A TIME SEEKING ITS NAME
Written by Mary O'Donnell Fulkerson

A LOOK AT THE FUNDAMENTAL AESTHETIC PRINCIPLES OF THE ROMANTICS, MODERNISTS, LATE-MODERNISTS, POST-MODERNISTS, AND TODAY, 1987 TO 2005.

In this article, a brief historical outline of artistic and choreographic thought from the early l900's to the present will serve as a basis for understanding present choreographic complexities. Each historical period, Romanticism, Modernism, Late Modernism, Post-Modernism, all of which have adherents today, will be described briefly, with reference to conditions influencing the arrival of each period, and with a list of characteristics of works from that period. The intention of the writing is to describe various mainstream aesthetic positions of the last century and to then put forward a description of the present time, which has definitely achieved its own character, but is stumbling into existence through the difficulty of having conjugated the word "modernism" to the extreme within the last whole century. Having had so many forms of "modernism" we are now bereft of definition, unable to let go of our attachments, and yet, of course, still evolving.

PART ONE: Romanticism (works seen first in the late 19th Century and continuing to be present throughout the whole of the 20th century)

The conditions that occasioned the Romantic Period were:
---The Industrial Revolution,
---The Machine Age,
---Mechanization seen as a threat to nature and the individual,
---Deep psychological desires to express from inner sources (this occurring before the advent of psychological research of the 20th Century).

As a result of these conditions, the following motivations, and themes were central in Romantic works:
---search for individual and collective truth(s),
---loss of identity due to work conditions in factories,
---desire for personal point of view,
---pain and suffering accompanying relocation to cities,
---love of nature, and human nature,
---sense of loss,
---desire for escape,
---deep faith in traditional sources, both supported and questioned.

Descriptive qualities found in Romantic works, though not all of these are found in any one work:
---exaggerated simplicity,
---poignancy of expression,
---demonstration of personal pain,
---non-heroic conquests,
---possible observations regarding the nature of God,
---praise of nature,
---praise of God,
---personal narratives,
---possible drug use as stimulus for creativity,
---masterworks still exist but these have individual and personal qualities, and are not heroic,
---magic, creation of worlds beyond experience,
---sensitivity, emotions expressed,
---support for living essence of roles on stage,

Usual Process:
---emergence of works where the individual looks deep within herself/himself and find through great personal pain the expression of her/his reality
---the artist, choreographer, is seen as supporting, and raising up the art work from secret inner recesses of mind
---work occurs through great personal suffering, revealing something that speaks for many individuals through the universality of emotions
---social narratives occur in literature.

The Romantic Period was challenged into development by:
---a need for objectification, and tangible meaning,

---a loss of faith as belief systems did not stretch to justify the waste that resulted from industrialization,
---unfairness,
---discomfort with personal expression and individual points of view not fitting with the enormity of the industrial revolution and its effects,
---lack of belief in a God that does not intervene is some of the tragic effects of the machine age, such as the results of child labour, loss of land masses to industrial sprawl, and poor/unfair working conditions,
---and loss of individual power.

There was a surge of interest away from the small and personal, toward sweeping statements and social meaningfulness, as artists accepted large scale as dominant culturally, and began to search for meaning within this.

PART TWO: Modernity, (first seen in the early 20th Century and continuing to be seen today)

The conditions that occasioned the Modern Period were as follows:
---optimism and hope for a new world order,
---belief in the fact that mechanization is inevitable,
---strong desire for social meaningfulness in art,
---desire to speak to the masses, to a large portion of humanity,
---development of a world-view consciousness.
As a result of these conditions, the following motivations, and themes were central in Modern works:
---optimism,
---abstraction as means for creation,
---a new appreciation of negative space,
---"movement only" creations, without literary or narrative interests,
---"movement has its own meaning," (Cunningham)
---geometry in form, and space,
---regularity of rhythms, sometimes set off by strong irregularity of rhythm, (Stravinsky)
---mechanical predictability,
---desire to speak to the masses through universal symbols(Laban, Graham, Tudor),
---culmination in extravagant complexity (Cunningham),
---artist in service of work which seeks not to reflect the artistic individual voice, but more to be a sign of the times, of the modern world,
---desire to thrust back the frontiers of knowledge (Bejart).

Descriptive qualities found in Modern works, though not all of these are found in any one work:
---influence of the cube in architecture and other visual arts,
---grand ideas,
---formal structures,
---great themes,
---integration between visual arts,
---abstraction in creation and use of sets, props, décor, and platforms of stage,
---complexity (Stravinsky) and the opposite, abstract simplicity,

---floor patterns (Joos) and spatial patterns complex, and becoming a basis for some dance works (Laban/ Joos and Wigman),
---large scale referencing, particularly in architecture,
---use of archetypes exemplifying human experience,
---grand simplicity (monolithic buildings,) or personal simplicity, plain-ness (Holm),
---some thematic references to other world cultures,
---some thematic references to other time periods,
---culmination in extravagant complexity (Cunningham),
---the "artist" as social hero.

Usual Processes Associated with Modern work are:
---reductionism,
---cleaning out, throwing away,
---simplicity,
---renewal,
---geometric forms in body (Joos, Laban, Balanchine),
---fluidity within the geometric body (Fuller, Humphrey, Limon),
---use of hierarchical or equal scale techniques, scale being important.
---transcendent thought process through influence of East (Graham—in her set designs, and Cunningham in chance processes)
---sometimes extravagant complexity,
---dance performed with athletic simplicity.

The Modern Period was challenged into development by:
---coldness (uniformity of habitation in huge rectangular structures),
---dis-satisfaction with emptiness and lack of emotional richness of many modern works,
---discomfort with lack of narratives,
---discomfort with "big ego artists," in a world that was becoming dis-satisfied with the grand scale coldness of modernism,
---lack of intimacy,
---striving for money became a replacement for spiritual values and ethics as primary concerns for many individuals in the West, with economic boom,
---need for human-scale resonance

PART THREE, Late Modern Works, (originating in the early 60's and still being performed today)

The conditions that occasioned the Late Modern Period were as follows:
---search for an individual voice,
---search to bring overt emotion back to art works,
---complexity of life making not black or white decisions, lack of clarity and perspective, desire for individual differences clearly presented as foreground,
---the small and personal became attractive again,
---resurgence of humanistic values,
---thought that "real" is beautiful and not at all ordinary,
---personal simplicity becomes interesting again,
---desire for exposure of the "true" self.

