

THE  
DANCER'S  
TWO  
BODIES

Talal Toufic

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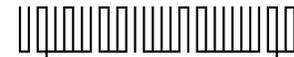
THINKING WHAT'S THOUGHT-PROVOKING!

Series Editor: Jalal Toufic

- Jalal Toufic, *The Dancer's Two Bodies*
- Matthew Gumpert, *The Accident Waiting to Happen*

# THE DANCER'S TWO BODIES

Jalal Toufic



SHARJAH ART FOUNDATION

Series: **Thinking What's Thought-Provoking!**

Jalal Toufic  
**The Dancer's Two Bodies**

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## THINKING WHAT'S THOUGHT-PROVOKING!

What is thought-provoking? It would seem that one should be able to easily and straightforwardly answer: what provokes thought (or that concerning which a psychotic or schizophrenic could at some point feel *theft of thought*). In which case, if no thought is provoked, and ends up being produced, then what we assumed to be thought-provoking (for example, the atomic bomb) would turn out not to be thought-provoking (Gertrude Stein: “They asked me what I thought of the atomic bomb. I said I had not been able to take any interest in it. They think they are interested about the atomic bomb but they really are not not any more than I am. Really not. They may be a little scared, I am not so scared ... and if you are not scared the atomic bomb is not interesting”<sup>1</sup>)—unless its failure to provoke thought were to strike us as a thought-provoking anomaly and paradox (Heidegger: “*Most thought-provoking is that we are still not thinking*—not even yet, although the state of the world is becoming constantly more thought-provoking”<sup>2</sup>). What is most thought-provoking may be the following conjunction: some thing or happening that most people assume and declare to be thought-provoking *even while continuing to be thoughtless* is said by some thoughtful writer or thinker, who is “a great deal more reliable in his

diagnosis than most,”<sup>3</sup> not to be actually thought-provoking; *and yet* the absence of a provocation of thought with regard to it is experienced as anomalous and paradoxical by, and provokes further thought in some other thinker and/or the birth of thought in a previously thoughtless person.

A substantial number of the videos, installations, and paintings said to be thought-provoking nonetheless do not provoke thought in the artist who made them—as well as in most if not all others. How to account for this anomaly? Would the persistence of thoughtlessness on the part of the one who made a reportedly thought-provoking work indicate that the latter was not actually thought-provoking? Are some if not most of those reputed to have made thought-provoking artworks, to which they were exposed at least while making them if not following their premiere or publication or launch, refractory or immune to thought, doomed to thoughtlessness, seeing that they persist in being thoughtless? Or have we not left yet or resumed living in an age where what is “*most thought-provoking is that we are still not thinking ...* although the state of the world is becoming constantly more thought-provoking”<sup>4</sup>? As the editor of the book series “Thinking What’s Thought-Provoking!” published by Sharjah Art Foundation, I wish to, among others things, contribute to decreasing the number of artists whose *persistent* thoughtlessness

may *occasionally* draw from a thinker the impulsive and futile protest, “Think, you thoughtless thought-provoking artist!” through making some of them self-reflexive thoughtful thought-provoking artists, ones who are themselves provoked into thinking by their thought-provoking work.<sup>5</sup> In order for those who are paradoxically not provoked into thinking even by what is thought-provoking, for example, the results of the double-slit experiment, the Shoah, Resnais/Duras’ *Hiroshima mon amour*, or the “*most thought-provoking ... that we* [including the author of the quote, Heidegger] *are still not thinking ...* although the state of the world is becoming constantly more thought-provoking,” they would have to be initiated into thought. Given that, with the exception of those who died before physically dying; the rare pubescent girls whose portraits were made;<sup>6</sup> and those whose movement projected them as subtle dancers into the dance realm, with its altered bodies, movement, space, time, music, and silence,<sup>7</sup> there is so little initiation in this period that is to a large extent oblivious if not averse to it, initiation into thought is also largely an initiation into initiation. How rare is (the encounter with) thought, and hence how rare, for thoughtless people, is the experience of the rarity of thought! While this rarity is the daily experience of thinkers (Deleuze: “Having an idea is a rare event, it is a kind of celebration”<sup>8</sup>),<sup>9</sup> it is *fundamentally* encountered in

an initiation into thought, since thought occurs then—enfolded—for a fleeting interval between the surprised stark realization, “I’ve never thought before!” and the panicked apprehension, “I am on the verge of being submerged by a vertiginous and seemingly infinite extension of thought as well as by an excessive rapidity and proliferation of evanescent associations between these thoughts, with the consequence that I will not be able to catch up with, let alone accompany any of these thoughts and their associations, thus missing boundless riches.” The initiate may later feel fairly relieved that many if not all of the obscurely sensed thoughts were enfolded in the incredibly dense fleeting interval between “I’ve never thought before!” and “I will imminently be both blown away and stupefied by the just began *thought inflation*,<sup>10</sup>”<sup>11</sup> and can later be unfolded *creatively*; it is in this sense that, during thought-initiation, thought is largely if not fully the promise of thought. While the unfolding of what was enfolded during the thought-initiation can only be done creatively, the latter, expect if repressed, has already radically altered the intuition of the thought initiate, guides him or her obscurely, that is, not through knowing explicitly what was enfolded during the initiation, but through feeling what it is not (“That’s not it!”). Are there thought-initiating and not just thought-provoking books, artworks, films?<sup>12</sup> For that to be the case, the book, artwork, or film

has to have resulted from an initiation into thought, and its maker has to have transmitted, whether intentionally or unconsciously, to the receiver not this or that explicit thought but the enfolded “food for thought” and thoughts whose creative unfolding may otherwise remain outstanding. Nicolas Abraham writes in his “Notes on the Phantom: A Complement to Freud’s Metapsychology” (1975), “The phantom is a formation of the unconscious that has never been conscious—for good reason. It passes—in a way yet to be determined—from the parent’s unconscious to the child’s....<sup>13</sup> What haunts are not the dead, but the gaps left within us by the secrets of others<sup>14</sup>”; I would say in relation to initiation into thought, “What haunts are ... the gaps, in the form of enfolded thoughts and ‘food for thought,’ left within the one who was initiated into thought and then passed from the latter to the reader’s or spectator’s unconscious.” It is in the process of unfolding creatively one of these enfolded thoughts that the reader or spectator, now functioning as a writer, filmmaker, artist, or musician, undergoes the complementary two moments of the initiation process: “I’ve never thought before!” and “I will imminently be both blown away and stupefied by a *thought inflation*.” A thinker is someone who was initiated into thought; unfolded creatively at least one thought among the seemingly countless ones that were received, enfolded, in his initiation into thought;<sup>15</sup>

transmitted to the receiver of his or her work not only this or that thought that he received in his initiation into thought and that he subsequently unfolded creatively, but also those still enfolded thoughts and “food for thought” whose creative unfolding may otherwise remain outstanding, thus implanting in the receiver one of the conditions of initiation into thought; and produced thought-provoking thoughts regarding something thought-provoking. This series hopes to include not only thought-provoking thought regarding what’s thought-provoking, but also at least one book that is (not only thought-provoking but also) thought-initiating—only once this initiation into thought is gone through does what is thought-provoking usually if not ineluctably lead to thought.

Jalal Toufic, Series Editor

- 1 Gertrude Stein, “Reflection on the Atomic Bomb” (1946), first published in *Yale Poetry Review*, December 1947, <http://www.writing.upenn.edu/~afilreis/88/stein-atom-bomb.html>.
- 2 Martin Heidegger, *What Is Called Thinking?*, trans. J. Glenn Gray (New York: Harper & Row, 1968), 4.
- 3 That is how the doctor is described in Maurice Blanchot’s *Death Sentence*.
- 4 Martin Heidegger, *What Is Called Thinking?*, 4.
- 5 If a thoughtful artist is to include thought in his work, he or she should, like the thinker, include mostly if not only thoughts that happen to be thought-provoking (for thought, alas, is not always itself thought-provoking)—and/or thought-initiating.
- 6 “The successful portrait of a pubescent girl is not a rite of passage but a rite of non-passage; what needs a rite is not passage, which is the natural state (at least for historical societies), but non-passage, the radical differentiation between the before, in this case a pubescent girl, and the after, a woman. In this era, initiation, which, with rare exceptions, no longer happens in the world, has, with all the dangers it entails, to happen through the portrait. Unlike so many other pubescent girls who could not wait to become young women, early on imitating their mothers or elder sisters in mannerisms and makeup, she intuited that for her not to be falsely replaced by an imposter claiming to be her at an older age, she had to get a valid portrait or else to commit suicide—the risk was that both would happen together, that in the process of the making of the portrait she would die (Poe’s “The Oval Portrait”) because the portrait was being

made through a transference of her life to it. Through her portrait, the pubescent girl resists her (mis)representation by the woman who would otherwise assume her name and lay claim to her memories in a few years, for the pubescent girl's portrait differentiates her not only from other people but also, radically, from that woman. The successful portrait of the pubescent girl must be recognizable to her and unrecognizable to the woman who would otherwise assume her name, must resist oblivion regarding her and produce oblivion for the woman who would otherwise lay claim to her memories." Jalal Toufic, *The Portrait of the Pubescent Girl: A Rite of Non-Passage* (Forthcoming Books, 2011; available for download as a PDF file at: [http://www.jalaltoufic.com/downloads/Jalal\\_Toufic,\\_The\\_Portrait\\_of\\_the\\_Pubescent\\_Girl,\\_A\\_Rite\\_of\\_Non-Passage.pdf](http://www.jalaltoufic.com/downloads/Jalal_Toufic,_The_Portrait_of_the_Pubescent_Girl,_A_Rite_of_Non-Passage.pdf)), 23–24.

- 7 "Is it surprising that while putting on makeup in preparation for the dance, which will project a subtle version of each of them in its realm of altered movement, space, and time, dancers often surround themselves with tokens of their identity, for example, their photos, their reflections in the mirror, and some of their cherished belongings, and talk about their memories and projects? Such seemingly redundant assertions of identity and mentions of future plans often signal an apprehension that a threshold to a condition in which they may no longer have access to these is imminent" (see page 10 of this book).
- 8 "What Is the Creative Act?" in Gilles Deleuze, *Two Regimes of Madness: Texts and Interviews 1975–1995*, edited by David Lapoujade, translated by Ames Hodges and Mike

Taormina (Los Angeles, CA: Semiotext(e); Cambridge, Mass.: Distributed by MIT Press, 2006), 312.

- 9 The rarity of thought is the daily experience even of fertile thinkers, for example, Nietzsche; indeed even of those who "cannot stop thinking," whether or not because they believe, as they live the "I am thinking, therefore I exist" (Descartes) not as an abstract proposition or argument but as an existential condition, that were they to stop thinking they would thereby cease existing. The rarity of thought is the daily experience of any thinker because there is a radical blank, whether implicit or, in the case of aphoristic thinkers, explicit, between any two thoughts, one that *may* go on for eleven years or indefinitely.
- 10 *Thought inflation* accords well with and evokes *cosmological inflation*. "Cosmological inflation, the hypothesis that the early Universe underwent an extremely rapid expansion, is a popular paradigm in modern cosmology.... In the 1980s, [Alan] Guth, [Andrei] Linde, [Andreas] Albrecht, and [Paul] Steinhardt proposed the theory of cosmological inflation to explain two puzzles in the big bang model of cosmology: why our Universe is approximately flat (i.e., it can be described as a Euclidian space, with a vanishingly small curvature) and why very distant regions in our Universe appear to have a nonrandom correlation in their temperatures (which suggests they were once causally connected).... Many models of inflation exist ..." (Parampreet Singh, "A Glance at the Earliest Universe," *Physics* 5, 142 [2012], <http://link.aps.org/doi/10.1103/Physics.5.142>). "Inflation was both rapid and strong. It increased the linear size of the universe by

more than 60 'e-folds,' or a factor of  $10^{26}$  in only a small fraction of a second!" ([http://wmap.gsfc.nasa.gov/universe/bb\\_cosmo\\_infl.html](http://wmap.gsfc.nasa.gov/universe/bb_cosmo_infl.html)).

- 11 The enfolding in the initiation into thought of countless thoughts in the fleeting interval between "I've never thought before!" and "I will imminently be both blown away and stupefied by the just began thought inflation" is one of the greatest if not the greatest experience of condensation, overshadowing by far even the one, functioning partly differently, that we have in dreams ("The first achievement of the dream-work is *condensation*. By that we understand the fact that the manifest dream has a smaller content than the latent one, and is thus an abbreviated translation of it.... You will have no difficulty in recalling instances from your own dreams of different people being condensed into a single one. A composite figure of this kind may look like A perhaps, but may be dressed like B, may do something that we remember C doing, and at the same time we may know that he is D. This composite structure is of course emphasizing something that the four people have in common.... In regard to the connection between the latent and the manifest dream ... a manifest element may correspond simultaneously to several latent ones, and, contrariwise, a latent element may play a part in several manifest ones ..." Sigmund Freud, *Introductory Lectures on Psycho-Analysis*, translated and edited by James Strachey; with a biographical introduction by Peter Gay [New York: Norton, 1989], 210–211 and 213).
- 12 Here's a kindred question: Can reading a book, watching

a film, or looking at an artwork be an initiation into death (before physically dying), induce the reader's or spectator's dying before physically dying? In other words, can someone on reading a book "find" "himself" lost "in" labyrinthine space and time, witness immobilized people, etc., so that he ends up exclaiming, "I must be dead!"? Is there some reader who dates not so much his questioning whether he is dead before physically dying but his dying before physically dying from reading my book (*Vampires: An Uneasy Essay on the Undead in Film* (1993; revised and expanded edition, 2003)? If there is someone who died before physically dying on reading my book (*Vampires: An Uneasy Essay on the Undead in Film*, then he or she would thus have become aware that he or she is already dead even while he or she lives, indeed that throughout his or her life he or she was conjointly dead, indeed that he or she was *always* dead ("'Die before you die' [in Islam these words are attributed to the prophet Muhammad] is not to be taken as implying that if you do not do so you will be solely alive until you die [physically], but is rather to be understood to mean: do so in order to become aware that you are a mortal, that you are anyway dead while alive whatever you do" (Jalal Toufic, *What Were You Thinking?* [Berlin: Berliner Künstlerprogramm/DAAD, 2011], 181n60).

