

# Telling Bodies, Mapping Knowledge: Recontextualising the dancer's corporeality using a modular choreographic model.

## Abstract

**Creative Development: The Body and Light.** Within the current cultural climate, the independent choreographer struggles to pursue and establish their artistic career outside the infrastructure of mainstream dance companies. The independent choreographer is challenged to articulate alternative choreographic models without the support of that infrastructure. My research examines that challenge by exploring my own independent choreographic practice through a number of performance-based dance projects. This exploration will be underpinned by theoretical research to enable clarification of the tacit understandings of an embodied practice and the point of intersection between practice and theory so as to articulate alternative choreographic models. As a starting point for that enquiry, an example is provided of how questions that emerge from within the choreographic practice can be discussed in terms of research through an initial investigation exploring light in relation to the moving body and the implications of atmospheres.

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## Introduction

This research takes place in a cultural climate in which, according to Australia Council for the Arts *Dance Plan 2012*, "... [offers] little choice in earning and professional development pathways to individuals who pursue a life-long career in dance". Discussions within the dance sectors focus on issues such as, limitations on funding, unavailability of experienced dancers, time restrictions and the lack of consistent and centralised rehearsal and performance facilities, all of which contribute to an unpredictable environment for the independent choreographer. What is more, there is a sense of pressure for the independent choreographer to ensure box office success equivalent to that of mainstream dance companies rather than to focus on their engagement in creativity and innovation. Hilary Crampton in "*Unspoken Dialogues: A Response*", captures not only the independent choreographer's struggle to pursue and establish their artistic career outside the infrastructure of mainstream dance companies but raises the difficulty of remaining 'artistically relevant' within the industry. She asks: "*Have the present working conditions for choreographers starved them of opportunity and diminished imaginative potential?*" (2005:189).

By drawing on both the writer's professional background in dance and industry knowledge, the research will take a pragmatic view of the independent choreographer's journey to articulate alternative choreographic models in the context of this challenging cultural climate. The relevance of a practice-led methodology to reveal knowledge that is hidden within an embodied movement practice is highlighted by the eminent phenomenologist Maxine Sheets-Johnstone, in her description of tacit knowledge as "*an original capacity to think in movement, a capacity that does not diminish with age but becomes submerged or hidden by the capacity and practice of thinking in words*" (2009:45).

This article discusses initial investigations arising out of a workshop set up by the researcher to explore light in relation to the moving body as part of *The Woodward Theatre Project 2012*, in Brisbane, Australia. This discussion provides an example of how it is intended, in ongoing research, to design separate investigations in collaboration with individual artists from both within dance and across art forms. The outcomes of the investigations are analysed both in research terms and by providing observations in the key areas of the creative process, research tools and documentation. This analysis then has indicated potential research directions. That forward-looking analysis enabled the identification of a major question surrounding the significance of 'atmospheres' within the creative practice. Although the practice remains at the heart of the investigation, it seeks to go beyond this

by identifying significant research areas within nonverbal practices and establishing clear connections to theoretical research. This in turn allows that embodied knowledge to become *articulated* as research.

To place the discussion of *The Woodward Theatre Project 2012* within its broader context, a brief overview of the framework of the two proposed performance-based projects that will form the practice-led part of the following research undertaking will be given. The approach to the theoretical component of the coming study will then be outlined, to demonstrate how it is intended to contribute to current written discourse and explore ways of transcribing the creative and interior experience, to reveal the richness of an embodied practice where dance, performance studies and critical theory overlap.

### **Practice-led methodology. Performance-based projects.**

**Project 1:** Six small-scale modular works will be produced by setting up a choreographic laboratory to engage in interdisciplinary and collaborative investigations. The laboratory will include separate workshops with individual artists from both within dance and across other art forms such as sound, multi-media, visual arts, performance and installation. This process reflects the layered manner typifying the researcher's artistic process, which has previously explored notions of installation, incorporated moving projections, improvised with lighting, included the use of text and developed performance concepts to create and enable movement for non-dancers. By attending to each aspect individually, these practical workshops will help strengthen collaborations across art forms and enrich the tacit understandings and shared insights that emerge when working collectively. Finally, the content produced through these workshop investigations will be assembled to construct an *alternate* performance/installation outcome in a modular form. In this way, the focus of the work will remain on the process and/or concepts rather than the performance outcomes typical of mainstream productions.