As a result of these conditions, the following motivations, and themes were central in Late Modern works:
---intimate and personal statements become prevalent through autobiography,
---the artist exists as the work (central subject), synonymous,
---re-discovery of human values, and personal narratives as art,
---documentation becomes art,
---resources of imagination are explored live, in public,
---works are stripped down to the essence, but that essence is imbued with personal experience,
---socially specific works for special groups of people occur,
---environmentally specific works occur.

Descriptive qualities found in Late Modern works, though not all of these are found in any one work:
---spirituality expressed as individuality with reverence for all of life,
---humane,
---minimalist,
---not extravagant,
---may have positive health references,
---energy flow becomes the source of movement intentions, and overall compositions,
---psycho-physical exploration,
---process based works bring live exploration to the stage,
---performers look like themselves on stage, are ordinary,
---works are stripped sown to the essence, but that essence is imbued with personal experience,
---environmentally specific works (eco-smart),
---socially specific works, and works for special individuals or groups.

Usual Processes Associated with Late Modern work are:
---mind/body integration featured,
---process based performances,
---exploration of imaginative resources in public,
---exploration of social interaction in dance,
---movement as transitional flow, as opposed to movement that resolves itself in positions in space,
---multi-directional referencing,
---physics principles applied to dance,
---game theory applied to dance,
---energy flow becomes the source of movement intentions, and overall compositions,
---works expose the self as real, "normal,"
---choreographers become the work which is based on their own natural abilities (solo) or the natural abilities of the dancers, and performers play themselves on the stage,
---pieces are collectively conceived and created,
---real-time, live decision making on stage,
---secrets appear on stage, the audience not understanding the precise significance, but respectful, because in performing the work the artist reveals that the work is meaningful to the creator,
---meta-dance is created, with dancers commenting on the dance within performance, being both inside and outside the performance,
---artists emerge as being the work of art,
---"performance art" replaces "happenings" as genre in fine arts area,
---emphasis on weight and flow in dance,

---"just to be in the moment" and "devotion to task" replace "strict adherence to form" as performance mode,
---typical developments in dance training from this period were: Skinner Release Technique, Release Work (O'Donnell), Contact Improvisation (Paxton), Trisha Brown's works, Yvonne Rainer's works, and influences on dance from Body Mind Centering and the Alexander Technique.

The Late Modern Period was challenged into development by:
---the reductionist view of late modernists becoming highly conceptual-- highly specialized entertainment,
---the extravagant economic boom ending, and by the middle 70's the whole world becoming aware of pressure to produce, to connect products with resources and to be meaningful,
---artists working in a much more competitive atmosphere,
---some audiences hungering for greater entertainment values, more excitement
---the question emerged, "For whom is this work created, for the artist and his/her development to be witnessed, or for the public to be given experiences?"
---some artists, themselves, beginning to prefer more range of exposure,
---loss of idealism as computer images and screen entertainments forcefully appeal to the interests of the masses,
---lack of responsibility for desperate social conditions worldwide, as artists concentrate on the development of their own personhood within works

PART FOUR, Post-Modern Works, (beginning in the late 70's and continuing to be created today)

The conditions that occasioned the Post-Modern Period were as follows:
---a desire for spectacle, flair and extravagance
---desire to widen the range of social behaviours in performances
---desire for exhibitionism, anti-social and heroic performances
---desire for elaborate décor, set design and costumes
---renewed interest in all emotions as possible subject matter
---yearning for complexity
---acceptance of the computer age with its absence of hierarchy in image making, and the ability to combine anything with anything
---loss of idealism, urgency to create scandal to be noticed
---rise of irresponsibility and selfishness in the West
---weakening of economies in the West
---fullness, complexity and richness of imagery never before seen
---HIV and cancer dominating health issues
---reaction against the simplification and reality of late modern work
---the belief that there was nothing anyone could do in the face of big issues other than make large scale responses and overt gestures
---desire to see and exhibit scandalous behaviours
---desire to escape the refinement and sensibility of late modern work with a far greater scale of emotions, exhibitionism, and transformation far beyond the human, natural and ordinary
As a result of these conditions, the following motivations, and themes were central in Post-Modern works:
---anti-heroic themes

---super-heroic themes
---anything but the ordinary
---anti-establishment social forms
---"Doc Martin shoes"
---vast realms of technology extravagantly displayed
---individual isolation as popular theme
---dysfunctional relationship the dominant theme
---chaos
---human emotions raw, explicit, violent

Descriptive qualities found in Post-Modern works, though not all of these are found in any one work:
---the non-technical genius, the one who never studied, but can easily make music with the synthesizer
---busy, full works
---expansionist works
---surprising associative values
---works reference anywhere
---fascination with media
---works achieve hugely enhanced complexity
---information considered as "bits"
---non-rational imagery
---excitement, intrigue, bafflement
---loss of rule based constructions
---anti-social establishment and historical norms of behaviour
---purposeful, complex meaninglessness
---sublime effect beyond logic
---some artists continue a search for the ineffable
---primary emotions, often harsh
---possible heroic style
---frequent references to different periods of history
Much work seen today is post-modern in its influences.

Usual Processes Associated with Post-Modern work are:
---fascination with media
---purposeful, complex meaninglessness produces sublime effect beyond logical understanding
---deconstruction
---"bits" may be joined in any way
---" virtual" dance becomes a subject
---with the computer revolution a fast exchange of information becomes normal
---startling juxtapositions
---research occurs with computers—endless possibilities
---fullness, richness and complexity of imagery never before seen
---simultaneous, multiple referencing
---expansionist processes
---assault on senses
---logic fails to provide understanding
---chaos theory influences the art world
---theft of information
---political platform of the artist sometimes explicit within work, often verbally

---wide crossing of boundaries, the "built piece" that goes across lines of traditional discipline becomes commonplace
---multi-layering of imagery

The Post-Modern Period was challenged into development by:
---not-understandable complexity might be read as evidence of a confused and painful human condition at the dawn of the Computer Age
---desire for hierarchy to return to art
---desire for point of view to be more subtly articulated
---loss of idealism through complexity of meaninglessness
---artists and audience experience impermanence of life as exhibited by complex meaninglessness; this leaves audiences chilled, screaming inside, wound up, bored, angry, thrilled, free, unleashed, highly stimulated,
---art stimulates to the point of manipulation
---worldwide challenge to copy write

PART FIVE, 2000 + A TIME SEEKING ITS NAME
The conditions that are present now, occasioning a new era are as follows:

---some post-industrial companies in democratic states have accrued enormous powers, some being complete economies in themselves, having their own banks, their own food production systems, educational frameworks, employing huge numbers of people, and commanding huge resources,
---as a result of these conditions some private sector companies have gained more economic power than most of the nation-states in the world,
---the communications network has reached enormous proportions, with no regulations, no moral restrictions, and no boundaries, thus fact and fiction blur on the net to create a phantasm of news and information,
---death rate in north Africa is mounting, starvation drought and political instability being the main threats
---un-curable organisms have developed (HIV)+, and new strains of these are developing,
---entertainment enters the zone of real-life documentation, with cast members choosing through vote who may continue and who gets dropped from the program,
---with increased terrorism, extremist aggression provides a focus for political survival, political aggression and actual war
---the talk show has entered a new era based on exposure of extreme life struggles, with sexual problems and relationships exposed live on television.