- 13 Nicolas Abraham and Maria Torok, *The Shell and the Kernel: Renewals of Psychoanalysis*, vol. 1, edited, translated, and with an introduction by Nicholas T. Rand (Chicago: University of Chicago Press, 1994), 173.
- 14 *Ibid.*, 171.

15 Here's my version of Heidegger's "Every thinker thinks one only thought.... And for the thinker the difficulty is to hold fast to this one only thought as the one and only thing that he must think ..." (Martin Heidegger, *What Is Called Thinking?*, 50): "Every thinker thinks, through a process of creative unfolding, *at least one* thought among the seemingly countless ones that were received, enfolded, in his or her initiation into thought.... And for the thinker the difficulty is to hold fast to creatively unfolding *at least one* thought among the seemingly countless ones received, enfolded, in his or her initiation into thought—once he or she has accomplished this, some if not all of his or her other thoughts may be triggered by thought-provoking works by others, experiments, or events, ones bearing no direct relation to his or her initiation (some people forget their initiation into thought or allow it to be repressed until they encounter a thought-provoking artwork, book, experiment, or event, which reawakens that more radical experience; then it may very well happen that instead of thinking regarding that provocative work, book, experiment, or event, they resume trying to creatively unfold what was enfolded during the initiation).

## ACKNOWLEDGEMENTS

“The Subtle Dancer” is a revised version of an essay originally published in the first edition of my book *Over-Sensitivity* (Los Angeles: Sun & Moon Press, 1996); it is part of the book’s second edition (Forthcoming Books, 2009; available for download as a PDF file at [http://www.jalaltoufic.com/downloads/Jalal\\_Toufic,\\_Over\\_Sensitivity.pdf](http://www.jalaltoufic.com/downloads/Jalal_Toufic,_Over_Sensitivity.pdf)), 79-105. “The Dancer’s Two Bodies” is a revised version of an essay originally published in the first edition of my book *Forthcoming* (Berkeley, CA: Atelos, 2000); it is part of the book’s second edition (e-flux journal-Sternberg Press, 2014), 189-200. “About the Dancer, I, While Certain, Am in Two Minds” is, untitled, part of the second edition of my book *Distracted* (Berkeley, CA: Tuumba Press, 2003), 41-42, 54, 76-78.

## FOREWORD

Judging by how little effect my two essays on dance, “The Subtle Dancer” and “The Dancer’s Two Bodies,” originally published in 1996 and 2000 respectively, have had on them, choreographers and dancers, including the ones described as contemporary, are over fifteen years behind my writings.

## BOOKS BY JALAL TOUFIC

- *What Were You Thinking?* (Berliner Künstlerprogramm/DAAD, 2011)
- *The Portrait of the Pubescent Girl: A Rite of Non-Passage* (Forthcoming Books, 2011)
- *What Is the Sum of Recurrently?* (Galeri Nev, 2010)
- *Graziella: The Corrected Edition* (Forthcoming Books, 2009)
- *The Withdrawal of Tradition Past a Surpassing Disaster* (California Institute of the Arts/Roy and Edna Disney/CalArts Theater [REDCAT], 2009; Forthcoming Books, 2009)
- *Undeserving Lebanon* (Forthcoming Books, 2007)
- *‘Āshūrā’: This Blood Spilled in My Veins* (Forthcoming Books, 2005)
- *Two or Three Things I’m Dying to Tell You* (Post-Apollo Press, 2005)
- *Undying Love, or Love Dies* (Post-Apollo Press, 2002)
- *Forthcoming* (Atelos, 2000; 2nd ed., e-flux journal-Sternberg Press, 2014)
- *Over-Sensitivity* (Sun & Moon Press, 1996; 2nd ed., Forthcoming Books, 2009)
- *(Vampires): An Uneasy Essay on the Undead in Film* (Station Hill Press, 1993; revised and expanded edition, Post-Apollo Press, 2003)
- *Distracted* (Station Hill Press, 1991; 2nd ed., Tuumba Press, 2003)

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# ABOUT THE DANCER, I, WHILE CERTAIN, AM IN TWO MINDS

She, a dancer, is attuned to my in-sync silence: the concordance between the motionlessness of my lips and the absence of an interior monologue in my head; I, an aphoristic writer, find her occasional out-of-sync silence in the realm of altered body, movement, time, sound, and silence into which dance projects her, as her lips continue briefly to move before the falling silence-over freezes her, arresting.

A woman dancing alone is the figure of fidelity—of the music to her.

The dancer practices assiduously each movement. These rehearsals to the music are to release a subtle body that moves perfectly without any training. This subtle body cannot make mistakes all the more because it is not dancing to the music but the music is accompanying it. It is thus only in the case of movements that do not project

the ones moving into a realm of altered body, movement, space, time, sound, and silence that it is an ideological mystification to eschew showing the latter practicing to accomplish their felicitous movement, more specifically their *pas de deux*.

She's asked to dance not by you but by the music.

Air and water are different media in which dissimilar kinds of beings live and move. One has only to look at dancers to perceive that music too is such a medium.

The choreographer Laurie Macklin incarnated music in the guise of the body of the composer, who walked on the stage playing his wind instrument. One of her piece's shortcomings was that when the music stopped for a while and the dancer froze, there was no incarnation of silence.

The music suddenly went wild, dancers no longer able to be simultaneous with it, and began to rid itself of even the best of them. I have seen a striptease of music.

Dancers' feet movements are an acupuncture of the floor.

If God is the *unmoved mover* (Aristotle), the dancer

is the unmoved moving. The freezing in the realm of altered movement into which dance projects a subtle version of the dancer allows the animation of the inanimate, for example, of the ground, with the result that the dancer can move while motionless. Dance is the nomadism of the sedentary. *Dance Road* in Indiana is a misnomer since the designated road does not itself move.

Only dancers, meditators, and ancient Egyptian statues can be seated without giving the sensation of stagnation.

The somnambulism of a dancer continuing his or her dance after the music has stopped or walking backward without bumping against anything, not even himself or herself in the form of hesitation.

She goes down slowly and reaches the ground. One feels she has to descend even lower. And indeed, the male ballet dancer soon stands on the tips of his feet, raising the surface with him.

I admire the following people:

— The artist, writer, filmmaker or thinker, by constitution intuitive, since he or she draws on at least one of the two main sources and conduits of intuition: *untimely* collaboration with past, present,

and future dancers, writers, thinkers, etc., who are not wedged fully in chronological time (the other source is the connection, out of direct awareness, to what one experienced in a realm of altered body or consciousness, such as dance or death, that one reached and “left” across lapses of consciousness).

— And the one, seemingly modest, whose aim isn’t to become a writer, a filmmaker, or an artist, but rather, with a wonderful extravagance, to incarnate *the audience implied by the artwork*. The dancer having lost the mirror-reflection on crossing the threshold to dance’s realm of altered movement, body, space, and time in Agnes de Mille’s “dream ballet” for Fred Zinnemann’s *Oklahoma!* (1955), he, an audience member, could not tell (not only theoretically but also physically) that Laurey (played by Shirley Jones) was physically different from her subtle version (performed by the ballet dancer Bambi Linn), that Curly (played by Gordon MacRae) also looked different from his subtle version (performed by the ballet dancer James Mitchell), and that Jud and his subtle version, both played by Rod Steiger, were physically identical. “His thing” was not to identify with and embark on the quixotic path of modeling himself on the protagonist (nothing has been as cheapened, programmed and manipulated in twentieth century culture); but to incarnate, to coincide with the

audience implied by the artwork—a much more demanding endeavor. He had distastefulness toward the actors and characters, but not toward the implied audience. While I despise those who remain solely empirical audience members, I admired him. He decried a widespread misrecognition that a painting, dance or literary work implies and therefore has a specific, intrinsic audience. He felt there weren’t enough choreographers who tried or are trying to make the audience “part” of the artwork not by blurring the boundary between the performers and the audience—this resulting most often in sloppy, weak pieces; but rather by filling the position of the audience implied by the artwork.

## THE SUBTLE DANCER

*Dedicated to Merce Cunningham, whose dances suspend my interior monologue<sup>1</sup>*

While watching a great dance film, I witnessed a dancer enter a painting. Taking into account that human bodies cannot do this, was that movement metaphorical or symbolic or oneiric? It was none of these. It struck me as a fact, an *aesthetic fact*.

Consequently, since it happened and since normal human bodies cannot enter paintings, the question becomes: what kind of body is produced by dance and can do what I just witnessed, enter a painting? It is a subtle body with different characteristics than the physical one.

In one sort of stylized movement, the mover remains in the homogenous space and time where his or her physical body is; I consider this sort a form of theater or performance rather than dance. Dance proper projects a subtle version of the dancer into a realm of altered movement, body, space, and time specific to it,<sup>2</sup> though having an affinity to the undead realm.<sup>3</sup> In Vincente Minnelli's *The Band Wagon* (1953), the walk of Fred Astaire and Cyd Charisse in Central Park imperceptibly turns into a mannered movement that maintains the dancers where their physical bodies are; I can very well imagine the following variant of this scene: they go again to the park, reach the same spot where earlier they imperceptibly began their mannered movement, but this time, while ostensibly seeming to have continued merely to walk, the peculiar alterations in space and time imply that they are now dancing—the one seemingly walking is actually dancing if he or she has been projected by means of his or her movement into dance's specific realm of altered body, space, and time. While film usually

makes the projection induced by dance explicit, so that we can actually witness the subtle dancer and dance's specific realm of altered movement, space, and time, on the stage the projection of a subtle dancer into dance's realm frequently remains implicit, felt by the discerning spectator. An imperceptive audience member thought that he was the first to leave the theater, in protest against what he viewed to be anything but dance—little did this slow-witted person know that way before him the dancer on the stage had, by means of dance, also left—to a realm of altered movement, body, space, and time.

Given that they are projected as subtle dancers into dance's realm of altered movement, space, and time, then even while seemingly continuing dancing with their ostensible partners, dancers have left them behind when the latter are ersatz dancers. Ironically, on two different occasions an ersatz dancer swerved toward me while I was sitting at a remove and accompanying the real dancers through writing, and incited me, "Just do it!"; can't she see that I am doing it, writing, while, being an ersatz dancer, she is not doing it, is not really dancing?

In narrative dances, the actor-dancer is a hinge between two entities: the character, and a subtle dancer he or she projects through his or her dance

and that the artwork may (for example, in the “dream ballets”<sup>4</sup> of cinematic musicals) or may not explicitly present. By getting rid of the plot, one gets rid of the character but not necessarily of the subtle dancer. It seems that many of the 1960s dances attempted to get rid not only of the character, but also and mainly of the projected subtle dancer, since their unreserved aim was to nullify the aura; yet the aura cannot be nullified merely by minimizing or even annulling derivative sorts of distance through the use of nonprofessionals, everyday clothes (instead of pointe shoes, tutus, etc.), everyday movements (instead of *assemblé*, *ballotté*, *battement*, *batterie*, *brisé*, *chaînés*, *chassé*, *entrechat*, *fouetté*, *jeté*, *pirouette* ...), and everyday positions (instead of *arabesque*, *attitude* ...); the eschewal of performing on a stage; and/or devising situations that make the dancers intermingle with the spectators. Since even when the dancer is ostensibly with non-dancers in a certain location, and they ostensibly touch him or her, he or she is dancing in the form of his or her subtle body elsewhere, in dance’s realm of altered movement, body, space, and time, to which the one who is not a dancer has no access, dance is an exquisite example of the aura, of a *phenomenon of a distance, however close it may be* (Walter Benjamin).<sup>5</sup> But it is not only discerning non-dancers who feel the aura of the dancer;

other dancers too feel the aura of the dancer since dancers continue to be separated however close they get to each other: even a *pas de deux* is made possible by a seamless *superimposition* of two dancers’ movements across the two distinct branches of dance’s realm of altered space and time into which their dance projects them. Taking into account that both those who are not dancers and other dancers feel a dancer’s aura, dancers are all-around auratic beings.<sup>6</sup>

When a dancer addresses the camera before being projected by his dance into a realm of altered movement, body, space, and time, he or she is addressing an indeterminate spectator, but when the subtle dancer addresses the camera while in dance’s realm of altered movement, space, and time—one of whose characteristics is the intermingling of media and “world”—he or she is addressing each specific audience member—such an address induces a psychotic affect.

Dance is an altered state of the body, hence presents its own dangers, for example, the loss of the reflection/shadow, the immobilization induced by silence-over, from which the dancer can never be sure when, indeed if at all, he or she will be released, and the auto-movement of the dancer’s shoes, which, for as long as it persists, forces him or her to continue dancing; *and*, concurrently, a safeguard

when going through other, more dangerous states of altered consciousness, time, space, and body, for example, death-as-undead.