**Project 2:** This project will trial ideas developed from the writer's choreographic research in a mainstream performance context. Selected outcomes from Project 1 will be taken through the next phase of refinement to produce a public showing with theoretical reflection discussing the project. This reflective aspect of the process will be open for public participation. Additionally, feedback from experts and industry peers will be sought to gain further insights, develop discussions on the work, test the developing research outcomes within the actual context of a performance and facilitate the application of research related to ongoing projects running through the

entire project. If successful, this working method could be considered as an alternative model for independent choreographers to structure ongoing projects, and create potential opportunities both in Australia and within overseas networks.

It is envisaged the project will provide the independent choreographer with a means to offer mainstream companies and the dancers, opportunities to produce potentially innovative work to help diversify the style of companies stimulating audiences, promoting opportunities to nurture artistic collaborations and networks as well as providing alternate income for small companies unable to provide year round work for professional dancers. But, most importantly, it is aimed at restoring independent choreographers to their rightful place within the broader dance sector, as innovators of creative work.

### **Theoretical texts**

Embodiment is a vital aspect of dance. Yet, as the subject of a body of knowledge it remains vague and largely unarticulated. Embodiment is a function of thinking in movement: *embodied thinking*. In dance, the purpose of embodied thinking is to orchestrate our internal thinking and analytical processes in a way that enables our attention to fluctuate between the technical knowledge required to perform movement technique and the aesthetic understandings required to communicate within, and to the audience, the meaning of the choreographed work.

Embodied thinking is essential to both dancer and choreographer. For the dancer, embodied thinking is highly conceptual but absolutely functional in order to allow this critical fluctuation between technical knowledge and aesthetic to take place. For the choreographer, embodied thinking utilises metaphorical descriptions to merge the senses, emotions, associations, and attune the body, specifically the dancer's body, to its potential. This researcher's choreographic practice straddles these two interrelated perspectives between the dancer and choreographer; an extremely intimate atmosphere where the creative process involves standing at the edge of what is known and recognised.

Beginnings can appear intimidating because the concepts feel small and tentative. Crampton observes how the creative process "... requires the willing engagement of the dancers to a greater or lesser degree, depending whether the work methodology is authoritarian or collaborative" (2005:191). Frequently, dancers are receptive to the same creative pressures as the choreographer; immersing themselves in the process, helping to shape

the unformed space and contribute with their suggestions. It is as if there is a subliminal dance occurring between choreographer and dancer creating an extremely collaborative environment; the process becomes deeply inscribed, indeed fused, within the final choreography.

### **Case study. The Woodward Theatre Project 2012 – Articulating the intersection of theory with practice**

Although Dance is often regarded as a specialised art form, movement is universal. It is that universality which this researcher will access to deepen her grasp of embodiment. The use of theoretical discourse is important to this process of translation and transcription. Initially, analysis of the current theoretical discourse will help gather insights into the shared nature of the embodied experience. The following case study, which formed part of *The Woodward Theatre Dance Project 2012*, demonstrates how a two-pronged approach to combine theory with practice increases awareness and shared understandings of embodiment.

The significance of this research is suggested by the growing interest in the choreographic process amongst overseas practitioners from other art forms. For example, *The Forsythe Company* under the direction of prominent choreographer William Forsythe, demonstrates an extensive commitment to choreographic research through *Motion Bank*, which has established research links to major European and American universities. Similarly, though on a lesser scale, renowned Belgium choreographer Anne Teresa De Keersmaeker and her company *ROSAS* are involved with digital dance analysis and notation based on her work *Fase* (1982). Additionally, events featured in cultural hubs such as the *Venice International Performance Art Week* entitled "Hybrid Body-Poetic Body," which took place for the first time in December 2012, and at the *Barcleona Museum of Contemporary Art*, a three day conference "Expanded Choreography: Situations, Movements, Objects..." held in March 2012, attracted artists and experts within diverse fields such as visual art, art history, performance studies, cultural studies, dance and philosophy. This signifies a shift away from such dance events being regarded purely for their artistic and broader entertainment value. These examples convey different ways dance has set current cultural trends, is able to draw significant research interest and is valued for its contribution to higher research. Accordingly, research into embodiment and the unspoken has the potential to travel beyond the scope of this research project and should not be limited within the field of dance.