As a result of these conditions, the following motivations and themes are found in today's works:
---desire to reflect the fullness of artistic post-modern visions, but with a point of view, often ending in heroism, fortunate outcome, or just plain good luck,
---some artists avoid rule-driven work
---some audiences seek emotional gratification
---some artists attempt to recover a point of view
---some artists wish to reveal their personal point of view, rather than engage in the stunning numbness of post-modern works,
---many artists have concern for context and historical positioning,

---re-statement of artistic opinion, essence,
---narrative is once again a possibility in art concept, but more often is seen as multiple narratives with different points of view on the same subject,
---politically motivated works occur,
---works can show development through multiple exposure,
---works that use pure movement concerns refer back to modernism.

Descriptive qualities found in today's works, though not all of these are found in any one work:
---stunning effect of richness within imagery creates a need for meaning, point of view
---post-modern bewilderment tends to end with some sense of meaning,
---heralding of the ordinary person,
---expanded fantasy sagas,
---urge to evolve beyond the stunning numbness of post-modernism,
---excessive violence in the film industry,
---a seeking for value action and personal statement,
---harkening to earlier periods, fifties, sixties, seventies work, and minimalism,
---emotions may be developed,
---escapism,
---extremism,
---beauty becomes possible, but it is a non-absolute beauty, individual,
---examination of more finely tuned human relationships.

Usual Processes Associated with today's work are:
---direct communication with the audience,
---anything goes with anything, continuing the complexity of post-modernism
---search for meaning in a complex world
---disaster themes, nuclear waste, environmental disaster, war, starvation, drought,
---tendency to avoid rule-driven work with irrational forces at work in daily life
---tendency toward individually decisive, ethical but not moral positioning
---heralding of the dis-advantaged or challenged person,
---search for meaningful complexity rather than bewildering density,
---references to past times,
---hybrid culture based in individual points of view, shown in escapism, extremism, and ethical positioning.

PROPOSAL: A NAME FOR THIS TIME
Some of the concepts and names that have already been attributed to this time:
Multiplicity
Though multiplicity is a main feature of this time, this is a signifier of growing complexity within the human condition, and does not satisfy the need for a name that contains the running of a new century.
Neo-Modernism
It is easy to describe works today as neo-modern, but the absence of the basic tenets of modernism, cultural uniformity (i.e. everybody understands the cube the same way,) and optimism are missing. It is not true that the cube means something to everyone. Clearly we do not all understand the same way. It is not a time filled with optimism and new beginnings, as was the modern period.

Post-post-Modernism
Artists today are using the effects of the post-modernists, but there is definitely a trend to reveal the artist's point of view and even the artist's conscience, which deny the basis for post-modern accumulative works. Post-modernism by it's definition has no conscience, and all bits of information are treated as equal.
Retro-Positioning
Indeed, some artists are retreating to encompass earlier time periods for inspiration in this time. But this seems to be simply an effort to gain time until whatever is coming arrives or gets popular recognition—a sort of cadence to the past and not a true symptom of our time.
Neo-Romanticism
The extreme naivety of the Romantics is missing in this time. But there are traces of individual self-expression present today that vaguely refer to that period.

So, what is the reality of this time?
Plagiarism and piracy of information and even theft of identity, though distasteful, are becoming commonplace. Fears of terrorism are rife. There is growing concern, and this drives responsiveness against these events.

As the whole world is becoming one marketplace, with access everywhere, the limitation of access is now determined by access to information and buying power. This engenders a time of escapism, fearfulness, and complexity. But it also engenders a need to do something in response to circumstances.

As a result, individual, ethical values are on the rise. Post-modernism is being integrated with individual points of view which now are choosing to be subtly revealed, or overtly stated. This results, in the West, in works that take on a purposeful direction, and have something of importance to say, while still being pushed to an extreme of density.

Cultural exploitation is still on the rise. However, this is being resisted by some main players in the market place, particularly China and Russia. In the West, in response to cultural exploitation, some artists desire legitimacy, and direct communication. They wish to stop the image assault, and convert this to meaningful communication, particularly at the end of pieces.

At the same time, taking a world view, collective consciousness in the East, Middle East, Africa and South America (broadly speaking) continues to support a responsible view of creation. In all these places it is still possible to make beautiful works that imply wholeness and a holiness beyond understanding, though artists influenced by western art markets are frequently responding similarly to western artists.

A world view consciousness is rising in the West, and this is projecting an image of stark contrast between good and evil. This is in evidence in popular culture, particularly in the film industry, where there is a continuing upsurge of extravagant narratives, (see "Lord of the Rings" and "Star Wars" for density of visual image, and technological effects, strung together with loosely constructed, somewhat ethical plot). In this area it is popular and possible to suggest that there is good and evil, there are good guys and bad guys, and in this fantasy world the good wins—but only with great difficulty.

Whatever this time is, it is more than multiple bits of information strung together for amazing effect (post modernism). Some works today carry messages of human frailty in relation to the media assault, while references to human mortality and mythical understandings are gaining

place in theatre manifestations. Insight is, at this moment, regularly on sale—cheap. Ethical positioning occupies nations as well as individuals and has even led directly to war. Humour is definitely a possibility.

Whatever this time is, and however it is named or will be named, there is now an upsurge of awareness-based literature, and sales of "how to" books and articles, also of fiction by women authors. There is a re-creation of cultural boundaries commensurate with shrinking resources, and economic downturn world-wide. As money for arts gets less, the artist strives to contact the audience more. There is a moderation of the hard-driven aesthetic of post-modernism, but often this is being given a context of direction either toward hope or despair, thus separating works today from post-modernism which gloried in its lack of responsibility.