Is it surprising that while putting on makeup in preparation for the dance, which will project a subtle version of each of them in its realm of altered movement, space, and time, dancers often surround themselves with tokens of their identity, for example, their photos, their reflections in the mirror, and some of their cherished belongings, and talk about their memories and projects? Such seemingly redundant assertions of identity and mentions of future plans often signal an apprehension that a threshold to a condition in which they may no longer have access to these is imminent.<sup>7</sup>

Most often, the dance student practices his or her movement in front of a mirror while training to achieve dance. Having achieved dance's state of altered movement and body, no dancer looks in a (reflective) mirror as a dancer, while dancing. She was now dancing in front of a mirror; she was unaware of this, but, unlike in Kierkegaard's *The Seducer's Diary*<sup>8</sup> but as with the vampire, neither was the mirror. Why didn't the mirror register her presence? It was because she was not fully in front of it, but was already partly in dance's realm of altered body, space, and time. At some point during their training, dancers of the same gender

form duos that perform the same movements and gestures (Carlos Saura's *Sevillanas*, 1992). The dancer is thus training himself or herself to accept without anxiety the frequently dissimilar-looking alter dancer he or she projects in dance's realm of altered movement, body, space, and time: in Agnes de Mille's ballet for Fred Zinnemann's *Oklahoma!*, a somnambulant Laurey (played by Shirley Jones) extends her palm and rests it on the raised palm of her dissimilar-looking alter dancer (the ballet dancer Bambi Linn)—the two hands miming an invisible border—and then her alter dancer, who replaces her in dance's realm of altered movement, body, space, and time, sees Curly (played by Gordon MacRae) standing, eyes open, next to his dissimilar-looking alter dancer (the ballet dancer James Mitchell), eyes closed, who then replaces him. The custom in musical films of choosing dancers to play the main characters is not such a good idea, for it obfuscates the material dancer's replacement by the subtle, alter dancer in dance's realm of altered body, movement, space, and time, who may happen to be (as in the case of *Oklahoma!*'s Jud, who is played by Rod Steiger to both sides of the threshold) but *often is not* identical-looking to him or her. In this manner and sense, every dance is a *bal masqué* in the eye of the dancing beholder (and the film spectator). In Minnelli's *The Band Wagon*,

if we view the alteration of Tony Hunter in the distorting mirror at an arcade as a foreshadowing of his future metamorphic transition to dance's realm of altered movement, body, space, and time, then the actor playing him should not have been Fred Astaire since the latter performs the subtle dancer that dance projects into its realm.<sup>9</sup> A high degree of ascesis is required of the advanced dance student in order to accept the dissimilar reflection provided by another dance student who is duplicating his or her every movement, or of the subtle, alter dancer, who loses the natural reflection and the natural shadow<sup>10</sup> in dance's realm of altered movement, body, space, and time, to accept the dissimilar, unnatural reflections or shadows<sup>11</sup> he or she encounters there:<sup>12</sup> at one point in George Stevens' *Swing Time* (1936), the other female dancers, who are performing the same dance movements as the one dancing with Astaire, line up behind Astaire's partner, giving the impression of a *mise en abîme*, that they are the non-identical-looking reflections of the one dancing with him.<sup>13</sup> Regrettably, the dancer may be tempted to try to reestablish the differentiation with the dissimilar unnatural reflection through rivalry and jealousy, as is clearly the case in Carlos Saura's *Carmen* (1983) and in the *pas de trois* in his *Tango* (1998). Yet, as René Girard has shown, "when mimetic rivalry escalates

beyond a certain point, the rivals engage in endless conflicts that undifferentiate them more and more; they all become doubles of one another."<sup>14</sup> This is clear in the dances of rivalry in Carlos Saura's *Blood Wedding* (1981) and *Carmen*, where the two rivals (whether individuals or groups, for example, the two groups at the factory in *Carmen*) try to distinguish themselves by excelling in making the same gestures, but instead become more manifestly mirror images. All this rivalry, with its Girardian danger of undifferentiation and doubling and that very frequently ends in death-as-cessation-of-life (*Blood Wedding*, *Carmen*), may also be an intuitive way to forget the uncannier doubling in death-as-undead. A mortal aristocrat who died before dying, I am attuned to the difference between someone who prefers to me people I reckon to be quite inferior or tries to induce jealousy and provoke rivalry; and rare persons, for example, those who died before dying and dancers, who have no discrimination not because they are plebeian,<sup>15</sup> but because for them all distinction has been undermined.<sup>16</sup> I quickly avoid the former; on the contrary, I am fascinated by the latter, in the company of whom what I hold dear is cruelly discounted.

Taking into consideration that dance is affined to death-as-undead, are over-turns,<sup>17</sup> a peculiarity of the undead realm,<sup>18</sup> one of the risks of dance's

realm of altered movement, body, space, and time? If so, then (ballet) dance's pirouettes would be an attempt to render, albeit awkwardly in the absence of cinema's cuts or of an equivalent of the blocking of Kabuki theatre's kurogo,<sup>19</sup> conjointly the over-turn and a countermeasure to it, a turn that overturns the over-turn, through the production of a two-faced straightforward being.

In Carlos Saura's *Love, the Magician* (aka *A Love Bewitched*, 1986), while showing almost no signs of psychological vengefulness toward her husband, José, and his mistress, Lucia, Candela has a perfect revenge on both through the permeability of the two realms of life and death made possible by her dance<sup>20</sup>—while she dances, the other gypsies who were singing and dancing with her are suddenly frozen,<sup>21</sup> this implying that a transportation, through dance's realm of altered movement, body, space, and time, to the undeath realm has already occurred:<sup>22</sup> José is engaged in a fight during which he is mortally stabbed, becoming thus the first victim of such a permeability, then, following the community's misstep of trying to ritually stop the permeability of life and death (which is allowing the dead José to become a revenant) by means of what made possible such permeability in the first place, dance,<sup>23</sup> and after being taught how to dance by Candela's lover, Lucia is possessed by the dead José, thus confined in the *barzakh* between life and death.

In religious ceremonies, dance frequently plays the role of a means of transition to other realms, religious ones. But dance can implicate its own realm. Indeed, it can implicate its own realm even as it acts as a passage to a religious one—the dance realm, although it may be similar in many of its characteristics to the one to which the dance is leading in the religious ceremony, is nonetheless a distinct one.

Dance connects directly what someone who is not dancing would consider and experience as non-contiguous spaces-times. Dance transports the subtle dancer seamlessly from one space-time to another, non-contiguous one, thus juxtaposing the two. In the ballet of Vincente Minnelli's *An American in Paris* (1951), dance transports the dancer directly and seamlessly from Place de la Concorde (à la Dufy) to the Pont Neuf and the flower market (à la Renoir), then to a deserted street (à la Utrillo), then to the Jardin des Plantes (à la Rousseau), then to Place de L'Opéra (à la Van Gogh), then to Montmartre and the Moulin Rouge (à la Toulouse-Lautrec), then back to Place de la Concorde.<sup>24</sup> In Maya Deren's *A Study in Choreography for Camera* (1945), the film edits implement this characteristic of dance's realm of altered space, time, and body: Talley Beatty raises his leg in the woods then, in a cut on movement, deposits his foot in a room,

then, in another cut on movement, in a hall. In cinema, such a juxtaposition of non-contiguous spaces-times made possible by dance has for consequence that the offscreen frequently turns out not to be the homogeneous extension of the on-screen space. Those who refuse, and justly so, to have film merely document a dance must guard against the eventuality of occulting that many if not most of the devices their films are using to better show the dance, for example, edits that seamlessly join different spaces-times, altered movements such as backward in time motion, speeded and slow motion, etc., are intrinsic to dance, objective characteristics the latter implements on its own (unlike in cinema, in theatrical representations it does so most often virtually and implicitly). Consequently, the filmmaker has to try to prevent the misinterpretation by the spectators of the abrupt “changes of place and focus”<sup>25</sup> in dance films as non-diegetic filmic edits: for example, whereas when the camera pans with a character who is not a dancer as he or she steps beyond the frame, our natural assumption that the previously offscreen space is the homogeneous extension of the previously on-screen space is confirmed, when later in the film a dancer steps beyond the frame, we discover that the previously offscreen space is inhomogeneous to the space that was on-screen,

learning that such “changes of place and focus” are to be attributed to the dance (unlike walk, dance, with its aristocratic quality, does not move between different spaces-times, linking them gradually; it rather directly connects them). It would be also instructive in a dance film to have the subtle dancer seamlessly continue a sentence he or she began in one space-time in a second space-time that is not contiguous to the first and that he or she reached in the film in a cut on movement, this indicating that, unlike with the standard cinematic edit, the direct joining of non-contiguous spaces-times in dance is diegetic. Gracefully, the dancer is not jarred at all by either these furtive sudden changes of space-time or the sudden freezing and the sudden coming back to motion of the other dancers, and he or she is able to come out of such an immobilization without needing any readjustment, hence without clumsiness, thus including the interruption in a continuity.

Taking into consideration dance’s direct linking of non-contiguous spaces-times, in many dance films the dissolve from one location-time to another, remote one frequently does not imply a passage of time between them but implements an extra movement: a movement while not moving or a movement to the second power. In Max Ophüls’ *The Earrings of Madame de ...* (1953), as the two dancers waltz, they move in dissolves from one space-time

to another. The circumstance that their dialogues refer to waiting between their successive meetings across four days, then two days, then twenty-four hours can be interpreted in two ways. 1) It is not dance, but film edits that produce the changes in time and space; in which case, we are dealing with a non-diegetic abridgment of the diegetic time, and the mentioned waiting is a psychological state experienced by the two protagonists at various times during these four days, then two days, then twenty-four hours. 2) It is not the film edits, but dance that produces the changes in time and space; in which case, no time passed between these meetings, and the waiting is all in the words and has a subtle performative modality.

Immobilization is an element of dance, more specifically it is the genetic element of movement that has to be reached in the realm into which dance projects a subtle version of the flesh and blood dancer in order for all sorts of extraordinary movements to become possible in that realm,<sup>26</sup> for example:

— Speeded motion (one that would be diegetic in a narrative film), for instance, at the party in Gene Kelly's *Invitation to the Dance* (1956).

— Slow motion (one that would be diegetic in a narrative film). In Charles Walters' *Easter Parade* (1948), during a performance in the theater, while the other dancers in the background move in

standard motion, Astaire dances in slow motion. In Maya Deren's *Ritual in Transfigured Time* (1946), the seated woman played by Deren moves a yarn in slow motion while the other two women in the room act in standard motion. In *Blood Wedding's* knife fight, Saura lets the dancers do their slow motion without resorting to cinematic special effects, this making it clearer that the slow motion is an effect of the dance itself.<sup>27</sup>

— Backward in time movement (one that would be diegetic in a narrative film), whether it is rendered by recourse to cinematic special effects (for example, the woman rising backward in the air in Deren's *Ritual in Transfigured Time*)<sup>28</sup> or takes the form of a dancer's smooth movement backward with no hesitation whatsoever<sup>29</sup> (whether such a movement is motivated, for example, backing off—into the past, to a time prior to a threat facing him or her—or, preferably, not). In Agnes de Mille's *Fall River Legend* (1948), when we see the youthful Lizzie standing apart, pensive, then find her in the presence of the child Lizzie around the time of her mother's death and her father's remarriage, are we to consider what is occurring as a stylized rendition of a simple memory of the youthful Lizzie? Is it rather some sort of hypnotic reliving of the past? Or did she actually return to the past—a return made possible by the immobilizations we witness

throughout de Mille's piece? It is most probably the latter<sup>30,31</sup>. Taking into consideration that we witness an interpenetration of times within the same movement in *Cría cuervos* (1976) by Carlos Saura, it is fitting that this filmmaker went on to make several dance films, where the interpenetrations of past and present will no longer be, as in *Cría cuervos*, only special effects of subjective memory, but objective.<sup>32</sup> Conversely, it is often the case that even in their other films, directors who dealt with dance in one or more of their films do not have straightforward flashbacks. Does the subtle body acquire new memories in the altered space and time into which dance projects it? Yes, but frequently these memories remain dissociated from the others. Approaching the dancer at a mundane party, he asked him: "We've met before? Don't you remember?" "No!" For some reason, the dancer felt that his negative answer was unconvincing—even to himself. That dancers, who can actually go back to the past, something made possible by their immobilization at an earlier time or by other dancers' immobilization, do not try to alter it cannot be fully explained by the repetition-compulsion, which acts as a sort of hypnosis, distracting one from reacting appropriately to the situation one wants to alter, but is to be attributed largely to their endorsement of fate. The backward in time movement and dancers'

endorsement of fate together make possible the apparent recurrence of the exact same events, as at the party in Deren's *Ritual in Transfigured Time*. Taking into account dancers' endorsement of fate, a dance adaptation of Sophocles' *Oedipus the King* does not have to start after Oedipus has killed his father and married and had sexual intercourse with his mother. Only in the context of dance, which makes possible motion into the past in the realm into which it projects the subtle version of the dancer, can a film, novel or play concerned with the oracular not have the oracle and what it presages already come to pass by the time the film, novel or play begins, but instead have it be what not only the majority of the audience members and readers but also its protagonists usually mistake it to be: something one can still possibly alter.<sup>33</sup> Thus dance has often resorted to past periods as setting not only for extrinsic reasons, for instance exoticism, but also because his or her earlier immobilization or that of other dancers makes possible for the dancer to actually, though subtly, go back in time. Since dance makes possible an actual move back in time, frequently the flashback in dance films, rather than serving a narrative function, for example, the implementation of an act of memory of the character, induces the sensation of an extra movement (either a movement while not moving

[when the dancer is not moving in both shots of the dissolve] or a movement to the second power [when the dancer is moving in one of the shots of the dissolve]) that may itself be diegetic or function as a foreshadowing of a diegetic one.

