychological level: it is an event in short, that 'displaces' us because it goes against the usual (...). The instantaneously it is used by Plato to connote scenically and dramatically a particular species, however, in the time: a precise, punctual, 'immediate' time, in the sense that it does not seem connected to what preceded it and that it will follow it: a time 'contract that despite being inserted in the past-present-future chain, determines a turning point in this course and gives it a different meaning. A sense that in our language we too today preserve, in our way of understanding and speaking: just think of the expression 'starting from that moment', to indicate precisely the precise moment in which a turning point is determined, a change of meaning, in the course of time and therefore of the events that take place in it (...) the instant is not the negation of time, but the sign of a change of meaning, which occurs over time, and therefore ultimately the sign of a different way of understanding and feeling time: we could say that it is the sign of a psychological rather than temporal change. In this sense it is in time, but it is also outside time (...): the paradox of the instant; when, in fact, being in motion, it stops and when, being still, it changes towards the movement, it is not in any time (...). The ἐξάφνης is indeed a verbal form that means a precise moment of time, or rather that particular moment in which a change occurs. But the ἐξάφνης, like any verbal form, isolates immobilizes that temporal moment by placing it outside of time and outside the real process, for which it can rightly be said that it is something intermediate between stillness and movement, it is neither the one or the other despite being tied to one and the other; and therefore it is not at any time (...) "what moves" changes passing into "stand still" and what "stands still" changes passing into "moving". And therefore the one, like all the things that happen to stand still and to move, changes passing in one or the other of the two conditions; but changing, it changes instantly, and when it changes it is not in any time, and in that instant neither moves nor stands still (...) When something changes passing from being to perishing or not being born, in that precise moment it it "finds itself" between certain movements and states of rest, and it is precisely then that it "neither is nor nor is, neither is born nor perishes [our italics]. (...) The ἐξάφνης, even if subtracted by linguistic and conceptual necessities (for the purposes of knowledge, that is, to the real time process), in fact continues to be part of it: it is also naturally inserted into becoming even if in a way of all special. The strange, astonishing, nature of the instant is therefore precisely (...) in its apparently contradictory position, in reality dialectic, both at the linguistic level, at the discourse, and at the real level, of movement and time”

«Timing is one of the most important factors of dramatic focus (...). You must give an emotion the time needed to really feel it. Change must take place mentally and emotionally. It must be true. If you hurry, the time needed to feel it inside will be artificial. (...) It will take time to find yourself. Inner attention is essential to feel the truth of an emotion»⁶

In the principle of temporal and spatial variation of temporal levels in the movement sequences, which we have used in our performance, the book edited by Simona Carretta, *Il romanzo a variazioni*, and references to M. Kundera, which allow to affirm that «the changes of time allow to juxtapose different emotional spaces»⁷.

In the beginning, the pause was also mentioned in the sense of *déjà vu*.

In what sense is this possible in a performance? The foundation that gave rise to this hypothesis was the repetition of a sequence of movement and the turning on the spot, going counter-clockwise guided from the back of the body (see video link: Instant from the composition process of *Things That Make Us Pause* : <https://vimeo.com/358635145>).



As can be seen from the video of the performance, the inclination (as the curvature of one side of the body), the rotation of a wrist, the muscular tension, the micro movements of the spine, the fall, the rolling, the spiral, the simultaneity of two completely different dynamics (such as linear and curvilinear movement), in the game of calm and movement interpreted by two performers, one can trace infinite temporal nuances. To sum up and conclude, before moving on to the interview, we can say that, in the process of composing our performance, elements from different arts and disciplines have been brought and transferred: from visual art, to film art, to music . Processes of other projects have intersected, objects and stage elements have been involved and eliminated. The phases were multiple, stratified and localized even placed in different places both of research, composition and finally representation.

6 P. Koner, *Elements of Performance, A Guide for Performers in Dance, Theatre and Opera*, Harwood Academic Publishers, Psychology Press, 1993, pp. 33-34.

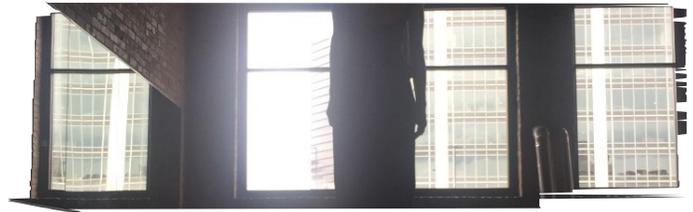
7 Carretta, S., *Il romanzo a variazioni*, Mimesis Saggi Letterari, 2019 p. 132.