Much could be said to describe contemporary art processes, but in the end we are in a time with its own complexity, relying on knowledge and methods from earlier time periods, blending and choosing from the past. Plus, we have more access to imagery than ever before, and more access to products through various media. Parts of, or whole works from all periods of history co-exist today, and are quoted, re-constructed, and still considered as part of this time. Artists are entering into a meta-language where they quote quotes. I propose that this is another phase of art making and that we are already well into it.

At this point in time, every account of art history (dance included) is defined by the information field of the writer, according to her/his experience, selection process and opinion. Every criticism can only be seen as evidence of one writer's opinion, not universal agreement, as a statement relative to one field of experience. As a result, there has been a de-stabilization of art and dance criticism.

Choreographers today refer in their dance making, not only to dance itself, but to movement vocabularies stemming from other movement/art forms: physical theatre, sports, folk and traditional dances, popular cultural dance, marshal arts, circus, etc. In the past these were abstracted and changed as they entered a work of art, but today they may be quoted as they originally occur, and differing serious martial arts might be happening on a stage at the same time as street dance, modern dance, or any other form of dance. As a result, absolute rules for choreography, and absolute versions of dance history, along with absolute rules for the creation of dance vocabulary, no longer exist.

The dance field, as all other fields of art practice,) is relativistic in character, with no one fixed locus for style or form other than individually shared taste within interest groups. There are of course very strong individual opinions as to what dance is and what it should be, within these interest groups.

In short, dance creation reflecting post-relativistic thinking, (be that historical, critical, or choreographic in perspective,) has opened the way for untold possibilities, awakening freshness within dance production. It may also appear to be Pandora's Box, in its absence of integrated rules and structures, which more historically continuous techniques, styles and means have created in the past.

From the Western perspective, broadly speaking the mixing of points of view, and the use of media and information sharing, is causing a blending of international dance cultures with personal perceptions. This means practically that there are very few purist forms available at the moment, be that in thought or product within the West. Most of what we are considering as

culture (and dance) today is heavily leaning towards a "CULTURE OF POSITIVE CONTAMINATION" (MOF). This concept forms a functional basis for what is happening at the moment.

The broader evolution of culture is essentially a process of accumulation, discard and change, heavily influenced by shocks from such events as revolutions, scientific discoveries, the advent of previously unknown illnesses, natural disasters, and wars. Each historical period can be seen as the function of a complete cultural surround, containing specific social, political, intellectual, psychological and environmental events. As applied to dance:

EVERY DANCE IS A PHENOMENON OF ITS TIME

I would like to take this opportunity to propose a name for this time which I use and which has intrigued me for some years now:

The Ethical Reformation

…having something to say,
…inclusive of aesthetic and historical references and influences,
…inclusive of possibilities that have occurred throughout all previous periods of art practice,
…deeply imbued with the possibilities occasioned by computer technology,
…having diverse but primary essence
…based in the PROCESS of POSITIVE CONTAMINATION,
…exhibiting the author's (choreographer's) point of view, no longer subverting meaning through anything goes.

I first published the concept "the Ethical Reformation" as the name for our time in a document accompanying a performance of "The Master and the Servant" and "After Eden" in the year 1996, at the Tanz Haus N.R.W. in Düsseldorf, Germany. Significant exposure after that time has been a lecture/demonstration in Liver pool, 2003, at the British National Dance Conference for Education, under the auspices of Mary Prestige and the University Dance Departmant there, and in Bratislava, 2004, at their annual Summer Dance festival. These thoughts have also been distributed to students, teachers, and guest teachers at the Artez Dance Academy, Arnhem, NL, (one of the few art colleges in the Netherlands where dance features as a specialism, with both undergraduate and graduate programs in dance.) Here I work on a daily basis, teaching Choreography and Release to undergraduate and graduate students. The sources for this writing

have been my own philosophical readings, publications, and choreographic practice. The Choreographer's program (for under-graduates—BA equivalent,) and the Dance Unlimited program (for graduate students—MA equivalent) seek to produce graduates well experienced in observation, intuition, and empirical thought, with individual personality development to allow for a lifetime of creative endeavour and production. The course work prepares students for the challenges of work in today's dance field and for life in today's world.
I

Short Biography of Mary O'Donnell Fulkerson, (1946-   )
Born, Milwaukee, Wisconsin, USA, resident Germany, (1973 for 6 months); resident England, (1973-1987); resident Nederland, (1987-2005); dual residence, USA/Nederland, (2005-   ).
Professional experiences:
--**Ballet, Limon, Expressionist Dance**, ref: Marion Yahr, James Payton, Mary Wigman, (ref. Marion Yahr) 1952-1964.
--**B.F.A. Performance of Dance**, University of Illinois, Urbana, Illinois, (graduated with honors).
--**M.F.A. Choreography**, University of Illinois, Urbana, Illinois, (Highest
   Honors).
--**Senior Lecturer, Dance,** Dartington College of Arts, Devon England, 1973-1986.
--**Acting head of Theatre Department**, including Dance, Dartington College of Arts, Devon, England, 1986-1987.
--**Co-Director, Lecturer**, School for New Dance Developments, Amsterdam, 1987-1089.
--**Co-Director**, Centre for New Dance Developments, Arnhem, 1987-1989 with residency in Tanz Haus N.R.W. Dusseldorf, Noord Rhine Westfallen,
--**Teacher of Choreography and Release**, Department of Dance, Artez, Arnhem, NL, 2000--present,
--**Founder Dance Alliance**, Britain, 1979-1987,
--**Founder, The Sophia Foundation**, 1996--present
--**Choreographic performances**, 19 countries, 7 US states, approximately 500 performances to date.

Publications:
   ---www.releasedance.com
   CD-rom, Release, Seven Zones of Comprehension Coming from the

Practice of Dance, (definitive of 30 years of professional work)1970-2000

---Speeches, writings on post-modernism, 1984-1988 translated into at least four languages

Contribution to Concept Development:
---"Open Form Composition"
---Concepts and imagery within and relating to the subject of Release

Authorship of Concepts:
---"Responsible Anarchy"
---"Ethical Reformation"
---"Culture of Positive Contamination"

" THE ETHICAL REFORMATION " (MOF)

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…exhibiting the author's (choreographer's) point of view
…having something to say

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This paper is powered by Artez, Arnhem

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(Graduated with Honors.)

--**M.F.A. Choreography**, Urbana, Illinois, (Highest Honors, University of 35,000 students,) University of Illinois,

--**Senior Lecturer**, Dartington College of Arts, Devon England, 1973-1987

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--**Currently:Teacher of Choreography and Release**, Department of Dance, Artez, Arnhem, NL, 2000-2005,

--**Founder**, Dance Alliance, Britain, 1979-l987,

--**Founder**, The Sophia Foundation, 1996—present,

--**Choreographic performances**: 19 countries, over 500 public performances to date.