— An extra movement (one that would be diegetic in a narrative film): a movement while not moving if the subtle dancer is motionless or immobile, and a movement to the second power if he or she is moving. While all kinds of objects can become auto-mobile as a consequence of the freezing of some or all of the dancers, for example, the cans that move by themselves before the ball that the Fred Astaire character aims at them hits them in the arcade in Vincente Minnelli's *The Band Wagon*, there are two kinds of auto-movement that are exemplary in this regard: the auto-movement of the ground and the auto-movement of the dancer's shoes.<sup>34</sup> And yet immobilization, which was the condition of possibility of the auto-movement of the shoes, can seize the dancer and thus suspend his or her compulsion to indefinitely move along with the auto-mobile shoes. Unfortunately for *Giselle's* Albrecht, who is forced to dance on and on, several times falling exhausted to the ground, he doesn't reach the state of freezing, while the Wilis are constantly gracefully in and out of it, and were in it in their graves. We find the conjunction

of a freezing of the dancers and an auto-movement of the ground in the finale of Charles Walters' *The Barkleys of Broadway* (1949), where Fred Astaire and Ginger Rogers dance in front of figures initially immobilized on a revolving fountain; and in the beginning of "Broadway Melody" in Stanley Donen and Gene Kelly's *Singin' in the Rain*, where immobilized figures on a moving floor glide by the dancer who has just arrived on Broadway. Indeed, in *Easter Parade* the gliding floor in the number "A Couple of Swells" (as well as the slow motion of Astaire) confirmed my feeling during Astaire's and Judy Garland's audition for Ziegfeld that the people behind them, *on the stage*, are immobilized. This is an exquisite scene as the people on the stage are at the intersection of three different states, at least two of which are mutually exclusive: an audience watching the performance, and whose subsequent applause at the latter's conclusion is its token of approval of what it saw; an audience entranced by the couple's dance, thus motionless, and whose members' startling applause is a means to awaken themselves from the trance,<sup>35</sup> dancers (hence their placement on the stage) that have become immobilized during the dance, in which case the applause is not their reaction of approval of what they saw—for they saw nothing (indeed, they do not turn their heads to accompany the couple's

recurrent lateral movement across the stage<sup>36</sup>—a movement that functions as an equivalent to the waving gesture one makes in front of the eyes of someone to check if he or she is blind)—but is the joyful exercise of the ability to make a sound and to hear it following a silence-over. In addition to gliding floors whether at a theater stage or dance platform or in the world at large, changing backprojection or moving backdrops or flashbacks also can function as means to impart diegetic objective extra movement to the dancer. With the occurrence of immobilization, we have to be attentive to the quality of the camera movement itself, which may be implicated in the diegesis, giving the dancer a diegetic extra movement. In some cases, it is simply this diegetic extra movement imparted by the camera that makes a film not just a documentation of a dance but a dance film. In case such movements while not moving or movements to the second power made possible by immobilizations are to occur in a film, it would be advantageous to have in advance instances of indiscernibility as to who is moving due to the relativity of movement, since such instances can function then as a subtle foreshadowing of the actual movement without moving. In rare instances, the extra movement may be imparted by the aforementioned indiscernability,<sup>37</sup> the

movement now revealed to exist irrespective of the reference frame, with the result that dance (whose freezings, which are the coming of motionlessness to a sudden, furtive dead stop, present a case of absolute deceleration) would be generating a non-relativistic favoring of one reference frame over others. The aforementioned movement while not moving made possible by dance makes mountains, which most humans take to be steadfast, move. In its manner, dance, and not only faith (“I tell you the truth, if you have faith as small as a mustard seed, you can say to this mountain, ‘Move from here to there,’ and it will move” [Matthew 17:20]), can move mountains.<sup>38</sup> Auto-movement is something that can be experienced not only in dance (Michael Powell and Emeric Pressburger’s *The Red Shoes*, 1948) but also in the thinking process (Darren Aronofsky’s *Pi*, 1998). Nietzsche frequently felt keenly an inability to stop thinking and he unconsciously tried to defend himself against such inability with migraines (Pierre Klossowski: “The agonizing migraines, which Nietzsche experienced periodically as *an aggression that suspended his thought*, were not an external aggression; ... his own physical self was *attacking* in order to *defend* itself against a dissolution”<sup>39</sup>)! Which thinker has not at some point felt conjointly that ideas are associating on their own and that he or she is not thinking (the exclusive

association of ideas on their own is not really thinking but often a mark of madness)? Thinking should be neither “human, all too human” *nor* inhuman, all too inhuman (the exclusive associative auto-movement of ideas), but humanly inhuman or inhumanly human. But while the associative auto-movement of ideas is not thinking, the auto-movement of shoes or the ground in dance, made possible by the dancer’s earlier (or later?!) freezing or by other dancers’ freezing, is part of dance, making possible movement while not moving or a movement to the second power (when the dancer is moving), but sometimes revealing something inhuman about dance (*The Red Shoes*), possibly a mortal danger to the dancer. Nietzsche, who wrote in *Thus Spoke Zarathustra*, “I should only believe in a God who knew how to dance,”<sup>40</sup> as well as, in a 22 February 1884 letter to Erwin Rohde, “My style is a dance,”<sup>41</sup> is being hastily unconditional when he writes, “Get out of the way of all such unconditional men! They have heavy feet and sultry hearts: — they know not how to dance,”<sup>42</sup> since he is disregarding a danger that is not encountered by those “who know not how to dance,” a danger that is intrinsic to dance: an “unconditional,” automatic movement, the sort we see in *The Red Shoes*. Oh my very dear Nietzsche: who has not only a sultrier heart than *Giselle*’s Albrecht, who caused his jilted lover to

commit suicide, but also heavier feet than him, who is forced to dance protractedly in the undead realm and who but for the intercession of his lover *Giselle* would have been forced to continue to do so until his second, final death?

Whether the subtle dancer becomes immobile intentionally (to reach the genetic element of movement) or not (due, instead, to silence-over), the other subtle dancers perceive such a freezing as uncanny.

In Charles Walters’ *The Belle of New York* (1952), the camera zooms-in on a still-frame of a recreation of a Currier & Ives painting until the frame of the painting disappears; once this non-diegetic immobilization is discontinued, all the figures resume their dance movements,<sup>43</sup> then, with the exception of Fred Astaire and Vera-Ellen, freeze again, but this time diegetically. Soon after, Astaire and Vera-Ellen, while dancing amidst these men and women immobilized by the silence-over,<sup>44</sup> begin to tap dance and, hearing the sound of their footsteps, smile joyfully. When a musical film underscores dance, it becomes an instance of an ostensible continuation of “silent films”—actually, since the latter films were not really silent ones,<sup>45</sup> of the inaugural appearance of silent films—in the era of sound films, not only because of dance’s stylized movements and gestures, which are affined to the

manner people moved in “silent films” and to mime; but also and mainly because of the immobilization-inducing (diegetic) silence-over, which can at any moment hush sounds absolutely in dance’s realm of altered movement, body, time, and sound. It is fitting that the musical was the transition between the “silent” period of cinema and sound films (this transition is the subject around which *Singin’ in the Rain* revolves), since there is often simultaneity of silence and sound in dance. When in *An American in Paris*, the subtle dancers performed by Gene Kelly and Leslie Caron dance amidst immobilized people, who in the diegesis is hearing the music audible to the film spectators? The couple alone is hearing it. The subtle dancers performed by Caron and Kelly can visually detect the silence through its effect on the other subtle dancers: the latter are immobilized by it—a moving blind dancer would miss this silence. To the film spectator, there is simultaneously silence and music in this scene: the other, immobilized subtle dancers are in the silence and were immobilized by it, while the subtle dancers performed by Kelly and Caron can continue dancing because they are enwrapped by and hearing music-over. Dance is not just about movement and music; it is equally about immobilization and silence<sup>46</sup>—it is curious that John Cage, who collaborated with Cunningham on many dance works, continued,

despite the immobilizations encountered in dance, to declare that there is no silence!<sup>47</sup> In musicals that reach the immobilization of some of the dancers, we often witness other dancers’ wonder at the very occurrence of sounds (wonder: a surprise without surprise, a graceful surprise). The surprise at the occurrence of the sound that film spectators must have experienced on first hearing an in-sync aural accompaniment of the image, the voice of Al Jolson in *The Jazz Singer* (1927), is thus elicited whenever in the history of the musical film a dancer is released from the immobilization induced by silence-over or witnesses other dancers immobilized by such a silence, making such films reflexive whether they explicitly refer to their “silent” past (*Singin’ in the Rain*) or not. In one of its modes, tap dancing in musicals is the joyful demonstration that one can (still) hear the sound (most tap dancing has no such function, since the vast majority of tap “dancers” were never projected as subtle dancers in dance’s realm of altered movement, space, time, and sound, where such a silence[-over] can occur and cover and absolutely hush the sounds[-in], and consequently they, as tap “dancers,” never encountered dancers immobilized by silence-over). One detects the joy in sound derivative from an encounter with and an overcoming of such a silence-over in Astaire’s use as percussion instruments of the gym’s appliances

in Stanley Donen's *Royal Wedding* (1951) or of the gadgets in a penny arcade at Times Square in *The Band Wagon* and a toy shop in *Easter Parade*, and in Kelly's dance with a squeaky floorboard and a newspaper in Charles Walters' *Summer Stock* (1950).

In musical films, sometimes the subtle dancers dance to a music that has no diegetic source; sometimes the visible orchestra playing for the dancers does not have a number of the instruments that we hear, or one or more or indeed all of the musicians stop playing (in Gene Kelly's *Invitation to the Dance*, 1956, the valet begins to dance to the music the pianist is playing, enticing him to join her in the dance, which he does shortly, yet the piano music persists!) or do not visually accompany the audible music at the right speed. In a fine dance film, this implies that the music, song or tapping sound that continues even after the one who was ostensibly producing it stops doing so was all along a song-over or sound-over (in *Love, the Magician*, the song *Candela* continues to hear notwithstanding that the gypsies who were ostensibly singing it and clapping to it come to a dead stop is thus revealed to be a song-over), and that dancers do not accompany (live or recorded) music emitted in the environment where they are dancing but are accompanied by music-over (although he or she may have begun moving to

the music-in to reach dance, once he or she is projected into dance's realm of altered movement, space, time, and sound, the fortunate subtle dancer is then accompanied by music-over). Why, following the rehearsals, does Merce Cunningham add music to the dance although the latter was choreographed irrespective of it, the music in some cases joined to the dance for the first time only at the premiere? Is it merely in accordance with the convention that when one goes to see a dance performance, one usually expects to both see dance and hear music? Not really. Is it to mark the independence or detachment of dance and music, as John Cage, who composed the music for many of Cunningham's dances, demands? Yes, but it is also because the dancer is accompanied gracefully, as a grace, by music-over. Cage's sounds can be considered music not only for the rigorous original reasons he gives, but also because in his collaboration with Cunningham, for instance, in the film *Points in Space* (directed by Elliot Caplan and Merce Cunningham, 1986), the sounds manage to perform music's function of accompanying the dancer in the -over mode in the realm of altered movement, body, space, time, music, and silence in which his or her dance introduced him or her. In Cage's collaboration with Cunningham, for instance, in *Child of Tree* (1975), there is a double

determination of the sounds we hear: they are both music-over and the sounds that music-over gives back to us, allows us to hear, the “ambient sounds” conventional music-in repressed in the first place (the fact that music-over with long stretches of “silence”<sup>48</sup> can counter the silence-over, releasing the dancer from immobilization, clearly indicates that the “silence” it contains is the normal one, a misnomer for ambient sounds<sup>49</sup>).

“Silence” is interrupted by sound, which itself can be covered and absolutely hushed by silence-over,<sup>50</sup> which itself can be dispelled by music-over. While “everything grew still” as silence-over started spreading in the undeath realm, Orpheus opened his mouth to sing and moved his hand to pluck the lyre. Just then—“Oh pure uprising!”<sup>51</sup> (or should I write, “O sheer transcendence!”<sup>52</sup>?) of a music-over and song-over, which countered the silence-over, with the consequence that even in Hades “Orpheus sings,” “Orpheus is singing!” How weird that Orpheus, who was a singer while alive, should still be able to sing and play the lyre in the undeath realm! Orpheus is the exemplar of a previously unheard of felicitous sync between the music he is playing as well as the song he is singing *and* a similar song-over as well as music-over.<sup>53</sup> The song-over and music-over releases the undead from the *unheimlich* immobility induced by the silence-over

to the *heimlich* “silent”<sup>54</sup> motionlessness required to listen clearly to the music sung and played by Orpheus (“Creatures of stillness crowded ... / and it turned out that their light / stepping came not from fear or from cunning / but so they could listen” [Rilke, *Sonnets to Orpheus*]).<sup>55</sup> If Rilke was right to write, “When there’s singing, it’s Orpheus,” this would be because “when there’s Orpheus (in the undeath realm), there’s singing(-over).” The power of music to move us (*emotionally* and at the level of muscular empathy) is *founded* on its ability to release us from the immobility induced by the silence-over; only those who died before dying and subtle dancers know the fundamental sense of *music moves me*.