Being still a project in progress, its temporality is in continuous evolution, it is therefore as if the end of the performance opened an opening towards the infinite, leaving traces of reflection. The presence of grains of sand deriving from the interaction of the performers with the element, in the last scene, visually traces a sign of an absent presence. In this alternation of presence / absence a further temporal score insinuates itself, that of the suspension, this time non-corporeal, rendered by a dynamic of movement, but scenic.

**Moments taken from the composition process:
rehearsals with the elements of the scene,
collage by the choreographer
and art of Kate Morgan,**



in the
last
image



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**Moments of the first
performance
Happy Hour Happening
H3,
at Forma Arts and Well-
ness,
12 April 2019, Birming-
ham, AL**



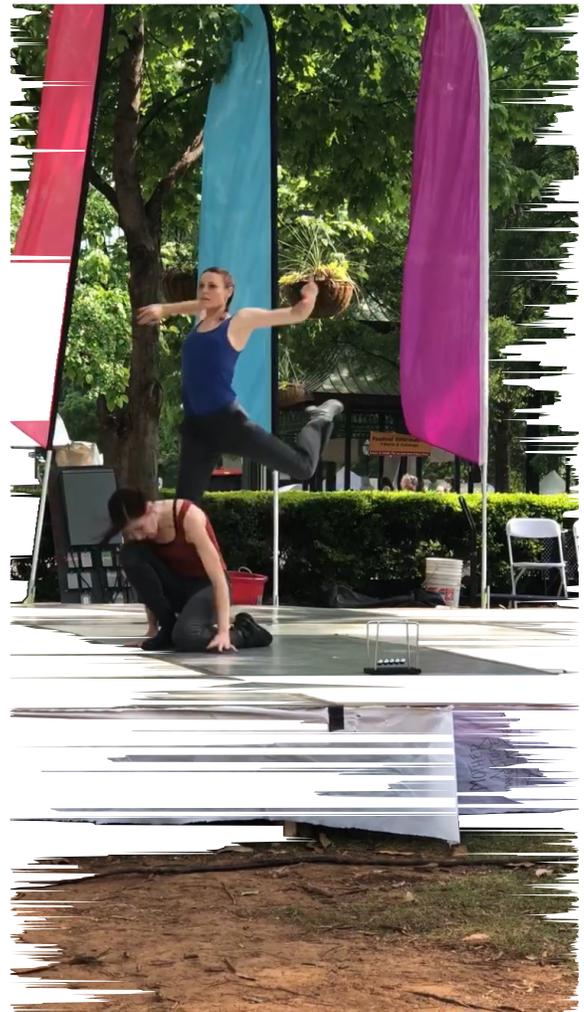
**Moments of
the second
performance
at the Magic City
Art Connection
Birmingham, AL**

2019,





Since
the



temporal issue is highly problematic it was considered necessary to open a dialogue with the other subjects involved in the experience, experts in the sector: for a deepening, in order to give meaning to the choreographic project in it-

self and to find, through a dialoguing process, a score conceptual as a substratum of the piece itself.

Here are the interviews.

2) Interviews with the experts involved in the project

2.1) Interview with Edward Karow Wilson

Edward Karow Wilson, theater director and writer, co-founder and artistic director of the performing arts group *Kudzu*. Compared to the show *Things that Make Us Pause*, he is a dramaturg and it seemed useful to interrogate him at full speed on questions relating to time and temporality in life, in art and in the performing arts, and specifically also in relation to theater (see video link: <https://vimeo.com/349528783>).

What is your perception of time? And, according to your time perspective, is time a simple and singular “possibility”?

E.K.W. I think the chance has nothing to do with the time. It's more concerning an unfolding of events which is not necessarily time. You can argue saying this happens this happens and the reason why it happens its because of time. But that's not true. We happen to be floating on time that's reason why it's lying down in its direction however the cause and effect has everything to do with what it happens before, because we cannot back in time, the event has to happen when it does. It's the river but what causes an effect is anything but chance

What kind of time does the performance live in? Is there a different time that lives in the performing art and in the performance itself, with respect to our daily life?

