Espace Sculpture

Space for dance and other concepts

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Dena Davida, dancer, choreographer and educator, founded *Tangente Danse Actuelle* in 1980. Coinciding with the organization's tenth anniversary, *Tangente* will open its first permanent, legal, made-for-dance project (space) this coming winter in Montreal. The challenge for Dena Davida, for *Tangente* and for contemporary dance in general, however, is not confined to issues concerning physical space, not limited to providing concrete structures in which contemporary dance may be presented. And *Tangente*'s artistic director is well aware of this reality as she continues her obdurate, "mission"-like commitment to contemporary dance: creating, teaching, and diffusing dance. It is through the latter in particular, however, that her work extends beyond the realm of physical space. As she curates programs of contemporary dance, Dena Davida works toward the building of new psychological spaces... new-found attitudes which will elicit the systematic disolution of the constricting walls of bias and misconception that have tended to surround dance. The language of dance is, after all, the actual embodiment of movement itself, and as these new "attitudinal spaces" evolve and change (along with the physical spaces inhabited by dance) the very walls of misconception will continue to crumble, as elsewhere dividing walls once believed to be permanent have begun to disintegrate. The following excerpts are extracted from an interview with Dena Davida which took place in early January, 1990.

« ... People rarely think about spaces, about moving in them... We have limited our physical behaviour to such numbing kinds of activities as walking through a maze every morning. Dance enlivens a space. It makes people think and feel differently about it because they are seeing in the space an unusual activity. Sometimes this even gets them to reflect about public behaviour.

The most interesting experiment I have done was with my students in Sherbrooke metro one day. I gave them an hour, divided into three sections, the first section devoted to simply engaging in normal metro activity. They then began to explore the range of what is "allowed": walking in turnstiles, up and down the ramps, moving in certain spaces... mostly walking, sometimes running or walking fast, etc. I asked them to begin, in a gradual way, to modify their behaviour, so that it was an exaggeration of what is normally done. That was the uncomfortable zone for them, when the people began to react with discomfort, were worried sometimes, wondered if the students were ill or disturbed, or possibly violent. Sometimes the aberration was slight, but just enough to be disturbing. And in the third part of the hour, they were in dance in the metro, and that was again more comfortable, because people realized that they were dancing, they were artists. Although street dancing isn't current, playing music in the metro is, so they're already familiar with that role for the artist. And then the dancers (or the movers) became very relaxed and began to explore those spaces which were very unusual, the ramps, the stairs, and the shapes at the end, the energy, the dynamics. They were very, very creative and very excited. Also about having an audience, what I call a "found audience"; people happening upon dance, the majority of whom don't walk into dance theatres to watch it. The reaction varies from person to person. A number of people recognize it as dance and say, well isn't this delightful that this is happening, and stop and watch and enjoy. Those who don't identify it as dance and are uncomfortable until they understand will either ask someone what's happening, or they'll eventually figure it out. And others will inevitably walk by as if they haven't seen it... because they are busy, or don't want to acknowledge it for any number of reasons. The students are often delighted by that type of an audience... an innocent audience.

Dance overlaps with visual arts, in the area of shape and space particularly, but dance is a time art and that also makes a differ-

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ence... it's ephemeral. Words from visual art like subjective and figurative keep coming up. Dancing is figurative because the human body is the basic component... so can you have non-figurative dance? I believe dance training's purpose is to extend the range of what we already do. I felt that I was best at a very direct kind of communicating with the public... bone to bone and muscle to muscle - rather than passing through some kind of psychological, emotional complex to reach them with a character which I would create. I found that the gesture of the body, being not at all abstract for me, being something very concrete (...I move in front of you...) was the kind of communicating that was the strongest, the most urgent, the most direct. In contact improvisation we will often say that the dancer just observes the space. The dance already exists in the space and we enter and fulfill that dance already existing. Perhaps it's a way of moving away from classical dance, which is structured with its five positions and tight geometric code, and inside the instrument which is the body... and actually letting the nervous system drive the gesture. It is a more humble way of working. John Cage, Rauschenberg, that whole group of people found a lot of origins in oriental thought. Humility wasn't what they were searching for - they were searching for other sources and a different kind of exploration than classical... but the result is a de-emphasis of the artist genius, the super-being. Because of its abstract qualities (and because there is an instrument being played in both cases) dance is often said to be very close to music... The difference with dance, of course, is that the player is the instrument... we grow up with the instrument, it is not outside ourselves. Dancing to music is the usual view of teaching dance at most universities... and even Labanotation (one of the basic theories applied to dance) is based on a Western musical score: moving through beats, through time. As soon as you have an unusual framework that is musical for dance, Labanotation is nearly impossible... it can't be written. What is most interesting for the present and the future of the arts (and the world, to extend the metaphor) is that simultaneously there is a redefining of cultures and ariforms and a consolidating of what is dance, versus music, versus visual arts... and then comes this very promiscuous interfacing between ideas, ariforms and cultures...

Tangente Danse Actuel was a very simple need for space for dance. Literally, space for dance. The artist-run space network served as the model of a kind of facility for community development of an ariform and its interaction with the community. And I really took that model into dance. Tangente is a service organization, if you like. Presenting dance has become a vehicle for me, just creating a space that doesn't exist for dancers. It's why I created structures, thematic series: Le Corps Politique; Moment'Homme; Sa Geste; Mue-Danse. These attempted to focus on certain issues in dance rather than on gestures and dancing, to focus the attention of the public and the choreographers on issues. Sa Geste, for example, is about dancing by women, and why that is particular; Moment'Homme shows how dances by men might be particular. Mue-Danse is about the fusion of the visual arts and dance; Le Corps Politique about dancing that is socially engaged. Reflecting the definate resur-