--Workshops, 19 countries

--**Publications**:

Theatre Papers, Peter Hulton, University of Exeter, Exeter, UK

The Language of the Axis, (now available on CD)

The Move to Stillness (1984)

CD: Release,

Seven Zones of Comprehension,

Coming from the Field of Dance,

(definitive of 30 years of professional work, 1970-2000) available since 2003)

--**Speeches, writings** on the subject of Post-Modernism, (1984-1988,)

--**Concept development**:

"Open Form Composition"

"Responsible Anarchy"

"Ethical Reformation"

"Culture of Positive Contamination"

--many concepts within the field of Release, / see CD"Release"

A TIME SEEKING ITS NAME
Written by Mary O'Donnell Fulkerson

A LOOK AT THE FUNDAMENTAL AESTHETIC PRINCIPLES OF THE ROMANTICS, MODERNISTS, LATE-MODERNISTS, POST-MODERNISTS, AND TODAY, 1987 TO 2005.

In this article, a brief historical outline of artistic and choreographic thought from the early l900's to the present will serve as a basis for understanding present choreographic complexities. Each historical period, Romanticism, Modernism, Late Modernism, Post-Modernism, all of which have adherents today, will be described briefly, with reference to conditions influencing the arrival of each period, and with a list of characteristics of works from that period. The intention of the writing is to describe various mainstream aesthetic positions of the last century and to then put forward a description of the present time, which has definitely achieved its own character, but is stumbling into existence through the difficulty of having conjugated the word "modernism" to the extreme within the last whole century. Having had so many forms of "modernism" we are now bereft of definition, unable to let go of our attachments, and yet, of course, still evolving.

PART ONE: Romanticism (works seen first in the late 19th Century and continuing to be present throughout the whole of the 20th century

The conditions that occasioned the Romantic Period were:
---The Industrial Revolution,
---The Machine Age,
---Mechanization seen as a threat to nature and the individual,
---Deep psychological desires to express from inner sources (this occurring before the advent of psychological research of the 20th Century).

As a result of these conditions, the following motivations, and themes were central in Romantic works:
---Search for individual and collective truth(s),
---loss of identity due to work conditions in factories,
---desire for personal point of view,
---pain and suffering accompanying relocation to cities,
---love of nature, and human nature,
---sense of loss,
---desire for escape,
---deep faith in traditional sources, both supported and questioned.

Descriptive qualities found in Romantic works, though not all of these are found in any one work:
---exaggerated simplicity,
---poignancy of expression,
---demonstration of personal pain,
---non-heroic conquests,
---possible observations regarding the nature of God,
---praise of nature,
---praise of God,
---personal narratives,
---possible drug use as stimulus for creativity,
---masterworks still exist but these have individual and personal qualities, and are not heroic,
---magic, creation of worlds beyond experience,
---sensitivity, emotions expressed,
---support for living essence of roles on stage,

Usual Process:
---emergence of works where the individual looks deep within herself/himself and find through great personal pain the expression of her/his reality
---the artist, choreographer, is seen as supporting, and raising up the art work from secret inner recesses of mind
---work occurs through great personal suffering, revealing something that speaks for many individuals through the universality of emotions

---social narratives occur in literature.

The Romantic Period was challenged into development by:
---a need for objectification, and tangible meaning,
---a loss of faith as belief systems did not stretch to justify the waste that resulted from industrialization,
---unfairness,
---discomfort with personal expression and individual points of view not fitting with the enormity of the industrial revolution and its effects,
---lack of belief in a God that does not intervene is some of the tragic effects of the machine age, such as the results of child labour, loss of land masses to industrial sprawl, and poor/unfair working conditions,
---and loss of individual power.

There was a surge of interest away from the small and personal, toward sweeping statements and social meaningfulness, as artists accepted large scale as dominant culturally, and began to search for meaning within this.

PART TWO: Modernity, (first seen in the early 20th Century and continuing to be seen today)

The conditions that occasioned the Modern Period were as follows:
---optimism and hope for a new world order,
---belief in the fact that mechanization is inevitable,
---strong desire for social meaningfulness in art,
---desire to speak to the masses, to a large portion of humanity,
---development of a world-view consciousness.

As a result of these conditions, the following motivations, and themes were central in Modern works:
---optimism,
---abstraction as means for creation,
---a new appreciation of negative space,
---"movement only" creations, without literary or narrative interests,
---"movement has its own meaning," (Cunningham)
---geometry in form, and space,
---regularity of rhythms, sometimes set off by strong irregularity of rhythm, (Stravinsky)
---mechanical predictability,
---desire to speak to the masses through universal symbols(Laban, Graham, Tudor),
---culmination in extravagant complexity (Cunningham),
---artist in service of work which seeks not to reflect the artistic individual voice, but more to be a sign of the times, of the modern world,
---desire to thrust back the frontiers of knowledge (Bejart).

Descriptive qualities found in Modern works, though not all of these are found in any one work:
---influence of the cube in architecture and other visual arts,
---grand ideas,
---formal structures,
---great themes,
---integration between visual arts,
---abstraction in creation and use of sets, props, décor, and platforms of stage,
---complexity (Stravinsky) and the opposite, abstract simplicity,
---floor patterns (Joos) and spatial patterns complex, and becoming a basis for some dance works (Laban/ Joos and Wigman),
---large scale referencing, particularly in architecture,
---use of archetypes exemplifying human experience,
---grand simplicity (monolithic buildings,) or personal simplicity, plain-ness (Holm),
---some thematic references to other world cultures,
---some thematic references to other time periods,
---culmination in extravagant complexity (Cunningham, Yeats),
---the "artist" as social hero.

Usual Processes Associated with Modern work are:

---reductionism,
---cleaning out, throwing away,
---simplicity,
---renewal,
---geometric forms in body (Joos, Laban, Balanchine),
---fluidity within the geometric body (Fuller, Humphrey, Limon),
---use of hierarchical or equal scale techniques, scale being important.
---transcendent thought process through influence of East (Graham—in her set designs, and Cunningham in chance processes)
---sometimes extravagant complexity,
---dance performed with athletic simplicity.