E.K.W. Is there a different time that lives in the performing art respect our daily life and in the performance itself» Edward: «It's a little bit how you define the performing arts. If you believe in the realism and you don't believe in the performance as a magic box it should be a reflection of life. But if you look at it as the great magic box then you can define what is basic concept of reality such as time

What allows the performative art to have a flow, like linearity, continuity or irregularity? Or the surprise, the change of pace, the speed? What offers the best 'timing' to performance?

E.K.W. It is what it needs to be. So everything you said can be true. What it interests me right now is the notion that things have to change. I have yet to find the case that things need to change and it has to be just as it is. the thing about the theatre is that has to change. And I want to find an exception as a director because when you look at things like statues or paintings they never change, they are insistence and consistent view of time. What it changes is the audience. And so the theatre is one form of art that changes over time and how can it be different. It goes a bit back to our basic idea of what theatre performance is. Peter Brook once said An act across a stage in front of a

person does not make theatre but in that definition that person goes on a point of the stage and end up in another but it is linear fluidity motion of time? And so what if the person just existed on the stage. Yes technically there's time and moments of time on the stage but it's not important like the idea of the existence of the art. And so can that be theatre? Yes I 100% believe that it can be theatre however would it be accepted as theatre? That's a different question and that's a question by the audience

What is your position regarding "durational performance"?

E.K.W. How long it takes for you to day what you want to say it should be. It's a problem with the audience. That idea of duration is a problem of the audience. It's the same about the tempo, the surprise, you find the bound with the audience. It's their problem not your problem.

What is the difference between time and "timing"?

E.K.W. Time is persistent and unchanging. Time is a bit of a river flowing down from the rock. It will continue to come ... and it is going down the rock, maybe slow but it will change every single aspect. So it's standing. Considering that timing is just like sandstone. It sounds fantastic but it will break under the simplest of pressures. There is an interesting quote by Albert Einstein which states: "The distinction between past, present and future is only an obstinately persistent illusion"

Regarding the Things that Make Us Pause performance, what is your position on the work, not only as a member of the audience, but also considering that you are a playwright and you are also the engine of the rhythm of the scene and music change? What do you think is the core of this piece? And how did you find the rhythm of the performance?

E.K.W. At the beginning, the image of the pendulum gives a kind of idea of the insistence of time. This gives the idea of the rhythm that we cannot stop and will always be there, so it becomes a problem. If I take away the things that make time sound like a sound and redefine what time it is, once again the magic box becomes what the artists and performances are trying to do. So you have to reintroduce that first idea to insist on the idea of time at the top of your new definition of time inside the magic box and find a balance between the two: real time against the time of art.

As for the props used in the piece, such as the pendulum, the marbles, the sand, the hourglass, during the composition of the performance, as a dramaturg you spoke of the importance of using these objects with a specific rhythm, even just for their presence on stage, because the essence of the piece is powerful, meaningful, surprising, and you said that we have to pay close attention to how to use them. Use them for the purpose of 'timing' and give them a bridge for the public: giving time over time. What was interesting for me is the fact that you defined the 'timing' we had to respect to share the times of these objects of the time.

So, can you tell me about this 'timing' and the rhythm of the scene, that you hear as a stage director on stage?

E.K.W. No, I can't. The people who could define it are the musicians and the dancers, because they are people who understand it more. I can only hear it (feel it). I think there is a better research in music. Why? Because a musician can tell you why we feel that something is missing at some point of time.

When you say you feel the rhythm of the scene in terms of intuitive perception, it is therefore not something poetic or emotional, but something more practical: like something that should be.

The 'timing' and the rhythm in the artistic execution become what the piece needs

E.K.W. Yes, it is the principle of composition, as in jazz for example. It is interesting to note here how the rhythm of the scene functions in terms of the necessity of the piece and the sensation of the moment.

Is there a real break in time?

E.K.W. The Big Bang

How did something happen and time stopped? And in everyday life do you think there isn't a real break in time? Or do we invent it ourselves?

E.K.W. It's just a wish. We want a break all our lives. Every second that time passes we want a break. So let's say: a kiss takes a break, or a journey. But no, because time exists forever. It is a law of life. And this is why we can change, because time is always.

Have you ever wanted time to stop?