### **Project background and description**

The choreographic practice and experience of many Australian independent choreographers is project-based. This results in a fractured and multi-directional choreographic practice. It is in contrast to choreographers working within traditional companies, where emerging choreographers follow in the footsteps of established choreographers similar to undertaking an apprenticeship.

Project 1 is structured to reflect industry conditions typical of those experienced by the independent choreographer. *The Woodward Theatre Dance Project 2012* represents the first of these small-scale projects and will reflect the types of opportunities available to independent choreographers: it is their connection to theoretical underpinnings that will intensify the knowledge gained through industry experience and increase the likelihood for research potential. Therefore, the practical research is located within theoretical research terms by looking to Robert Yin's research on case studies: *Applications of Case Study Research*. A study of Yin's text enables the projects to act as individual case studies or "embedded subcases within the holistic case" (2012:7), with "each case (or experiment) aiming to examine a complementary facet of the main research question" (2012:8). This clearly aligns with one of the research objectives, that of investigating alternative choreographic models for independent choreographers. Within the entire research, *The Woodward Theatre Dance Project 2012* becomes one of the "subcases within the holistic case": *Creative Development: The Body and Light*.

Investigating "the body and light" is demonstrated in this researcher's past works in which a strong visual connection to lighting is evident. Although at this point this is more of a fascination, it is also a reaction to a widespread theatrical use of lighting as merely an overlay to blend together design aspects such as sets and costumes. With so many advances in technology allowing combinations of moving lights, lasers and data projections, lighting has the potential to become a collaborator in the choreographic process. Indeed, this case study uses lighting as the starting point for the investigation, by devising choreographic concepts more sensitive to notions of space and duration; qualities originating from lighting. By shifting the emphasis away from the movement may deepen this researcher's understanding of lighting as a crucial element within the choreographic process.

### **Establishing the spectrum of the research**

*The Woodward Theatre Dance Project 2012* was offered by QUT Queensland University of Technology in September 2012 to provide firsthand performance experience between production and dance students. Under close supervision from their lecturers, students take charge of the Woodward Theatre at QUT's Kelvin Grove campus to produce public performances. This opportunity was designed to broaden their understanding of theatre production values and provide a collaborative experience for students to develop and test their skills as technicians, choreographers and performers. Although a performance outcome was not required by the researcher, the participation of seasoned solo-performer Brian Lucas and multi-media artist David Pyle provided students with industry experience. Likewise, the *The Woodward Theatre Dance Project 2012* offered the researcher a theatrical setting and responsive learning environment in which to explore the relationship between light and the body within.

Yin points out the advantages of formulating a case study based on “some theoretical proposition or theory” but suggests that “... *such a theoretical perspective also could limit your ability to make discoveries (i.e., ... from scratch...)*” (2012:9). As this was the first case study, an open-ended approach was taken to enable the process to be observed as it unfolded *from scratch*. Additionally, this was an important opportunity to test ways of linking practical understandings and insights gathered through choreographic investigations to theoretical research. This required a slight shift of orientation not only from the researcher (as choreographer), but all the participants involved. In retrospect, it was as if an atmosphere resembling a laboratory had been constructed in which evidence was gathered from observations rather than aimed at a performance or purely aesthetic outcome. Without actually altering any aspect of the process but by rethinking the investigation as a case study, the exercise had immediately positioned the work within research terms focussed on the creative process.

In response to Haseman and Mafe’s clarification of practice-led research which “... *acknowledges the alignment of techniques of professional practice with the methods of the practice-led researcher but also claims the importance of tacit knowledge to the process of inquiry and review*” (2009: 223) a research concern is to identify how to capture the finer points of an embodied process. Working within an embodied and non-verbal art form strongly tied to the body, dance and movement, challenges our notions of translation; “*what is thinking in movement is opaque to language*” (Sheets-Johnstone, 2009:46). Therefore, to capture the multiplicity of this process specific research tools will be used and “*repurpose them into a language and methods of research*” (Haseman and Mafe 2009: 215). This is challenging

because the nature of the work is primarily nonverbal, but it is essential in recognising ways to maintain the integrity of a practice that is marked by intuitive and experimental working processes. Many current texts addressing the body in relation to movement or dance frequently discuss areas of the creative process, convey a deep sense of passion and appreciation for the dance-form, or alternatively, examine the pedagogical or therapeutic value of dance as a creative or expressive art form. There is a tendency to steer away from the challenges provoked by an embodied practice and yet it is precisely when this experience, where words fail to describe, that dance and movement begin to speak.