The Modern Period was challenged into development by:
---coldness (uniformity of habitation in huge rectangular structures),
---dis-satisfaction with emptiness and lack of emotional richness of many modern works,
---discomfort with lack of narratives,
---discomfort with "big ego artists," in a world that was becoming dis-satisfied with the grand scale coldness of modernism,
---lack of intimacy,
---striving for money became a replacement for spiritual values and ethics as primary concerns for many individuals in the West, with economic boom,
---need for human-scale resonance

PART THREE, Late Modern Works, (originating in the early 60's and still being performed today)

The conditions that occasioned the Late Modern Period were as follows:
---the search for an individual voice,
---search to bring overt emotion back to art works,
---complexity of life making not black or white decisions, lack of clarity and perspective, desire for individual differences clearly presented as foreground,
---the small and personal became attractive again,
---resurgence of humanistic values,
---thought that "real" is beautiful and not at all ordinary,
---personal simplicity becomes interesting again,
---desire for exposure of the "true" self.

As a result of these conditions, the following motivations, and themes were central in Late Modern works:
---intimate and personal statements become prevalent through autobiography,
---the artist exists as the work (central subject), synonymous,
---re-discovery of human values, and personal narratives as art,
---documentation becomes art,
---resources of imagination are explored live, in public,
---works are stripped down to the essence, but that essence is imbued with personal experience,
---socially specific works for special groups of people occur,
---environmentally specific works occur.

Descriptive qualities found in Late Modern works, though not all of these are found in any one work:
---spirituality expressed as individuality with reverence for all of life,
---humane,
---minimalist,
---not extravagant,
---may have positive health references,
---energy flow becomes the source of movement intentions, and overall compositions,
---psycho-physical exploration,
---process based works bring live exploration to the stage,
---performers look like themselves on stage, are ordinary,
---works are stripped sown to the essence, but that essence is imbued with personal experience,
---environmentally specific works (eco-smart),

---socially specific works, and works for special individuals or groups.

Usual Processes Associated with Late Modern work are:
---mind/body integration featured,
---process based performances,
---exploration of imaginative resources in public,
---exploration of social interaction in dance,
---movement as transitional flow, as opposed to movement that resolves itself in positions in space,
---multi-directional referencing,
---physics principles applied to dance,
---game theory applied to dance,
---energy flow becomes the source of movement intentions, and overall compositions,
---multi-directional referencing,
---works expose the self as real, "normal,"
---choreographers become the work which is based on their own natural abilities (solo) or the natural abilities of the dancers, and performers play themselves on the stage,
---pieces are collectively conceived and created,
---real-time, live decision making on stage,
---secrets appear on stage, the audience not understanding the precise significance, but respectful, because in performing the work the artist reveals that the work is meaningful to the creator,
---meta-dance is created, with dancers commenting on the dance within performance, being both inside and outside the performance,
---artists emerge as being the work of art,
---"performance art" replaces "happenings"as genre in fine arts area,
---emphasis on weight and flow in dance,
---"just to be in the moment" and "devotion to task" replace "strict adherence to form" as performance mode,
---typical developments in dance training from this period were: Skinner Release Technique, Release Work, Contact Improvisation, and influences on dance from Body Mind Centering and the Alexander Technique.

The Late Modern Period was challenged into development by:
---the reductionist view of late modernists becoming highly conceptual-- highly specialized entertainment,
---the extravagant economic boom ending, and by the middle 70's the whole world becoming aware of pressure to produce, to connect products with resources and to be meaningful,
---artists working in a much more competitive atmosphere,
---some audiences hungering for greater entertainment values, more excitement
---the question emerged, "For whom is this work created, for the artist and his/her development to be witnessed, or for the public to be given experiences?"
---some artists, themselves, beginning to prefer more range of exposure,
---loss of idealism as computer images and screen entertainments forcefully appeal to the interests of the masses,
---lack of responsibility for desperate social conditions worldwide, as artists concentrate on the development of their own personhood within works.

PART FOUR, Post-Modern Works, (beginning in the late 70's and continuing to be created today)

The conditions that occasioned the Post-Modern Period were as follows:
---a desire for spectacle, flair and extravagance
---desire to widen the range of social behaviours in performances
---desire for exhibitionism, anti-social and heroic performances
---desire for elaborate décor, set design and costumes
---renewed interest in all emotions as possible subject matter
---yearning for complexity
---acceptance of the computer age with its absence of hierarchy in image making, and the ability to combine anything with anything
---loss of idealism, urgency to create scandal to be noticed
---rise of irresponsibility and selfishness in the West
---weakening of economies in the West
---fullness, complexity and richness of imagery never before seen
---HIV and cancer dominating health issues
---reaction against the simplification and reality of late modern work

---the belief that there was nothing anyone could do in the face of big issues other than make large scale responses and overt gestures
---desire to see and exhibit scandalous behaviours
---desire to escape the refinement and sensibility of late modern work with a far greater scale of emotions, exhibitionism, and transformation far beyond the human, natural and ordinary

As a result of these conditions, the following motivations, and themes were central in Post-Modern works:
---anti-heroic themes
---super-heroic themes
---anything but the ordinary
---anti-establishment social forms
---"Doc Martin shoes"
---vast realms of technology extravagantly displayed
---individual isolation as popular theme
---dysfunctional relationship the dominant theme
---chaos
---human emotions raw, explicit, violent

Descriptive qualities found in Post-Modern works, though not all of these are found in any one work:
---the non-technical genius, the one who never studied, but can easily make music with the synthesizer
---busy, full works
---expansionist works
---surprising associative values
---works reference anywhere
---fascination with media
---works achieve hugely enhanced complexity
---information considered as "bits"
---non-rational imagery
---excitement, intrigue, bafflement
---loss of rule based constructions
---anti-social establishment and historical norms of behaviour
---purposeful, complex meaninglessness
---sublime effect beyond logic
---some artists continue a search for the ineffable
---primary emotions, often harsh
---possible heroic style
---frequent references to different periods of history

Usual Processes Associated with Post-Modern work are:
---fascination with media
---purposeful, complex meaninglessness produces sublime effect beyond logical understanding
---deconstruction
---"bits" may be joined in any way
---" virtual" dance becomes a subject
---with the computer revolution a fast exchange of information becomes normal
---startling juxtapositions
---research occurs with computers—endless possibilities
---fullness, richness and complexity of imagery never before seen
---simultaneous, multiple referencing
---expansionist processes
---assault on senses
---logic fails to provide understanding
---chaos theory influences the art world
---theft of information
---political platform of the artist sometimes explicit within work, often verbally
---wide crossing of boundaries, the "built piece" that goes across lines of traditional discipline becomes commonplace
---multi-layering of imagery