E.K.W. Always. I don't want to be a second older. I want to stay close to the sea forever, but I'm sorry I can't because time always goes by.

2.2) Interview with H. N. Stoeckley, E. Choi / Kim, A. Autere, A. Ward.

In this case it is the founder and co-director of Edgewood Dance LLC, Heidi Nicole Stoeckley, also a dancer / performer of the performance *Things that Make us Pause*; multimedia artist Elizabeth Choi / Kim; the founder and director of Body Logic Annemari Autere; of dance artist Andrea Ward (see video link at the end of the interview).

Is there a moment in time when time really stops?

Heidi Nicole Stoeckley: Every moment is a pause. Time for me does not really exist unless I have called to it and defined it as something to take note.

Elizabeth Choi/Kim: I believe that time is relative and individual to all of us and we experience it in different ways. So yes I do think that some people have experienced the sensation of time pausing and standing still in a moment. I think there are moments in life that take our breath away quite literally and time for a second does not matter, does not exist, and if that is the case than what constitutes that it even was there at all in that moment?

Annemari Autere: Yes, there are many! One of them is when, aware of the connective tissue's (fascia) internal movement, you keep following it's slow evolution as you move. Another happens on stage or rehearsal, even teaching, when you are 110% focused on your task.

Is time a possibility? Just a simple and unique possibility?

Heidi Nicole Stoeckley: No, and yes. We live in the always and never, overlapped and intertwined.

Elizabeth Choi/Kim: No I don't believe so. I believe that we have set boundaries of time and so yes we can say a certain amount of time and that time can pass but I think that can also be seen relatively so it is not a singular thing in my mind.

Annemari Autere: YES! We need chance and luck! Sometimes we can push it! It's also about not missing the moment, the opportunity when one shows up. And what about daring to go for it!!! I also believe we can create the background music for what people then would call "chance" ourselves! For me time is very relative, sometimes there is too much of it, most of the time not enough. If we consider time in the universe...

Che tipo di tempo abita la performance e la performatività?

Heidi Nicole Stoeckley: Only what time you decide to note as a performer. Some performers lose time as they perform because they are not giving themselves to the work, or rather inhabiting the work. Others live timelessly as they perform. Some call the timeless element "Flow". Others call it "Magic".

Elizabeth Choi/Kim: The time that inhabits the performance would be the timing in which the performers are setting the stage up in. Music, quality of movements, even what they are wearing can all go to describe the time setting in which their dance moves. And regarding performativity I believe tweaks can be made to a dancer and the dance as a whole to play with the concept of time.

Annemari Autere: Performance. Time is a strange thing, when you don't like a performance, be it interpret or audience, time often seems long, when you like it, time does not count or goes fast, and, sometimes, when a performance transcends us to another level of consciousness time does not exist anymore! Performativity. To be able to be clear about this an example is needed. And it would always be from a personal point of view. Anyway, a performer would always influence the performativity. The choreographer, or director has to juggle with the dancers or acteurs and their personalities. I don't believe a dancer or acteur who is trying to 100% satisfy the choreographer or director would be very successful, their soul would be missing and the audience would feel this. The audience always makes up their own "story", adapt it to their "needs" or knowledge about what they see. I'm often very surprised when I read the program after a performance and don't understand, or agree, with any of it!

What is the difference between time and "timing"?

Heidi Nicole Stoeckley: Timing is a rhythmic and dynamic notation of time in order to instruct what is wanted in a dance, theatrical or musical work. Time is just an element that exists if it is called to exist.

Elizabeth Choi/Kim: Time is the amount of time that has passed and I believe that timing is more of a fine tuning or detail of a set time. To have the right timing would be to master the "time" right and to have the natural "timing" abilities of a teacher would be to have that fine tuning of that teacher abilities.

Annemari Autere: Time flows as it flows, nothing we can do about it. Timing, getting things done at the right moment

Andrea Ward: I believe that time is an element of experience, and that it changes depending on space, emotion, everything. Time feels differently depending on how deeply you are entrenched in an experience, and what level of consciousness you're functioning on. Timing is an element of meaning, I feel. Messages can be meaningless or meaningful depending on when they come to you. In art, timing is impactful because the artist is asking the viewer to open their mind to an experience, and the artist can only feed new information when the viewer is ready to receive it, otherwise it can be lost.

What is your position with respect to time and your perception of time?