Dance studies is still regarded as a new area of research, therefore, it is necessary to look to discourse outside the field of dance to see how meaningful research concepts into embodiment can be applied. For example, Maxine Sheets-Johnstone candidly demonstrates how thinking and verbal language has its origins in the body and movement, signifying that, non-verbal communication is not merely instinctive or intuitive but intrinsically linked to our body and thinking (2009:60). But to achieve this, her writing spans areas of philosophy, psychology, anthropology, choreography and dance. Taking another approach, dance theorist, Andre Lepecki has assembled essays from various writers that critically analyse dance as cultural, political and historical inscriptions (Lepecki, 2004). Lepecki’s own writing reinforces his position on choreography to move beyond representation and become recognised as a unique form of writing using the body. Both theorists are engaging in distinct aspects of embodiment by linking dance with different disciplines. With this in mind, *The Woodward Theatre Dance Project 2012* is a helpful opportunity to extend this researcher's understanding of dance through utilising the perspective of other disciplines.

### **Reconfiguring the Choreographic Process: Outcomes and observations**

The investigation yielded many positives particularly in three key areas, namely: the creative choreographic process, research tools and documentation, and an indication of potential research directions. These three key areas are developed in the following section.

#### **1. The creative choreographic process**

Most choreographers adhere to a set of traditional procedures when creating a choreographic work. However, with *The Woodward Theatre Dance Project 2012* this traditional process was reconfigured and began with what

generally marks the final stages of the creative process. This involved a degree of risk but enabled a far greater degree of experimentation. Arising from this experimental approach were the following observations:

- The creative process is not a fixed, traditional set of procedures;
- Using lighting slows the concept of duration and timing in relation to movement;
- The body can appear more fragmented using lighting focused on the face, hands and arms;
- A strong connection to lighting enables more subtle movements to be read;
- The stage spacing can be more extreme using the periphery or outer margins rather than concentrated on the areas around centre stage; and
- The focus on the upper body allowed us to mask the lower body and use the shadows more like a trapdoor.

There was also a strong sense of collaboration within the laboratory atmosphere, which encouraged the reception of the ideas proposed by others which is not always possible in the time-restricted situation of production rehearsals. When asked about his collaborative process in Stathis Gourgouris's interview with German composer Heiner Goebbels, he responds with the following,

*"I try an open process, in which every light technician or wardrobe assistant can easily make suggestions and everyone in the crew has a fair chance to make his best out of his field (light, sound, stage, costume, musicians, performers etc)". (2004:10).*

In this way the movement concepts do not dominate the process but rather *respond* to the other elements.

## 2. Acquiring documentation and research tools

Documentation is essential to this research and it is therefore important to consider how and what information to collect in the early planning stages of the project.

Stapleton's article "Documentation in Performance-led Research" (2006) recommends that *"the document should be focussed by the project's investigation, but simultaneously allow for complex and provisional nuances between perspectives to emerge"* (2006:83). Karen Barbour, dance

practitioner, feminist and academic, provides such an example in her assembly of many different modes of writing to document different aspects of her solo dance practice. In her book *Dancing Across the Page*, Barbour uses travelling as a metaphor to weave between different places, voices, experiences and information. This is further reflected in her writing in which journal entries, interviews, childhood memories, learning experiences, quotes from academic research, teaching experiences and students' comments, experiences of dancing, dance making and memories of other artists' performances are combined freely with aspects of her everyday travels. This strongly reflects the eclectic nature of a choreographic process and how an artist engages with their practice through observation of quotidian things.

Reflecting on Barbour's example and Stapleton's advice, this section outlines here the research tools that will be used in regards to the different layers of artistic practice: audio-visual documentation and photography, process journals, informal conversations and direct observations noted in journals.

*Audio-visual documentation and photographs:* Rather than using audio-visual documentation as a memory-aid to assist in the preparation and reflection between rehearsals or as evidence of the final performance outcome, this case study used audiovisual footage and stills photography to function in three ways:

- Capturing the movement sequences responding to the design of different lighting states;
- Documenting the interactions capturing the creative process; and
- Potentially a performance outcome in audio-visual format.