Toward the end of the Bolshoi Ballet’s production at Battersea Park of Michel Fokine’s *Les Sylphides*, the frozen corps de ballet suddenly moves, bows, then freezes again. Then one of the three principal ballerinas enters the stage, bows to the audience, moves to the right and freezes. Then another one enters the stage, bows, moves in dancing steps backward to the left and freezes. Bowing is external to the plot; doing away with the plot allows, among many other things, the extension of dance even to the bowing—not merely in the sense of extending the stylized gestures and poses to the bowing, but also and mainly in the sense of allowing these

dance gestures to be the occasion for some of the effects dance may produce, for instance, freezing, and therefore, amidst the audience's applause, the silence-over the freezing implies.<sup>56</sup>

What attracts many of the most interesting directors of musicals and choreographers to painting—beyond their possible resort to the latter in set design (à la large strokes of red paint on both the walls and the bar counter in the dance number of Gene Kelly and Mitzi Gaynor in George Cukor's *Les Girls*, 1957)—is the freezing encountered in dance,<sup>57</sup> which provides the occasion to compose the immobilized subtle dancers into tableaux, and that the presence of flat painted backdrops next to the dancers and to three-dimensional objects renders the space with fractional dimension into which dance projects the dancer, a space that is neither two-dimensional nor three-dimensional, but between the two. In the ballet of *An American in Paris*, by placing Kelly in a recreation of Toulouse-Lautrec's drawing *Chocolat dansant*, and making him move for a while amidst flat painted cardboard figures, then enter a cafe where a number of human figures dressed and lighted in the Toulouse-Lautrec manner are immobilized while three cancan girls dance on the stage in the background, Minnelli made Kelly move from one space with fractional dimension to another,

both with a dimension between 2 and 3, but the former closer to 2, the latter closer to 3. Cinema has presented us with visionary states where the three-dimensional material object or landscape itself is the vision (Herzog's *Heart of Glass*, 1976), and with realms, mainly in dance films, where space is not three-dimensional but has a fractional dimension between 2 and 3, a space between a surface and a volume. The Zen master's injunction "When you reach the top of the mountain, continue climbing" is something dancers accomplish in their own manner; the dancer's movement is frequently a creation of space—making the resultant space if not a full three-dimensional one then one that is closer to being so. The creation of space in dance is conveyed either directly, for example, through the dancer's movement into flat backdrops, often paintings;<sup>58</sup> or indirectly, for example, through going beyond a spot at which another dancer or the same dancer previously turned aside instead of proceeding ahead (implying thus space's limit). The grace of the dancer's movement then resides not only in the absence of imbalance and imprecision, but also, mainly, in his or her bringing space into existence at the pace of his or her smooth progress.

As Astaire and Vera-Ellen dance on the grass in *The Belle of New York*, they keep bumping against each other although they see each other;

this is not because of an imperfection in their dance movements—these are still executed with elegant precision—but because their dance has introduced them into distinct branches of its realm of altered movement, body, space, and time. We can thenceforth better detect in the following sections of the dance, which show the two dancers in perfect harmony, the seamless superimposition of their movements across the separate spaces into which the two dancers have been projected by dance—this tele- characteristic of dance, that it is a dance at a distance, is always missed by unrefined spectators, who take the two dancers dancing a *pas de deux* to be in the same location (these same unrefined spectators take Gene Kelly and the animated cartoon character Jerry the Mouse with whom he dances in George Sidney's *Anchors Aweigh*, 1945, to be in the same location, instead of discerning that they are *superimposed* figures who happen, against all odds, to exquisitely accompany each other [gracefully]). At one point in Saura's *Blood Wedding*, the two dancers, at the two ends of the dance studio, which stand for separate locations, make complementary gestures while not facing each other, each dancer's arms tracing and miming the outline of the other, beloved person in a caressing or hugging gesture. Dance provides an exemplary manner of testing whether two people

are really a couple, for by dancing, they enter separate branches of dance's realm of altered space and time. Indeed, while a *grand pas de deux*, as codified by Marius Petipa, opens with the ballerina and her partner dancing together, it continues with solos ... The two dancers' maintenance of their interaction despite their projection into separate branches of dance's realm of altered space (the *grand pas de deux* concludes with a coda where the two dance together again) confirms that they are a couple or indicates the formation of a couple.

The frequent independence of the dancers in the choreography of Cunningham, where the phrases and movements for the different dancers are determined by chance procedures, each dancer or group of dancers doing his/her/its separate movements, stems *partly* from this general characteristic of dance: its introduction of the dancers into separate branches of its realm of altered body, space, and time (many of dance's personages are ones who suddenly disappear from sight: the sylphs ...) <sup>59</sup>.<sup>60</sup> In Cunningham's work, the two kinds of independence, the furtive introduction of the dancers in separate branches of dance's altered space and the programmatic assignment of independent phrases to the different dancers, sometimes simultaneously determine the dance, sometimes alternate.

The solitude of the dancer: dancing amidst

frozen figures, or with partners that are suddenly immobilized (in the dream ballet of *Oklahoma!*); or dancing with his independent shadows, who end up abandoning him (Astaire in *Swing Time*), or with his independent reflection (Kelly in Charles Vidor's *Cover Girl*, 1944); or dancing at a distance with a partner (*Blood Wedding*); or dancing with an electronic puppet (Twyla Tharp's *The Catherine Wheel*, 1981), or with life-size windup toys that continue to move even after their winding mechanism has come to a stop, having acceded to the auto-movement made possible by dance (Frederick Ashton's "The Tale of Olympia" in Michael Powell and Emeric Pressburger's *The Tales of Hoffmann*, 1951).<sup>61</sup>

With the exception of the ones presented by cinema, subtle dancers are invisible to those who are not dancers; but they are also occasionally invisible to other dancers, when the latter become immobilized (in *The Earrings of Madame de ...* the coquettish Countess Louise, now in love, tells her paramour while they move to the music-in: "I wish I could be seen only by you." Were the two actually dancing, would she need to wish for that when it is something dance often actualizes, for example, through the freezing of others?). What cool impertinence to place dancers in the position of spectators and then have them immobilized,

frozen still, for then they *have eyes but fail to see* (Mark 8:18) the other subtle dancers who have continued dancing to a music-over they hear—such impertinence is all the more remarkable when the latter dancers happen to be (performed by) Fred Astaire, Natalia Bessmertnova, or Galina Ulanova. Notwithstanding that musical films are often reflexive, showing the making of a musical within the film, they frequently stage the aforementioned absence of the look and therefore of the spectator.

## THE DANCER'S TWO BODIES

His fascination with her started during a multimedia dance in which she performed. At some point, she looked toward the section of the auditorium where he was seated. He was sure that it was as a general audience member that her look happened to rest briefly on him. Soon, she lost her mirror image; not surprisingly her movements were then shortly mirrored by another, physically dissimilar dancer. Later, the stage became dark and he could see her close-up on a large screen. Something uncanny took place then, something he should have expected, having written about it, but

that nonetheless made him feel anxious when it happened so unmistakably.<sup>62</sup> He had the unsettling feeling that she was gazing at and addressing him specifically. It was a quasi-psychotic moment, of the sort schizophrenics sometimes feel on watching a TV program or hearing a radio broadcast: that the broadcaster is addressing them specifically. He attended all her subsequent performances of that dance in its brief run. Soon he was dating her. One day she invited him to come see her rehearse a new dance. They arrived early at the studio. She wanted him to hug her. She did not ask him to do that but started to dance. Feeling she was partly disappearing, by being projected as a subtle dancer into dance's realm of altered movement, space, and time, he hugged her. Soon, her dance partner arrived, and the two dancers started a *pas de deux*. Shortly, he could feel that she was no longer fully in the room. (She was also not fully in the realm of altered movement, body, space, and time into which her dance projected a subtle version of her.)<sup>63</sup> On various occasions he mentioned to her this impression he had on looking at her dance. "You keep telling me that I am not fully present where we happen to be when I dance! You'll quickly forget me were I to prematurely die." It perplexed him to hear her say this. In the second half of Alfred Hitchcock's *Vertigo* and Alain Robbe-Grillet's *L'Immortelle*,

rather expectedly the bereaved protagonist revisits the places that ostensibly convey the beloved's earlier presence and current absence, except that, and this is partly what makes these films two of the major cinematic works of melancholia, this earlier presence itself was already not a full one, but affected with absence! In *Vertigo*, this absence assumes the guise of "Madeleine"'s (actually, her impersonator's) ostensible trance states and possession by a dead woman; the accompanying episodes of ostensible posthypnotic amnesia; and her mysterious disappearance from a hotel (having followed her into the building, Scottie is told by the desk attendant that she did not see the woman in question come in, and he ascertains that she is not in the room whose shutters he saw her open). Precisely because as dancers they are not fully where they ostensibly are, since they are conjointly projected as subtle dancers into dance's realm of altered movement, body, space, and time, dancers are the most apt to induce melancholia when they die (*Giselle*). But doesn't the circumstance that the immobilizations in dance allow a backward-in-time motion in dance's realm of altered movement, space, and time, so that in principle death can be reversed, reduce the eventuality of melancholia following the premature death of an intensely loved dancer? On the contrary, it heightens such an eventuality since

it makes it very difficult for the dancer in love with another dancer to accept that the latter's death is final, a refusal that undoes the normal process of mourning, ushering in melancholia. The limit towards which dance (that produces a projection of a subtle dancer into its realm of altered movement, space, and time) tends and therefore the temptation and predilection specific to it is not death but definitive disappearance: not of the subtle body, since the latter exists in a realm in which immobilization (which, as the genetic element of movement, makes all kinds of extraordinary movements possible) can take place, therefore where backward-in-time movement is possible, hence where disappearance is not final; but of the material body, the dancer having been completely refined to a subtle body in dance's realm of altered movement, space, and time. She advanced so far in her projection as a subtle dancer, she began to feel that she could linger longer and longer in dance's realm of altered movement, body, space, and time. She asked him: "What if one day I don't come back from dance's realm of altered silence, body, space, and time, having become so refined as to be reduced to the subtle dancer?" He replied that such a feat is much more difficult to accomplish than she anticipates; that it took all the discipline and enlightenment of a Dzogchen master to manage a feat that was not

identical but nonetheless somewhat analogous: *the great transference into the body of light*.

In Carlos Saura's *Love, the Magician* (aka *A Love Bewitched*), Carmelo is told that the only way to release Candela from being haunted by Jose, her slain husband, is to manage a substitution between her and the dead man's mistress, Lucia. The latter accompanies Candela and her present lover Carmelo to the ruined location haunted by Jose. They advance in space toward their destination. Jose's ghost appears. In dance movements, Candela and Carmelo start moving backward in time—to before they headed to the encounter. Lucia advances toward Jose, thus toward the past, which has come to meet her in the figure of a revenant with unfinished business.<sup>64</sup>

It is unfortunate that Francis Ford Coppola's foray into the musical and the vampire film took the form of two independent films, *One from the Heart*, 1982, and *Bram Stoker's Dracula*, 1992. Had Coppola joined the two realms of death and dance in one film, the following situation would have become possible. As she, a dancer, stood "with" Count Dracula in the great hall of his castle, she, horrified by them, closed his eyes that gaze at the undeath realm.<sup>65</sup> Then, in order to regain her composure and to partly be elsewhere, in dance's realm of altered space and time, she began to dance. While she was

dancing, he, an undead, who did not appear in the mirror in the hall where they ostensibly were, asked her: “Where are you now?” “Also in a forest” (on the two other occasions on which they were again in the same hall and he asked, while she was dancing, about her whereabouts, she answered the first time, “Also in this hall,” and the second time, “Also in this hall as it was fifty years ago”). As he began to respond, “I do ...” she placed her finger on his lips momentarily. He resumed, “see the ...”—at this point he, while his eyes were still closed, outlined with his hands her figure—“hidden in the forest.”

Did he, as a writer, accompany her into dance’s realm of altered body, movement, silence, music, space, and time? In a way, through his writing, he did, but only in a general, abstract manner. He had to admit to himself that he could not do it specifically, as her dance partner could. The seamless tele-interaction of his beloved with her dance partner across the two separate branches of the realm of altered space and time into which their dance projected subtle versions of them made him feel that his relationship with her in the same world was, however intense, a commonplace one. And so, he told her that he would no longer attend her dance performances. It was for ethical reasons that he did not ask her to put a stop to her dancing career: he was aware how futile such a demand would prove

to be since he still remembered the twisted last scene in Powell and Pressburger’s *The Red Shoes*. In this film, arriving at the principal ballerina’s room backstage just before the ballet performance was to begin, her selfish husband crudely insisted that she cease her dancing career, giving her an ultimatum to either immediately leave with him or bear the responsibility for the premature cessation of their relationship. Soon after, while waiting for the train, he saw her in the distance running toward him. Spotting him from the edge of the balcony overlooking the station, she tried to quickly join him—with one leap. Psychologically, at the level of a character torn between her passion for dance and her love for her husband, the leap was a suicidal gesture. And yet this gesture by which she indicated her failure to resolve the conflict between these two exclusive options simultaneously intimated that she chose dance: the leap was a throwback to dance, which allows the seamless direct connection, in its realm of altered space, time, body, and movement (into which a non-dancer cannot be projected), of spaces that are not contiguous. While dying, she beseeched him to take off her slippers. He then recognized that even while imploring him to help her get rid of the ballet shoes,<sup>66</sup> and thus seemingly synecdochically of dance, she was still involved in the latter, for he remembered that she made the

same entreaty—to the diegetic priest—in *The Red Shoes* ballet in which she starred.