The Post-Modern Period was challenged into development by:
---not-understandable complexity might be read as evidence of a confused and painful human condition at the dawn of the Computer Age
---desire for hierarchy to return to art
---desire for point of view to be more subtly articulated
---loss of idealism through complexity of meaninglessness
---artists and audience experience impermanence of life as exhibited by complex meaninglessness--this leaves audiences chilled, screaming inside, wound up, bored, angry, thrilled, free, unleashed, highly stimulated,
---art stimulates to the point of manipulation
---worldwide challenge to copy write

PART FIVE, A TIME SEEKING ITS NAME

The conditions that are present now, occasioning a new era are as follows:
---some companies in democratic states have accrued enormous powers, some being complete economies in themselves, having their own banks, their own food production systems, educational frameworks, employing huge numbers of people, and commanding huge resources,
---as a result of these conditions some private sector companies have gained more economic power than most of the nation-states in the world,
---the communications network has reached enormous proportions, with no regulations, no moral restrictions, and no boundaries, thus fact and fiction blur on the net to create a phantasm of news and information,
---death rate in north Africa is mounting, starvation being the main threat
---un-curable organisms have developed (HIV), and new strains of these are developing,
---entertainment enters the zone of real-life documentation, with cast members choosing through vote who may continue and who gets dropped from the program,
---with increased terrorism, extremist aggression provides a focus for political survival, political aggression and actual war
---the talk show has entered a new era based on exposure of extreme life struggles, with sexual problems and relationships exposed live on television.

As a result of these conditions, the following motivations and themes are found in today's works:
---Desire to reflect the fullness of artistic post-modern visions, but with a point of view, often ending in heroism, fortunate outcome, or just plain good luck,
---some artists avoid rule-driven work
---some audiences seek emotional gratification
---some artists attempt to recover a point of view
---some artists wish to reveal their personal point of view, rather than engage in the stunning numbness of post-modern works,
---many artists have concern for context and historical positioning,
---re-statement of artistic opinion, essence,
---narrative is once again a possibility in art concept, but more often is seen as multiple narratives with different points of view on the same subject,
---politically motivated works occur,
---works can show development through multiple exposure,
---works that use pure movement concerns harken back to modernism.

Descriptive qualities found in today's works, though not all of these are found in any one work:
---stunning effect of richness within imagery creates a need for meaning, point of view
---post-modern bewilderment tends to end with some sense of meaning,
---heralding of the ordinary person**,**
---expanded fantasy sagas**,**
---urge to evolve beyond the stunning numbness of post-modernism,
---excessive violence in the film industry,
---urge to evolve beyond the stunning numbness of post-modernism,
---a seeking for value action and personal statement,
---harkening to earlier periods, fifties, sixties, seventies work, and minimalism,
---emotions may be developed,
---escapism,
---extremism,

---beauty becomes possible, but it is a non-absolute beauty, individual,
---examination of more finely tuned human relationships.

Usual Processes Associated with today's work are:
---direct communication with the audience,
---anything goes with anything, continuing the complexity of post-modernism
---search for meaning in a complex world
---disaster themes, nuclear waste, environmental disaster, war, starvation, drought,
---tendency to avoid rule-driven work with irrational forces at work in daily life
---tendency toward individually decisive, ethical but not moral positioning
---heralding of the dis-advantaged or challenged person,
---search for meaningful complexity rather than bewildering density,
---references to past times,
---hybrid culture based in individual points of view, shown in escapism, extremism, and ethical positioning.

PROPOSAL: A NAME FOR THIS TIME
Some of the concepts and names that have already been attributed to this time:
Multiplicity
Though multiplicity is a main feature of this time, this is a signifier of growing complexity within the human condition, and does not satisfy the need for a name that contains the running of a new century.
Neo-Modernism
It is easy to describe works today as neo-modern, but the absence of the basic tenets of modernism, cultural uniformity (i.e. everybody understands the cube the same way,) and optimism are missing. It is not true that the cube means something to everyone. Clearly we do not all understand the same way. It is not a time filled with optimism and new beginnings, as was the modern period.
Post-post-Modernism
Artists today are using the effects of the post-modernists, but there is definitely a trend to reveal the artist's point of view and even the artist's conscience, which deny the basis for post-modern accumulative works. Post-modernism by it's definition has no conscience, and all bits of information are treated as equal.
Retro-Positioning
Indeed, some artists are retreating to encompass earlier time periods for inspiration in this time. But this seems to be simply an effort to gain time until whatever is coming arrives or gets popular recognition—a sort of cadence to the past and not a true symptom of our time.
Neo-Romanticism
The extreme naivety of the Romantics is missing in this time. But there are traces of individual self-expression present today that vaguely refer to that period.

So, what is the reality of this time?
Plagiarism and piracy of information and even theft of identity, though distasteful, are becoming commonplace. Fears of terrorism are rife. There is growing concern, and this drives responsiveness against these events.

As the whole world is becoming one marketplace, with access everywhere, the limitation of access is now determined by access to information and buying power. This engenders a time of escapism, fearfulness, and complexity. But it also engenders a need to do something in response to circumstances.

As a result, individual, ethical values are on the rise. Post-modernism is being integrated with individual points of view which now are choosing to be subtly revealed, or overtly stated. This results, in the West, in works that take on a purposeful direction, and have something of importance to say, while still being pushed to an extreme of density.

Cultural exploitation is still on the rise. However, this is being resisted by some main players in the market place, particularly China and Russia. In the West, in response to cultural exploitation, some artists desire legitimacy, and direct communication. They wish to stop the image assault, and convert this to meaningful communication, particularly at the end of pieces.

At the same time, taking a world view, collective consciousness in the East, Middle East, Africa and South America (broadly speaking) continues to support a responsible view of creation. In all these places it is still possible to make

beautiful works that imply wholeness and a holiness beyond understanding, though artists influenced by western art markets are frequently responding similarly to western artists.

A world view consciousness is rising in the West, and this is projecting an image of stark contrast between good and evil. This is in evidence in popular culture, particularly in the film industry, where there is a continuing upsurge of extravagant narratives, (see "Lord of the Rings" and "Star Wars" for density of visual image, and technological effects, strung together with loosely constructed, somewhat ethical plot). In this area it is popular and possible to suggest that there is good and evil, there are good guys and bad guys, and in this fantasy world the good wins—but only with great difficulty.