The greatest difficulty was managing the extreme contrasts in light typified by theatrical lighting which result in flaring from the intensity of high light levels and grainy images from low light levels. To contend with these issues, selected moments were set up and stills were taken by David Pyle to ensure adequate documentation and the lighting problem *"... should be understood less by its temporal nature (its disappearance and reproduction) than by its ability to interrogate and articulate provisional insights"* (Stapleton 2006:80). The documentation was primarily undertaken by the production crew. This originally allowed the choreographer to focus attention on the process, and to catch a glimpse of the choreographer's direct engagement with the other collaborators in the creative process. The necessity for this documentation is not yet clear but, it should enable reflection upon the creative process. According to Haseman and Mafe it is through this particular process of reflection that the practice-led researcher can *"...analyse*

*the dynamics of their practice, be alert to the larger patterns emerging in the work, engage in theory building and claim significance for the work” (2009:222).*

*Process Journals:* This researcher's journals contain drawings, personal notes such as brainstorming ideas in the form of rough diagrams or random notes from watching films, other performances, exhibitions and observing the everyday. These ideas often operate as starting points for movement workshops and structured improvisations with collaborators. They map a diversity of embodied concepts spanning anatomical, intuitive and metaphorical perspectives. Reference is made to the process journals in an attempt to decode, articulate and formalise the tacit understandings or the inner experience aligned with the projects.

*Informal conversations:* Yin describes open-ended interviews as providing a “flexible format” in the form of “... a lengthy conversational mode ...” (2012:21). At one point, consideration was given to taping conversations rather than depending on notes. Upon further reflection it became apparent that these initial conversations functioned as ways to support and touch base with the participants, and more time was needed to absorb the experience before descriptions and ideas were to emerge. However, Stapleton points out the advantages of “... conducting interviews both alongside and long after key aspects of the creative process, allowing for short- and long-term reflections” (2006:82). Given the emergent nature of the creative process, as questions surface, it may be relevant to reconsider how to capture the progress of these insights, for example, by using audio-visual documentation together with more formalised interview techniques.

*Direct Observations and its ties to Embodiment:* Direct observations are arguably the most basic research tool for any artist or researcher. Yin reminds us that “... collecting observational data takes the form of using your own five senses ...” (2012:11). Further, by engaging with one's senses and perceptions both as choreographer and researcher a neutral viewpoint in not being taken but, what Yin describes as a “deliberate interpretation of what has been observed” (2012:11). These observations are informed from an embodied point of view. Movement therapist Sandra Reeve provides valuable descriptions of different lenses to approach the body in her book *Nine Ways of Seeing a Body* (2011) distinguishing between the embodied experiences of the body in motion from other qualities of embodiment. One of the lenses through which Reeve views the body is the “ecological body” which she describes as “situated in movement itself and as a system dancing within systems” (2011:48). This strongly suggests a layered understanding of a body engaged in movement and therefore integrated with the senses. In

this way, direct observations can be seen as more than a research tool but are of themselves a technique of sensory perception of embodiment. This ties with the researcher's interest in investigating the idea of embodiment, the senses and perception as forms of knowledge.

### 3. Potential research directions

*The Woodward Theatre Project 2012* was useful to indicate *potential research directions*. Arguably, the most significant question raised from this project concerns the relevance of lighting to this researcher's creative practice. Lighting is a powerful theatrical tool for choreographer, performer and audience alike. Used effectively it has the potential to convey the aesthetic sense, and so deepening the meaning within a work. However, access and time to understand and reveal the potential of such sophisticated and expensive stagecraft tools can be limited, particularly, for an independent choreographer. More importantly again, by using this investigation of light and the body to turn the tables on this choreographer's usual process, a consciousness is developed of the significance of creating an *atmosphere* and the value of recognising the qualities imbued within environments. In other words, what is recognised as a particular use of lighting might be more accurately explained as an interpretation of the atmosphere.

“Atmosphere” is a vague term often relying on metaphors for its clarification. In many ways the investigation at The Woodward Theatre has revealed the importance of constructing an atmosphere within the work. However, the challenge for this researcher is to further explain what is meant and understood intuitively by “atmospheres” in the choreographic context. Research has begun in this area by reference to the works of German philosopher, Gernot Böhme and Norwegian architect, Juhani Pallasmaa. A reading of these texts will provide a deeper understanding of atmospheres, its role in the choreographic work and the ability to articulate the connection.