Although she did a striptease during her next dance, she started the performance with a duet with another female dancer who made the same gestures, quickly becoming her double, she losing through the doubling the mirror image. Consequently it became extremely difficult not only to distinguish the two different-looking women, but also, and despite the ostensible enactment through the striptease of a reduction to the bodily image, to properly see the image. “Will you some day have sex with the dancer who doubled me during a performance in which I lost my mirror image, feeling no guilt at the personal level, brushing it off as not being at a ‘basic level’ an act of infidelity?” “The doubling lasts only for the duration of the dance.”

The body image of the dancer is not limited to the mirror image, since it also involves the subtle dancer induced by dance and projected by it into its realm of altered body, movement, silence, music, space, and time, who could be taller, thinner, etc. Thus the dancer is surprised when someone is interested solely in his or her flesh and blood body, feeling: What about the subtle body? It is those who have a problematic relation to the body, those who cannot stand the suffocation of a reduction to the (flesh and blood) body, who are most attracted

to dancers, who while being the closest to the flesh and blood body are also the most distant from it. With the dancer, it is less a matter of having a body and a soul than of having two bodies: the flesh and blood one and a subtle one.

So many dancers are training in front of the large mirror covering one of the studio’s walls, all doing the same gesture, mirror images of each other. What is exasperating at the level of training, this multiplication, this absence of uniqueness, becomes of no importance, the lightest to bear, once one accomplishes dance and is thereby projected into dance’s realm of altered body and movement, where one is already in another time and place than the others, something often indicated by the change to solos. With others as the flesh and blood dancer in one of those formations dear to Busby Berkeley;<sup>67</sup> alone as the subtle dancer in one of the separate branches of dance’s realm of altered movement, silence, music, space, and time.

The revelation that the *pas de deux* is performed across the two separate branches of the realm of altered body, silence, music, space, and time into which dance projects subtle versions of the two dancers can, as in *The Belle of New York*, take the form of an odd awkwardness and mismatching of the couple’s dance movements in what were until then and what will subsequently resume

being perfectly matched dance movements by the couple. Or it can take, as in *The Red Shoes*, the form of the absence of one of the dancers: the final performance of the ballet despite the death of the principal ballerina, while functioning at the story level as a tribute of the ballet company's director to his dying star ("Ladies and gentlemen, I am sorry to tell you that Miss Page is unable to dance tonight—nor indeed any other night. Nevertheless, we've decided to present *The Red Shoes*; it is the ballet that made her name and whose name she made"), also implies that even the first time the ballet was performed, when she was physically present, she and her partner tele-interacted seamlessly across the separate branches of the realm of altered body, silence, music, space, and time into which dance projected a subtle version of each of them.<sup>68</sup>

Gilles Deleuze: "For antiquity, movement refers to intelligible elements, Forms or Ideas which are themselves eternal and immobile.... Movement, conceived in this way, will thus be the regulated transition from one form to another, that is, an order of poses or privileged instants, as in a dance.... The modern scientific revolution has consisted in relating movement not to privileged instants, but to any instant-whatever."<sup>69</sup> Classical ballet (*Giselle* ...) was a mixed regime of transcendent poses and immanent immobilizations. It tried to make the

immanent immobilizations that are a characteristic of the realm into which dance projects a subtle body of the dancer and that the subtle dancer may undergo at any-instant-whatever artificially coincide with the transcendent poses (other than through the immobilization in dance and death, an unnatural dead stop brought about by silence—over, one cannot exactly superimpose over the Idea, over the ideal posture, eternal and immobile, since every other kind of stopping leaves a rest as it comes to rest—this remainder, which is one of the differences between the resultant motionlessness and immobilization, allows everything else to remain in its place rather than acquire automobility). The following words of Deleuze, "The privileged instants of Eisenstein, or of any other director, are still any-instant-whatevers; to put it simply, the any-instant-whatever can be regular or singular, ordinary or remarkable,"<sup>70</sup> apply even better to Maya Deren's *Ritual in Transfigured Time*, where one of the sculptures in the park is, unlike the others, which are embodiments of Forms, reached through freeze-framing a dancer who shortly before was mingling with others at a party. The subtle dancer of classical ballet was affined to the Idea and the ideal pose and posture since the latter, entailing no residue, have no past and since the immobilizations in dance's realm of altered

body, movement, silence, music, and time make possible backward-in-time motion, a kind of bodily anamnesis divested of psychological remembrance.

Dance, which, in the realm of altered body, silence, and movement into which it projects a subtle version of the dancer, makes possible immobilization, the genetic element of motion, allows all sorts of extraordinary movements, including an auto-mobility of the inanimate. The first couple of times when its winding mechanism came to a stop, the doll became again motionless; the third time the winding mechanism came to a stop, its faint sound no longer audible, the doll continued to move, having acceded to the auto-mobility allowed by dance in the realm of altered body, silence, and movement in which it projects a subtle version of the dancer (in the “Olympia” section in Powell and Pressburger’s *The Tales of Hoffmann*, after the puppet’s dismemberment, its leg continues to dance on its own, manifesting the auto-mobility of the inanimate allowed by dance).<sup>71</sup> When the mechanical doll attains the state of dance, a cessation of its movement would be due to its becoming frozen in dance’s realm of altered body, movement, silence, and music. The notion of rewinding the doll’s mechanism occurred to its erstwhile master, but, being himself a dancer, he dismissed it—he must have sensed that he would

not be able to do so since the doll was then frozen still, thus withheld from time, with the consequence that the action of rewinding it, one that takes place in time or is a form of time, could not be effectuated until the doll was no longer frozen but subject to time again. The doll resumed its movement on its own once the silence-over had receded.

Heinrich von Kleist: “‘And the advantage ... a puppet would have over a living dancer?’ ‘The advantage? First a negative gain ... : that such a figure would never be affected. For affectation appears, as you know, when the soul (*vis motrix*) locates itself at any point other than the center of gravity of the movement. Because the puppeteer absolutely controls the wire or string, he controls and has power over no other point than this one: therefore all the other limbs are what they should be—dead, pure pendulums following the simple law of gravity, an outstanding quality that we look for in vain in most dancers.... It would be almost impossible for a man to attain even an approximation of a mechanical being. In such a realm only a God could measure up to this matter.... Grace ... appears to best advantage in that human bodily structure that has no consciousness at all—or has infinite consciousness—that is, in the mechanical puppet, or in the God” (“On the Marionette Theatre,” translated by Thomas G. Neumiller). While the flesh and blood

dancer cannot be as perfect as the puppet, the subtle dancer projected by him or her into dance's realm of altered body, movement, space, and time certainly can; it seems that in his "On the Marionette Theatre" Kleist sticks to the dancing flesh and blood person, not perceiving superimposed on him or her the subtle dancer he or she projects. The training of the dancer is not to change his or her flesh and blood body into a perfect one adequate to that most spiritual, incorporeal earthly thing, music (a crazy temptation and goal), and to the spatial and temporal possibilities produced by dance, such as entering and moving in what were up to then two-dimensional objects, etc.; but rather to enable him or her to project the subtle body that alone can be adequate to music(-over) and the space and time of dance's realm of altered movement and body. What the protagonist of Twyla Tharp's dance *The Catherine Wheel* does not grasp is that it is not she, but her subtle dancer who has to emulate the electronic dancer. Once more the writer tolerantly listened to the litany of the dancers' complaints about not reaching the perfect state of body and movement while dancing. It amused him that dancers did not seem to know about the subtle dancer they project. Although not expressly knowing about this subtle dancer they project, they must intuit his or her presence, since this litany of dissatisfaction is the

result of a comparison with the subtle dancer. It is not to any other flesh and blood dancer, not even an Ulanova or an Astaire, that the dancer compares himself or herself and feels dissatisfaction, but, unawares, to the subtle dancer he or she projects into dance's realm of altered body and movement.

They were out with a friend at a nightclub. She walked to the platform and started to move to the music. His friend asked him: "Why this admiration for dancers?" "I admire dancers because they are graceful in the realm of altered movement, music, silence, space, and time into which dance projects a subtle version of them, a realm with many dangers, for example, silence-over, immobilization, the loss of the mirror image.... How comparatively sheltered and limited is the elegance of many fashion models, and even the poise of cats, which are playful, but risk nothing. Right now, she is not projected into dance's realm of altered movement, music, silence, space, and time, and therefore her grace has no occasion to manifest itself—her movements are merely elegant." On returning to her seat, she remarked: "I need to come here a few times a week, to sway to the music-in, in order to mitigate the awe that as a dancer I feel for music-over, whose appearance and disappearance is out of my control and which, angelically, can save me from being immobilized by silence-over."

## NOTES

- 1 Writing in relation to an artwork is not a commentary if it happens in the suspension, *induced by the artwork*, of the interior monologue.
- 2 Since dance has a tendency to project the dancer into a particular realm of altered space and time, a choreographer would have to counter such a tendency if he or she wishes to maintain the dancers solely in the space and time where their physical bodies are.
- 3 The unsettling thing about Agnes de Mille's dance *Fall River Legend* is that dance already envelops in silence-over and freezes Lizzie Andrew Borden's father and stepmother—a condition that they will undergo in the realm in which their *future* murders will thrust them. Indeed, which is uncannier and seems more affined to death-as-undeath: (the subtle dancer) Lizzie facing the future murder weapon, the ax, while behind her her father and stepmother (as subtle dancers) sit frozen, or her dance with the specter of her dead mother? It is certainly the former.
- 4 While it may have been coined to justify to the films' producers the anomalies that take place in such ballets and convince them to finance and then actually include such scenes in the film, the term "dream ballet" is prolixly inept since many of the dreamlike characteristics in these ballets, for example, the direct and often seamless connection of non-contiguous spaces-times, are ones that dance, therefore ballet, can produce on its own, with no recourse

to dreams and the dreamwork. What we see in the ballet is neither a dream nor the images an entranced person would see, but rather what a subtle dancer is going through. The projection into dance's realm of altered movement, space, and time is certainly not just in the mind but is a bodily one, albeit with a subtle body. Indeed, what happens to the subtle dancer affects the material dancer, who remains in the space-time where his or her physical body is.

- 5 Dance is a locus of the aura all the more since the subtle body it induces is one unit, indivisible into parts; it is impossible to go into close-ups of this body.
- 6 "Dance is not erotic. The supposed eroticism of dance is the result of the common urge to penetrate the aura of the dancer" (Jalal Toufic, *Distracted*, 2<sup>nd</sup> ed. [Berkeley, CA: Tuumba Press, 2003], 77).
- 7 Thus Nietzsche writes in the preface of his book *Ecce Homo: How to Become What You Are*, "In the expectation that soon I will have to confront humanity [myself included] with the most difficult demand it has ever faced, it seems imperative for me to say *who I am*. People really should know this: since I have not left myself 'without testimony.' ... I only need to speak with some 'educated' person who happens to be in Upper Engadine for the summer to convince myself that I am *not* alive.... Under these circumstances it is a duty (albeit one that my habits and especially the pride of my instincts rebel against at a basic level) to say: ... *Above all, do not mistake me for anyone else!*" (Friedrich Nietzsche, *The Anti-Christ, Ecce*

*Homo, Twilight of the Idols, and Other Writings*, edited by Aaron Ridley and Judith Norman; translated by Judith Norman [Cambridge, UK; New York: Cambridge University Press, 2005], 71)—"soon" enough by the reckoning of the living, he will mistake himself for everyone, writing at the onset of his psychosis, of his dying before dying, in a 5 January 1889 letter to Jacob Burckhardt: "I am Prado, I am also Prado's father, I venture to say that I am also Lesseps.... I am also Chambige.... every name in history is I" (*Selected Letters of Friedrich Nietzsche*, edited and translated by Christopher Middleton [Indianapolis, Indiana: Hackett Publishing Company, 1996], 347). In Ingmar Bergman's *Persona*, alarmed by her first, curt meeting with her new patient, the famous theater actress Elisabet Vogler, who has been hospitalized following her elective mutism, the nurse Alma reiterates her future plan, "I will marry Karl-Henrik and we will have a few children, whom I will raise. That is all determined. It is inside me. There is nothing to worry about"—in this film of the close-up, which according to Deleuze is both "the face and its effacement," since it undoes the three roles of the face ("Ordinarily, three roles of the face are recognizable: it is individuating [it distinguishes or characterizes each person]; it is socializing [it manifests a social role]; it is relational or communicating [it ensures not only communication between two people, but also, in a single person, the internal agreement between his character and his role]. Now the face, which effectively presents these aspects in the cinema as elsewhere, loses

all three in the case of close-up” [Gilles Deleuze, *Cinema 1: The Movement-Image*, translated by Hugh Tomlinson and Barbara Habberjam (London: Continuum, 2005), 101]], within a short period by the reckoning of the doctor who lent them her villa on an island, she’ll no longer be able to differentiate herself from her patient Elisabet Vogler, protesting anxiously, “No! I am not like you. I do not feel like you. I am the sister Alma; I am here only to help you. I am not Elisabet Vogler! You are Elisabet Vogler! I would like to have? I adore? I do not have?” while becoming nothing (she instructs Elisabet to repeat after her, “Nothing. That’s it. That’s the way it shall be. That’s the way it would have to be”)—to worry about.