Whatever this time is, it is more than multiple bits of information strung together for amazing effect (post modernism). Some works today carry messages of human frailty in relation to the media assault, while references to human mortality and mythical understandings are gaining place in theatre manifestations. Insight is, at this moment, regularly on sale—cheap. Ethical positioning occupies nations as well as individuals and has even led directly to war. Humour is definitely a possibility.

Whatever this time is, and however it is named or will be named, there is now an upsurge of awareness-based literature, and sales of "how to" books and articles, also of fiction by women authors. There is a re-creation of cultural boundaries commensurate with shrinking resources, and economic downturn world-wide. As money for arts gets less, the artist strives to contact the audience more. There is a moderation of the hard-driven aesthetic of post-modernism, but often this is being given a context of direction either toward hope or despair, thus separating works today from post-modernism which gloried in its lack of responsibility.

Much could be said to describe contemporary art processes, but in the end we are in a time with its own complexity, relying on knowledge and methods from earlier time periods, blending and choosing from the past. Plus, we have more access to imagery than ever before, and more access to products through various media. Parts of, or whole works from all periods of history co-exist today, and are quoted, re-constructed, and still considered as part of this time. Artists are entering into a meta-language where they quote quotes. I propose that this is another phase of art making and that we are already well into it.

At this point in time, every account of art history (dance included) is defined by the information field of the writer, according to her/his experience, selection process and opinion. Every criticism can only be seen as evidence of one writer's opinion, not universal agreement, as a statement relative to one field of experience. As a result, there has been a de-stabilization of art and dance criticism.

Choreographers today refer in their dance making, not only to dance itself, but to movement vocabularies stemming from other movement/art forms: physical theatre, sports, folk and traditional dances, popular cultural dance, marshal arts, circus, etc. In the past these were abstracted and changed as they entered a work of art, but today they may be quoted as they originally occur, and differing serious martial arts might be happening on a stage at the same time as street dance, modern dance, or any other form of dance. As a result, absolute rules for choreography, and absolute versions of dance history, along with absolute rules for the creation of dance vocabulary, no longer exist.

The dance field, as all other fields of art practice,) is relativistic in character, with no one fixed locus for style or form other than individually shared taste within interest groups. There are of course very strong individual opinions as to what dance is and what it should be, within these interest groups.

In short, dance creation reflecting post-relativistic thinking, (be that historical, critical, or choreographic in perspective,) has opened the way for untold possibilities, awakening freshness within dance production. It may also appear to be Pandora's Box, in its absence of integrated rules and structures, which more historically continuous techniques, styles and means have created in the past.

From the Western perspective, broadly speaking the mixing of points of view, and the use of media and information sharing, is causing a blending of international dance cultures with personal perceptions. This means practically that there are very few purist forms available at the moment, be that in thought or product within the West. Most of what we are considering as culture (and dance) today is heavily leaning towards a "CULTURE OF POSITIVE CONTAMINATION" (MOF).

The broader evolution of culture is essentially a process of accumulation, discard and change, heavily influenced by shocks from such events as revolutions, scientific discoveries, the advent of previously unknown illnesses, natural

disasters, and wars. Each historical period can be seen as the function of a complete cultural surround, containing specific social, political, intellectual, psychological and environmental events. As applied to dance:

EVERY DANCE IS A PHENOMENON OF ITS TIME.

I would like to take this opportunity to propose a name for this time which I use and which has intrigued me for some years now:

THE ETHICAL REFORMATION

…inclusive of aesthetic and historical references and influences
…inclusive of possibilities that have occurred throughout all previous periods of art practice,
…deeply imbued with the possibilities occasioned by computer technology,
…having diverse but primary essence
…based in the PROCESS of "POSITIVE CONTAMINATION"
…exhibiting the author's (choreographer's) point of view
…having something to say

I first published this name for our time in a document accompanying a performance of "The Master and the Servant" and "Eden," in the year 1996, at the Tanz Haus N.R.W., in Dusseldorf, Germany. Significant exposure after that time has been in Liverpool, 2003, at the British National Dance Conference under the auspices of Mary Prestige and the University Dance Department, and in Bratislava, 2004 at their annual dance festival. These thoughts have also been distributed to students, teachers, and guest teachers at the Artez Dance Academy, Arnhem, NL, (one of the few art colleges in the Netherlands where dance features as a specialism, with both undergraduate and graduate programs in dance). Here I work on a daily basis, teaching Choreography and Release to undergraduate and graduate students. The sources for this writing have been my own philosophical readings, publications and choreographic practice. The Choreographer's program (for under-graduates--BA) and the Dance Unlimited program (for graduate students—MA) seek to produce graduates well experienced in observation, intuition, and empirical thought, with individual personality development to allow for a lifetime of creative endeavour and production. The course work prepares students for the challenges of work in today's dance field.

Biography

Mary O'Donnell Fulkerson, (1946-   )
Born, Milwaukee, Wisconsin, USA, resident Germany, (1973, for 6 months;) resident England, (1973-1987;)
resident Nederland, (1987-2005;) dual residence, USA/Nederland, (2005-   ).

Professional Experiences:
--**Ballet, Limon, Expressionist Dance,** ref: Marion Yahr,
    James Payton, Mary Wigman, 1952-1964
--**B.F.A Performance of Dance**, University of Illinois, Urbana, Illinois,
    (Graduated with Honors.)
--**M.F.A. Choreography**, Urbana, Illinois, (Highest Honors, University
    of 35,000 students,) University of Illinois,
--**Senior Lecturer**, Dartington College of Arts, Devon England, 1973-
    1987
--**Co-Director, Lecturer**, School for New Dance Developments,
    Amsterdam, 1987-1989
--**Co-Director, Lecturer,** Center for New Dance Developments, Arnhem,
    1989-2000, including residency in Tanz Haus N.R.W., Noord
    Rhine Westfallen,
--**Currently:Teacher of Choreography and Release**, Department of
    Dance, Artez, Arnhem, NL, 2000-2005,
--**Founder**, Dance Alliance, Britain, 1979-l987,
--**Founder**, The Sophia Foundation, 1996—present,
--**Choreographic performances**: 19 countries, over 500 public performances to date.
--Workshops, 19 countries
--**Publications**:
    Theatre Papers, Peter Hulton, University of Exeter, Exeter, UK
        The Language of the Axis, (now available on CD)
        The Move to Stillness (1984)
    CD: Release,
        Seven Zones of Comprehension,
        Coming from the Field of Dance,
        (definitive of 30 years of professional work, 1970-2000) available since 2003)
--**Speeches, writings** on the subject of Post-Modernism, (1984-1988,)
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    --many concepts within the field of Release, / see CD"Release"
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