In his paper, “*Atmosphere as the Fundamental Concept of a New Aesthetics*” written in 1993, Gernot Böhme offers an analysis of atmospheres. He begins by commenting on the vague use of the term linguistically. He observes the way atmospheres question our ability to pinpoint their source and “*whether we should attribute them to the objects or environments from which they proceed or to the subjects who experience them. We are also unsure where they are*” (1993: 114). It is exactly these slightly unsettling qualities possessed by atmospheres, where they may emanate from actual things and spaces, that enables us to perceive them. It is almost as if Böhme attributes

ghost-like behaviour as they “*fill the space with a certain tone of feeling like a haze*” (1993: 114).

To understand more about how our senses experience the atmosphere as a feeling-tone mentioned by Böhme, it is useful to turn to Norwegian architect Juhani Pallasmaa. In his book *Eyes of the Skin*, Pallasmaa describes the experiences encountered in art where “... *a peculiar exchange takes place; I lend my emotions and associations to the space and the space lends me its aura, which entices and emancipates my perceptions and thoughts*” (2005:12). Pallasmaa describes a mutual agreement between the environment or space on one side and our senses and feelings on the other which takes place within the atmosphere or aura. What is interesting is the way that Pallasmaa directs out attention to the different ways we recognise atmosphere which he relates to “*our understanding of how we live in the world, experience our body through touch and the importance of peripheral vision*” (2005:10). Pallasmaa offers an embodied experience of atmosphere where peripheral vision, or unfocused vision, “... *integrates us with space, while focused vision pushes us out of the space, making us mere spectators*” (2005:13). Therefore, by not privileging focused vision, we engage all the senses to, rather, absorb the atmosphere.

Böhme provides a deeper look at how and what we process from our understanding of atmospheres. Whereas Pallasmaa draws our attention to how the senses perceive atmospheres, Böhme unifies the body with its senses. He argues how the complexity of our bodily awareness, which he describes within an intricate set of relationships, equips us to perceive atmospheres. “*Perception is basically the manner in which one is bodily present for something or someone or one’s bodily state in an environment. The primary “object” of perception is atmospheres*” (1993: 125). At this point, one seems to come full circle, though Böhme is able to shed light.

*What is first and immediately perceived is neither sensations nor shapes or objects or their constellations, as Gestalt psychology thought, but atmospheres, against whose background the analytic regard distinguishes such things as objects, forms, colours etc. Böhme (1993: 125)*

Rather than coming full circle Böhme’s argument has led to a point almost inconceivable, the moment before we are even capable of observing the most imperceptible sensation or detecting the faintest impression. He describes the way atmospheres perform as a “background,” as a way to isolate what it is and how it feels. By stripping back the layers all the parts become more evident.

## Conclusion

*The Woodward Theatre Project 2012* was a primary example of a small-scaled project as outlined in the proposal describing Project 1. To engage in practice-led research it is necessary to adopt two roles: one as a practitioner absorbed in the creative practice, the other as a dance researcher accumulating research findings to identify some of the keystones informing an embodied practice.

The practitioner, in this investigation, provided a valuable opportunity to explore the moving body in relation to theatrical lighting states, instigate the creative process from a different point in the process and generate future interest with potential collaborators. As researcher, it provided a chance to formalise practice within research terms by rethinking purely practical approaches as embedded subcases within a holistic project. It raised questions not only of the quality of audio-visual documentation and photo documentation, but also regarding subject matter. Was it the performance outcomes that were being documented or rather the interactions during the creative process? It reinforced the ongoing necessity to explore supplementary documentation such as process journals and informal conversations to enhance audio-visual documentation and to ensure the layers of embodied thinking associated within movement practice are captured.

Underpinning both roles, as practitioner and researcher, is a passion for understanding the tacit knowledge within movement. Therefore, the task has been set, of translating these tacit understandings and interpreting the findings informed from an embodied perspective. Haseman and Mafe consider one of the main objectives of practice-led research is, “*the practice-led candidate needs to cultivate and render explicit the tacit knowledges which are being deepened throughout the research degree*” (2009:223).

Informed by Böhme’s approach to understanding the aesthetics of atmospheres, the proposal here is to peel back the layers of the creative process of the choreographer and engage in reconfiguration of that process to enable interrogation of each component part in terms of the artistic practice. This will contribute to deciphering and articulating embodied knowledge and lead to the development of a new approach to the creative process: demonstrating the intersection between theory and practice.

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