- 8 “There is a mirror on the opposite wall; she is not contemplating it, but the mirror is contemplating her. How faithfully it has caught her image ...” Søren Kierkegaard, *The Seducer’s Diary*, edited and translated by Howard V. Hong and Edna H. Hong; with a new foreword by John Updike (Princeton, NJ: Princeton University Press, 1997), 20.
- 9 In the final scene of Orson Welles’ *The Lady from Shanghai* (1947), the character played by Welles is shown passing in front of a distorting mirror before arriving in front of the Magic Mirror Maze. His distortions as well as the presumed ones of the two other protagonists function as dissolves to “inside” the mirrors. Indeed, soon, the three protagonists are no longer visible to each other outside the mirrors. To have each other outside the mirrors again, two of the protagonists shatter them with their bullets.

- 10 In George Stevens’ *Swing Time* (1936), at first Fred Astaire’s shadows dance in perfect sync to him, so that one assumes that they are dependent on him, then at a different rhythm, then do different movements, then leave him altogether. The “Alter Ego” dance in Charles Vidor’s *Cover Girl* (1944), in which Gene Kelly’s reflection detaches itself from the glass pane and dances with him, is to be criticized not for its somatization of a psychological conflict, but for giving a psychological interpretation of the relation of the dancer to “his” or “her” independent shadows and reflections.
- 11 Margot Fonteyn, the watersprite of Fredrick Ashton’s *Ondine*, dances in wonder with her newly encountered shadow (a dance based on the *pas de L’ombre* in Jules Perrot’s *Ondine*, 1843). The paradigmatic form of the *pas de trois* would be a dance of two subtle dancers with the similar or dissimilar unnatural reflection one of them has projected or encountered in dance’s realm of altered body, space, and time. The paradigmatic form of the *pas de quatre* would be a dance of two subtle dancers with the two similar or dissimilar material, dense dancers who projected them into dance’s realm of altered body, space, and time, but who themselves remain outside it.
- 12 The flip side of the circumstance that it is not uncommon for the subtle dancer projected by the dense, flesh-and-blood dancer into dance’s realm of altered movement, body, space, and time to be dissimilar to him or her (as well as for the subtle dancer and his or her unnatural reflection to be dissimilar) is that the flesh-and-blood dancer may come across weird

similarities to another dancer: while sitting in front of a mirror applying his makeup in Carlos Saura's *Blood Wedding*, Antonio Gades (1936–2004) remarks how physically similar he is to the erstwhile youthful Spanish dancer Vicente Escudero (1892–1980) and mentions that on moving to Paris and sending Escudero a postcard, he received in reply a letter informing him that he is living in the same apartment Escudero lived in for 20 years: 36, rue Boulanger.

- 13 The presence of many dancers all doing the same movements is not annoying if, as in Norman McLaren's *Pas de deux* (1968), these dancers are the result of a dancer's projection of extra reflections or shadows in dance's realm of altered movement, body, space, and time (or if, as in Busby Berkeley's work, they enter into large-scale abstractions). It is therefore appropriate that when the modernist decompositions of movement in painting, à la Marcel Duchamp or the futurist Giacomo Balla, or in photography, à la Étienne-Jules Marey, were made, none of them dealt with a dancer in the midst of his dance movement, since then they could have been interpreted as just stylizations of the dancer's projection of extra reflections or shadows in dance's realm of altered movement, body, space, and time (McLaren's *Pas de deux*).
- 14 René Girard, *A Theater of Envy: William Shakespeare* (New York: Oxford University Press, 1991), 185.
- 15 Whereas the ballerina Galina Ulanova gives the sensation that she hovers because the air is her element, Gelsey Kirkland (for instance as the black swan in her *pas de*

*deux* with Baryshnikov in *Swan Lake*) gives the aristocratic sensation that she remains in the air out of repulsion of the earth (with her, the impression of distance and elevation is produced mainly in the region of the feet).

- 16 We encounter this distinction in Nabokov's *Despair*: to one side, the fickle wife betraying her husband with another, dissimilar man; to the other side, the husband encountering the dead ringer, no longer able to differentiate between himself and a dissimilar man.
- 17 On the over-turn, see "Over-Turns" in the revised and expanded edition of my book (*Vampires*): *An Uneasy Essay on the Undead in Film* (Sausalito, CA: Post-Apollo Press, 2003), and "On Names: Letter to Lyn Hejinian" in the second edition of my book *Forthcoming* (Berlin: e-flux journal-Sternberg Press, 2014). Both books are available for download as PDF files at <http://www.jalaltoufic.com/downloads.htm>.
- 18 According to "The Death of Orpheus" in Book 11 of Ovid's *Metamorphoses*, following Orpheus' physical death, "His ghost flies downward to the Stygian shore, / And knows the places it had seen before: / Among the shadows of the pious train / He finds Eurydice, and loves again; / With pleasure views the beauteous phantom's charms, / And clasps her in his unsubstantial arms. / There side by side they unmolested walk, / Or pass their blissful hours in pleasing talk; / Aft or before the bard securely goes, / And, without danger, can review his spouse." I do not believe it is the case, since for me the over-turn, which reverses the turn, is a peculiarity of

the undeath state. After his mortal dismemberment by the female Bacchanals, Orpheus, now in Hades, repeatedly turns to face his wife, each time discovering that he is still facing in the same direction, away from Eurydice! What the gods of the underworld told Orpheus, not to turn to face Eurydice while still in Hades, the realm of undeath, but to do so only once he reaches the world of life, was a disclosure of a peculiarity of the underworld, the over-turn, which he misunderstood as a moral prohibition, the same way, according to Spinoza, God's revelation of the nefarious effect the apple would have on Adam was falsely interpreted by the latter as a divine moral prescription against eating it: "Thou shalt not eat of the fruit ...": the anxious, ignorant Adam understands these words as the expression of a prohibition. And yet, what do they refer to? To a fruit that, as such, will poison Adam if he eats it.... But because Adam is ignorant of causes, he thinks that God morally forbids him something, whereas God only reveals the natural consequence of ingesting the fruit.... Now, all that one needs in order to moralize is to fail to understand. It is clear that we have only to misunderstand a law for it to appear to us in the form of a moral 'You must.' ... Adam does not understand the rule of the relation of his body with the fruit, so he interprets God's word as a prohibition ..." (Gilles Deleuze, *Spinoza: Practical Philosophy*, translated by Robert Hurley [San Francisco: City Lights Books, 1988], 22-23).

19 "At a certain moment of his performance he [the Kabuki actor] halts; the black shrouded *kurogo* obligingly conceals him from the spectators. And lo!—he is resurrected in a new

make-up. And in a new wig." Sergei Eisenstein, *Film Form: Essays in Film Theory*, ed. and trans. Jay Leyda (New York: Harcourt Brace Jovanovich, 1977), 42.

20 The permeability of life and death made possible by dance is enhanced by dance films' fields of intense monochromatic colors (Saura's *Tango ...*), which function as sucking "shallow depths," a sort of Chroma key making possible overlaying and keying.

21 While the terms *freezing* and *immobility* are rather interchangeable in my writing on dance and death, I tend to use the term *immobility* when I wish to contrast this condition to motionlessness, which remains a variety of motion, whereas I tend to use the term *freezing* for its association with cinema's freeze-frames (an association that frequently induces one to ask on encountering frozen people: "Am I in a film?"), which are the genetic element of motion; and with frozen stars (aka black holes), whose event horizons may be the only place in the universe (or, to be more precise, at the universe's limit) where one encounters, from the reference frame of an outside observer, ostensible immobility: "There remained the issue of what to call the object created by the stellar implosion. From 1958 to 1968 different names were used in East and West: Soviet physicists used a name that emphasized a distant astronomer's vision of the implosion. Recall that because of the enormous difficulty light has escaping gravity's grip, as seen from afar the implosion seems to take forever; the star's surface seems never quite to reach the critical

- circumference, and the horizon never quite forms. It looks to astronomers ... as though the star becomes frozen just outside the critical circumference. For this reason, Soviet physicists called the object produced by implosion a *frozen star*" (Kip S. Thorne, *Black Holes and Time Warps: Einstein's Outrageous Legacy* [New York: W. W. Norton, 1993], 255); "Windbag, watching Goulash from a spaceship safely outside the horizon, sees Goulash acting in a bizarre way. Windbag has lowered to the horizon a cable equipped with a camcorder and other probes, to better keep an eye on Goulash. As Goulash falls toward the black hole, his speed increases until it approaches that of light. Einstein found that if two persons are moving fast relative to each other, each sees the other's clock slow down; in addition, a clock that is near a massive object will run slowly compared with one in empty space. Windbag sees a strangely lethargic Goulash. As he falls, the latter shakes his fist at Windbag. But he appears to be moving ever more slowly; at the horizon, Windbag sees Goulash's motions slow to a halt" (Leonard Susskind, "Black Holes and the Information Paradox," *Scientific American* [April 1997]: 55).
- 22 The perception of freezing/immobilization is an *out of this world* encounter. Regarding the freezing of the astronaut and his or her accompanying animal at the event horizon of a black hole (aka frozen star) from the reference frame of some external observer, the latter would feel that the frozen human and animal at the event horizon are *out of this world*, in the informal sense of *extraordinary*—they are moreover

- so in the literal sense when taking into consideration that in the reference frame of the astronaut or animal or object on the spaceship, he or she or it exited this world by crossing the "gateless gate" of the event horizon. Concerning the immobilizations he or she witnesses in death's or dance's realms of altered time, movement, body, and sound, the mortal witness or the subtle dancer feels *out of this world*.
- 23 Unlike the choreographed fight in which José was murdered, this dance is not just a stylized rendition of what is a mundane movement in the diegesis.
- 24 The inhomogeneity of space in classical and modern dance is to be located not so much in the conventional importance given to center stage and to the frontal position—an inhomogeneity that remains extrinsic; but in dance's direct, and often seamless linking of non-contiguous spaces (the ballet of *An American in Paris*).
- 25 Walter Benjamin: "From an alluring appearance or persuasive structure of sound the work of art of the Dadaists became an instrument of ballistics. It hit the spectator like a bullet, it happened to him, thus acquiring a tactile quality. It promoted a demand for the film, the distracting element of which is also primarily tactile, being based on changes of place and focus which periodically assail the spectator." "The Work of Art in the Age of Mechanical Reproduction," in Walter Benjamin, *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1969), 220–223.
- 26 Must a choreographer include a freezing in order to have these extraordinary movements? Obviously not, but then

these extraordinary movements remain mundane stylizations, rather than ones happening in dance's realm of altered body, movement, space, time, sound, and silence.

- 27 At *Blood Wedding's* ceremony, the characters momentarily stand motionless, purportedly for a photograph. Are they doing so in order not to appear blurred in it? Rather, in this particular instance, their motionlessness denotes that they are frozen since at no point do we see either the still camera taking the photograph or the resultant photograph (but rather a freeze-frame in the opening and closing credits sequences).
- 28 It is felicitous that this unnatural backward movement, allowed by the freezings, coexists in this short film with a natural backward movement as a woman revolving in circles around another dancer lets go of his hand and finds herself pushed backward by the generated centrifugal force.
- 29 Were the dancer at one point during his or her backward movement to also do a pirouette, we would have the elegant coexistence of two dance characteristics that the less refined can try to link causally, but that actually coexist without one being the effect of the other: the ability to move backward with no hesitation is made possible by immobilization since it is actually a backward in time motion; the ability to be double-faced (Deren's *Choreography for a Camera*) is a result of the pirouette as both an approximate rendition of the over-turn and a countermeasure to it.
- 30 Having one of the main dancers be a rather forgetful character would underline the difference between a

psychological memory and the actual return to the past that dance can make possible.

- 31 Then why don't her parents and her younger self see her? It is because of dance's frequent introduction of the dancers into superimposed, but separate spaces.
- 32 Taking into account that one observes many of the characteristics I associate with dance's realm of altered movement, body, space, and time in Deren's *Meshes of the Afternoon* (codirected by Alexander Hammid, 1943), is it at all surprising that she went on to make explicit dance films, for example, *A Study in Choreography for Camera* (1945) and *Ritual in Transfigured Time* (1946)? No.
- 33 The circumstance that his filmic adaptation *Oedipus Rex* (1967) begins before Oedipus kills his father and marries his mother implies that Pier Paolo Pasolini was not interested in the oracular modality as such in that film. Through the oracle, fate masquerades as something pertaining to the future. But, actually, the attempt to alter fate is an attempt to alter not the future but the past; that is why fate narratives, for example, Sophocles' *Oedipus the King*, start after what was proffered in the oracle had come to pass, and then report the fateful oracle.
- 34 According to Deleuze, "The job of [film] criticism is to form concepts that aren't of course 'given' in films but nonetheless relate specifically to cinema.... Concepts specific to cinema ... are not technical notions ... because technique only makes sense in relation to ends which it presupposes but doesn't explain. It's these ends that constitute the concepts

of cinema. Cinema sets out to produce self-movement in images, autotemporalization even: that's the key thing.... But what exactly does cinema thereby show us about space and time that the other arts don't show?" (Gilles Deleuze, *Negotiations, 1972-1990*, trans. Martin Joughin [New York: Columbia University Press, 1995], 57-58; cf. Gilles Deleuze, *Two Regimes of Madness: Texts and Interviews 1975-1995*, edited by David Lapoujade; translated by Ames Hodges and Mike Taormina [Los Angeles, CA: Semiotext(e), 2006], 289: "Cinema puts the image in motion, or endows the image with self-movement")—but, very dear Deleuze, what about dance? Deleuze seems in the aforementioned quote to overlook what he himself wrote in the second volume of his book on cinema about a movement of world made possible by dance (!): "Musical comedy is the supreme depersonalized and pronominalized movement.... What counts is the way in which the dancer's individual genius, his subjectivity, moves from a personal motivity to a supra-personal element, to a movement of world that the dance will outline" (Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta [London: Continuum, 2005], 58, and more generally 57-59).