Heidi Nicole Stoeckley: Time is a human creation, defined so that we can gather together and make industry and grow as a society. It is a material element.

Elizabeth Choi/Kim: I personally do not think time exists. That being said I mean that we as a society have deemed an amount of “time” as value because we are a value based society. I believe that everyone has experiences of their own and their own personal version of time and reality. I think sometimes it seems slow and sometimes it seems fast and that’s because that’s really what we are feeling about those particular times.

Annemari Autere: I wish I had more!

Andrea Ward: I’m less concerned with time and more concerned with patterns in nature. All time doesn’t matter if you just look at the patterns in society, art, history, nature, and the patterns of your consciousness. My perception is that we can become timeless if we choose to engulf ourselves in an experience, or a passion, or a type of love. We can become ageless if we stop concerning ourselves with the time. We can also become less linear and more multidimensional, because we’re choosing to commit and adapt and stretch ourselves into any shape required to accomplish an act that is more important than the time.

What is your position with respect to the piece *Things that make us pause* as a performer? And in general, what is your position regarding time, pause, suspension?

Heidi Nicole Stoeckley: I actually think we could focus on the things that cause time, rather than the things that make us pause. We live in a culture that LOVES time, inhabits it as a real thing, so it's odd to pause. Unusual to take pause. In actuality, I'm more interested in the things that require us to inhabit time and pulls us from what i think is more natural--- the flow of life without time.

In your opinion, what is the difference between beat, rhythm and accent?

Elizabeth Choi/Kim: My concepts of those three things seem pretty literal. The word beat – I refer directly to the beat in which I hear different hip hop music, the 5, 6, 7, 8 beat you hear as a dancer. The word rhythm – I separate from a time I remember always loving to harmonize in choir. I was a soprano so a lot of times we got the rhythm vocal part. And accent – I remember distinctly from playing piano and seeing the carrot markings that told me to accent some parts of the music.

Is time in dance just rhythm, accents, beats, suspension, pause or could it be something else?

Heidi Nicole Stoeckley: The time in dance in these regards is used for teaching and instructing. When performing dance, once practice and repetition has made the body remember on its own, time is unnecessary and should be discarded.

Elizabeth Choi/Kim: I believe dance opens up vast areas of time because it is movement. And movement could be created in so many ways. It could be physical but it could also be a changing of costumes and colors. It could be a mental shift as well. Dance is a vessel in which time can be prolonged and stopped and stalled and forevermore and therefore in itself we become storytellers of different modes of time and the personality in which that time exists.

Annemari Autere: 6-7) I'm sure there is more, but right now my brain does not come up with any! If you go to music and look at all their definitions :

- *Grave – slow and solemn (20–40 BPM)*
- *Lento – slowly (40–45 BPM)*
- *Largo – broadly (45–50 BPM)*
- *Adagio – slow and stately (literally, “at ease”) (55–65 BPM)*
- *Adagietto – rather slow (65–69 BPM)*
- *Andante – at a walking pace (73–77 BPM)*
- *Moderato – moderately (86–97 BPM)*
- *Allegretto – moderately fast (98–109 BPM)*
- *Allegro – fast, quickly and bright (109–132 BPM)*
- *Vivace – lively and fast (132–140 BPM)*
- *Presto – extremely fast (168–177 BPM)*
- *Prestissimo – even faster than Presto (178 BPM and over)*

(You can mix and mingle these as you wish and maybe think of others)

Instead, according to you, Andrea, is there a moment in time, when time really stops? What relationship with possibility? What kind of weather does performance and performativeness inhabit?

Andrea Ward: Art molds our perception of time, which is one of the many reasons why art is an important experience to have. I think the most crucial reason why it's morphed is because of meaning. In every-day society, time is perceived linearly, in a one-dimensional way, because there's not much meaning to it. It's a series of tasks that take a designated amount of time. In art, however, we are dealing with ideas that come from a deeper and larger dimension (within ourselves and beyond us, who knows) and art is the vehicle through which we experience those ideas. I think that when we experience an artistic idea, we are losing touch of our conventional perception of time, and entering a state of reception in which time has a different texture. It moves in a different form. Say perhaps ideas develop slowly within someone for a while, then they all collapse and burst at once, to conceive a particular meaning. I think because of the sensitive nature of it, we have to fully immerse ourselves into the language of the particular art form, and we can't perceive it with our typical every-day perception of time. I think all in all, our perception and feeling of time depends on what type of meaning we're dealing with, and what world that meaning resides in.

What is your concept of time, and the difference between beat, rhythm and accent? Can time in the dance just be rhythm, accents, beats, suspension, pause or something else?

Andrea Ward: As a choreographer and performer, timing is extremely crucial to the entire point of what you're doing. It has to be determined intuitively. You have to experience the timing of the piece, and know that it speaks the truth of your experience in those moments, before you relay it to an audience. Any moment lasting too long or cut too short can take the audience out of the experience of timelessness. It can remove them from the portal of ideas and meaning. We have to be full receptive of our intuitive notions at every moment because we're in control of delivering meaning. If you feel you're manufacturing the timing of a dance in a way that feels artificial, then you have to go back to your intention, and ask yourself what flow of energy you're following. What is the momentum that is carrying you?

The word beat is amazing, and I don't mean the term beat in a percussive sense. I mean it in talking about dance improvisation or choreography. I feel it means "moment." When a choreographer asks a dancer to wait a beat, or to dance for a beat, or just a few beats, it's a way of basically saying to do the thing until you feel it has been completed, and the message of that moment has been communicated." It's beautiful. It's not measured by a clock or by music, although music can have a lot of impact in it. It's purely intuitive. A good dancer always intuitively knows when to end the beat, or when to move on.

Rhythm to me is like a frequency or a vibration that you ask the audience to join you on. Everything needs rhythm, because it creates a portal between the artist and the audience. Rhythm is the mode that massages the meaning into the viewers' minds. Accent is crucial as well. Movement or timing without accent is like vocalizing without cadence or intention. I love it because, again, it crunches time in certain moments and expands it in others, to sculpt meaning. It articulates the point of everything, and is the point itself.

Credits works Andrea Ward

"Whatever's Here Is What Was Planted"

-A solo I choreographed to my own music in collaboration with Brooklyn musician Levi Capper

-Performed at the Center for Performance Research, Brooklyn

<https://vimeo.com/331840894>

"In The Dark I Felt Her Dreams"

-A commission for the Columbia Ballet Collaborative

-Music: "Ballad for Waking Life" by Glover Gill & The Tosca Tango Orchestra

-Dancers from the Columbia Ballet Collaborative: Grace Puckett, Hannah Wineinger, Sophia Loo, Bethany Schwartz, Paige Hinkley, and Julia Van Riel

Performed at the Miller Theater, Manhattan

<https://vimeo.com/335745863>

"A Language For What We Built"

-A group work choreographed for the camera

-Music: "Killing Time" by Nicolas Jaar

-Dancers: Devin Richey, Tamara Leigh, Gabriella Sibeko, Dasol Kim, Alex Schmidt, Gabe Katz, and Kayla Ostrowski

-Videography by Yurek Akbar

<https://vimeo.com/267695589>

“Freedom At The Bottom”

-A solo choreographed and performed at the Meditteraneo Dance Festival at the Arcomagno Beach in Scalea, Italy

-Music: “I Am Ocean” by Laraaji

<https://vimeo.com/335745863>

Links videos

Interview to Edward Karow Wilson

<https://vimeo.com/349528783>

Video Dance *Urban Flow*

<https://vimeo.com/349669229>

Performance *Things that Make Us Pause*, Kudzu production at Happy Hour Happening, event organized by Taylor Ostronic and Johanna Hardy, at Forma Arts And Wellness, Birmingham, Alabama, on April 12th 2019, Birmingham Alabama

<https://vimeo.com/345933543>

Discussion about *Things that Make Us Pause* at Forma Arts and Wellness, within Happy Hour Happening 12 aprile 2019, Birmingham Alabama. Feedback session after the performance of *Things that Make us Pause* at Happy Hour Happening H3. This discussion was based on Liz Lerman’s Critical Response Process, which is a method for giving and getting feedback on work in progress, designed to leave the maker eager and motivated to get back to work.

<https://vimeo.com/349687492>

Performance Things That Make Us Pause, Kudzu production at Magic City Art Connection 2019. Birmingham AL Development and changes of the piece, performed with another dancer

<https://vimeo.com/349690465>

Instant from the process of composition of *Things That Make Us Pause*

<https://vimeo.com/358635145>

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