35 If the actual function of applause is to wake one from the trance into which the performance has cast one, then it would be a sign of failure were one to applaud at the end of the performance of one of Richard Foreman's early plays, which had programmatically tried to eschew and resist the audience's entrancement.

36 For double feature, one can show a musical such as *Easter Parade*, with its immobilized dancers, who do not turn their heads to accompany the dancing couple's lateral movements, and Hitchcock's *Strangers on a Train*, with its tennis match scene in which the spectators repeatedly follow with their heads the tennis ball as it goes back and forth between the two players.

37 This would be an instance of foreshadowing either by an illusion or by something that can be explained away. In Bergman's *Persona*, the film spectator, slightly jarred by the repetition of part of the news footage of the self-immolation of a Vietnamese monk, can hypothesize that running out of images to accompany the anchor's commentary, the TV editor opted to repeat part of what had already been shown; then we get a real repetition, one that we cannot honestly dismiss, for example, as non-diegetic: the comment on the child's photograph, which is repeated twice diegetically.

38 Those who die before dying require neither dance nor faith to witness mountains walking (Dōgen: "Preceptor Kai of Mt. Dayang addressed the assembly, saying, 'The blue mountains are constantly walking....' The mountains lack none of their proper virtues; hence, they are constantly at rest and constantly walking. We must devote ourselves to a detailed study of this virtue of walking. This saying of the buddha and ancestor [Daokai] has pointed out walking; it has got what is fundamental, and we should thoroughly investigate this address on 'constant walking.' ... Although

the walking of the blue mountains is faster than 'swift as the wind,' those in the mountains do not sense this, do not know it" ("Mountains and Waters Sutra" [*Sansui kyō*], in *Treasury of the Eye of the True Dharma*, Book 29, trans. Carl Bielefeldt, <http://web.stanford.edu/group/scbs/sztp3/translations/shobogenzo/translations/sansuikyo/sansuikyo.translation.html>); or mountains moving in general: "Junayd's answer to the enthusiastic Nūrī, who objected to his sitting quietly while the Sufis performed their whirling dance, is famous: 'You see the mountains—you think them firm, yet they move like clouds' (Qur'ān 27:90)" (Annemarie Schimmel, *Mystical Dimensions of Islam* [Chapel Hill: University of North Carolina Press, 1975], 181).

- 39 Pierre Klossowski, *Nietzsche and the Vicious Circle*, translated by Daniel W. Smith (London: Continuum, 2005), 19.
- 40 Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for Everyone and Nobody*, translated with an introduction and notes by Graham Parkes (Oxford; New York: Oxford University Press, 2005), 36.
- 41 *Selected Letters of Friedrich Nietzsche*, 221.
- 42 Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for Everyone and Nobody*, 257.
- 43 It would have been interesting had we in addition witnessed the following situation: the initial cinematic immobilization by means of a still-frame is imposed on both the movement of Astaire and Vera-Ellen and the diegetic immobilization of the other dancers, so that once the non-diegetic freezing is discontinued, the former resume their dance, the latter

remain immobile.

- 44 How can two dancers dance a *pas de deux* with seeming insouciance amidst other dancers frozen in tableaux, when one or both of the partners may, at any moment, be enveloped by the silence-over and, like the others, become frozen (something we witness in the "dream ballet" of *Oklahoma!* as the women raised in the air by their male partners suddenly freeze, their hands dangling rigidly to their sides)?
- 45 "Could anyone rightly call this cinema silent, which was always accompanied by music from the outset—the Lumière Brothers' very first screening at the Grand Café in Paris—not to mention the sound effects created live in some movie houses? ... Film characters were quite chatty.... How did spectators know that the characters were speaking? By the constant movement of their lips, their gestures that told of entire speeches whose intertitles communicated to us only the most abridged versions.... This is the reason for using the term 'deaf cinema' for films that gave the moviegoer a deaf person's viewpoint on the action depicted." Michel Chion, *The Voice in Cinema*, edited and translated by Claudia Gorbman (New York: Columbia University Press, 1999), 7-8.
- 46 Thus, at the beginning of Michel Fokine's *Les Sylphides*, the four principal dancers remain frozen while the corps de ballet starts to dance to Chopin's *Nocturne in A-flat Major, Op. 32, No. 2*.
- 47 John Cage, *Silence: Lectures and Writings* (Middletown,

Connecticut: Wesleyan University Press, 1973), 8 and 152 respectively: “There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. For certain engineering purposes, it is desirable to have as silent a situation as possible. Such a room is called an anechoic chamber, its six walls made of special material, a room without echoes. I entered one at Harvard University several years ago and heard two sounds, one high and one low. When I described them to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation. Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music”; “Silence, like music, is non-existent. There always are sounds. That is to say if one is alive to hear them.” Oh, my dear Cage, insofar as, a mortal, you were already dead even while you lived, you should have intuited that there is silence-over—it appears that you were not a good enough listener!

48 John Cage: “Formerly, silence was the time lapse between sounds, useful towards a variety of ends, among them that of tasteful arrangement, where by separating two sounds or two groups of sounds their differences or relationships might receive emphasis; or that of expressivity, where silences in a musical discourse might provide pause or punctuation ...” *Silence: Lectures and Writings*, 22–23.

49 John Cage: “Where none of these [see previous note] or other goals is present, silence becomes something else—not silence at all, but sounds, the ambient sounds.... These

sounds (which are called silence only because they do not form part of a musical intention) may be depended upon to exist” (Ibid.). Clearly, I do not agree with the unconditional assertion “may be depended upon to exist”: taking into consideration silence-over, in death and dance these sounds can no longer be depended upon to exist.

50 Which choreographer didn’t at least once consider having all his or her dancers frozen while the music played by the musicians persists briefly, intuiting that music-in is insufficient to counter and safeguard against silence-over, which covers and silences such music? The dancers themselves cannot counter the silence-over by singing, tap dancing, or clapping castanets, varieties of music-in, but end up in next to no time immobilized.

51 Rainer Maria Rilke, *Sonnets to Orpheus*, translated and with an introduction by David Young (Middletown, Connecticut: Wesleyan University Press, 1987), 3.

52 Rainer Maria Rilke, *Duino Elegies and The Sonnets to Orpheus*, translated by A. Poulín, Jr.; foreword by Mark Doty (Boston: Houghton Mifflin, 2005), 85.

53 The concordance that, in the undeath realm, Orpheus attempted vainly to achieve by his repeated turns, that of his gaze and of his wife’s gaze, happened gracefully when it came to his singing and playing music, in the form of the synchronization of his music-in and song-in with a song-over and music-over.

54 John Cage, *Silence: Lectures and Writings*, 13–14: “One enters an anechoic chamber, as silent as technologically

possible in 1951, to discover that one hears two sounds of one's own unintentional making (nerve's systematic operation, blood's circulation) ..."

- 55 Rainer Maria Rilke, *Sonnets to Orpheus*, translated by David Young, 3. In some translations, we read "animals" instead of "creatures of stillness" (the latter is how Stephen Mitchell too translates the German original [in *Ahead of All Parting: The Selected Poetry and Prose of Rainer Maria Rilke* (New York: Modern Library, 1995)]). Are there actually animals in the undeath realm? With the exception of very few sorts, the ones who have self-recognition in the mirror, for example, chimpanzees and orangutans, animals are neither mortal nor immortal but merely organisms whose life physically comes to an end at some point in time.
- 56 The clapping hands that do not touch each other and that appear to be moving backward in both Martha Graham's *Appalachian Spring* and De Mille's *Fall River Legend* do so not, or not only, as a stylization, but as an effect of silence-over, which by right should in next to no time freeze them.
- 57 The arresting thing in paintings of dancers (Degas, Toulouse-Lautrec, etc.), as well as in the vast majority of photographs of dance (with their jumps arrested in midair, blurry images implying movement, etc.) is that most often they try to induce the sensation of movement, but rarely attempt to render the freezing, which is what would appear to be the most affined with photography.
- 58 In "Make 'em Laugh" in *Singin' in the Rain*, a number designed by Donald O'Connor and Gene Kelly, Cosmo tries

to jump into a backdrop showing a corridor, bumps against it and falls back to the floor: a gag showing what happens when you mistake yourself for a dancer and assume that you too can create space.

- 59 Sometimes the reason a dancer has the impression that other dancers have suddenly appeared or disappeared is, rather, that he or she was frozen while they gradually moved toward him or her from another location or gradually moved away from him or her to another location.
- 60 Ersatz dancers may move all over the place, but they remain in the location where they ostensibly are; contrariwise, even while moving in place, dancers are projected, as subtle dancers, elsewhere, in dance's realm of altered space (dancers' ability not to bump against each other even in constricted places is another indication that what undiscerning onlookers mistake for one space is a superimposition of spaces). Whereas the unifying element for ersatz dancers is the homogeneous space in which they all are, what is common to dancers, who while dancing together have each been projected into a different branch of dance's realm of altered movement, body, space, and time? It is both that one dancer's immobilization can function as a condition of possibility for the other dancers to achieve all manners of extraordinary movements, such as time-lapse motion, slow motion, etc., and that the same music-over, which provides safe conduct, is accompanying some if not all of them in the various spaces in which they have been projected.

- 61 It should be obvious that the solitude of the subtle dancer may or may not be conjoined to a solitude of the character who projected him while dancing.
- 62 Similarly, even though I had collaborated in an untimely manner with David Lynch through the section on radical closure in the first edition of my book *Over-Sensitivity*, 1996, when I first watched his *Lost Highway*, 1997, I felt anxiety on seeing how closely the film matched what I had written.
- 63 Monochromatic intense colors facilitate suction into dance's realm of altered movement, space, and time; once encountered in that realm, they, as backdrops, maintain, through bringing to mind cinematic mattes, the impression that the dancer before them is not fully in the space—which moreover has a fractional dimension—where he or she ostensibly is.
- 64 In *Eureka* (1974), a film in which Ernie Gehr used archival footage taken from a streetcar in San Francisco in 1905, the boy in the back of the car that precedes the streetcar and that gradually recedes in the distance is by the same movement disappearing in the future in relation to the streetcar but also into the past from which the film detached him.
- 65 “The human being is this Night, this empty nothing which contains everything in its simplicity—a wealth of infinitely many representations, images, none of which occur to it directly, and none of which are not present. This [is] the Night, the interior of [human] nature, existing here—*pure*

- Self*—[and] in phantasmagoric representations it is night everywhere: here a bloody head suddenly shoots up and there another white shape, only to disappear as suddenly. We see this Night when we look a human being in the eye, looking into a Night which turns terrifying. [For from his eyes] the night of the world hangs out towards us” (Georg Wilhelm Friedrich Hegel, *Hegel and the Human Spirit, A Translation of the Jena Lectures on the Philosophy of Spirit (1805-6) with Commentary*, translation with commentary by Leo Rauch [Detroit: Wayne State University Press, 1983], 87). These words by Hegel apply to the dead-as-undead and to humans as mortals, that is, as dead even while still physically alive.
- 66 The auto-mobility of objects in dance's realm of altered movement, which is made possible by the immobilization of the dancers, is exemplified by that of the dancer's shoes (Powell and Pressburger's *The Red Shoes*) and the ground. *The Red Shoes* fails to show or imply that although unable to stop these auto-mobile slippers, the dancer can enter the freezing state, which would affect the shoes themselves with motionlessness.
- 67 In Busby Berkeley's films, the frequent flattening of the picture plane through the placement of the camera straight above the performers intimates their inability to create space. The figures of Berkeley are not real dancers and therefore do not cross into mirrors or other flat surfaces, but remain at their border. The dancer crosses the mirror, which has a dimension of two, to dance's fractional space,

with a dimension between 2 and 3, and moves in the latter by creating space at the pace of his or her movement (thus this space creation is rarely noticed).

68 When in *The Red Shoes* the other dancers go ahead with the performance despite the unexpected death of the principal ballerina moments before the parting of the curtain, the state of the dancer who hands the inexistent ballerina the red shoes, as well as of the other dancers, and of the audience must be the fetishistic one of disavowal: “I know very well, but all the same ...,” more specifically: “I know very well that she is not here with the other dancers, but all the same I act as if she is.” But since what this scene in *The Red Shoes* shows is the case whenever dancers are projected as subtle bodies in separate branches of dance’s realm of altered body, movement, space, and time, a modicum of fetishistic disavowal is required for any dance in which more than one dancer participates.

69 Gilles Deleuze, *Cinema 1: The Movement-Image*, 4.

70 Ibid., 6.

71 Once the audience has had a chance to witness an obvious manifestation of the auto-mobility of objects in dance, perceiving it to be a facet of dance’s realm of altered movement, body, silence, music, space, and time, the director can then show such auto-mobility in more subtle manners. In Charles Walters’ *The Belle of New York*, the medium shot of Astaire and his partner dancing in the moving carriage, although ostensibly not showing auto-mobility (since in earlier shots we saw and in later shots we

are going to see the horse pulling the carriage), hints at auto-mobility by not showing the horse. When dancing together in the streetcar, Astaire and his partner are doing so across the two separate branches of the realm of altered body, movement, space, and time into which dance projected subtle versions of them, all the while, as a consequence of the auto-mobility of the carriage allowed by the dance, being detached from the horse that is ostensibly pulling the carriage. The auto-movement of objects allowed by dance provides an occasion for a manneristic motion of the one ostensibly pulling or pushing these objects.

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