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STILLNESS IN MOTION
AN INTERDISCIPLINARY STUDY OF MOVEMENT
IN TIME AND SPACE
THROUGH CERAMICS AND DANCE

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ABSTRACT

The research investigates stillness as movement in time and space explored and exploited through an interdisciplinary study of ceramics and dance. Exercises consistent with Butoh, a Japanese dance form, are employed as an exploratory tool to facilitate a broader interpretation of stillness as motion through a corporeal processing of concepts such as time and space. Laban's 'principles of movement' are observed, explored and employed as a method used in choreography to analytically study movement as still components of a flux within space to inform dance composition. This study maps a path to practice that involves the constructing of a material bridge that links two disciplines, ceramics and dance, through similarities and varying approaches to a shared area of concern: movement in time and space. The constructing of this path to practice and its effect on the composing and installing of ceramic composition is the focus of the study.

The study begins with the contextualising of 'stillness' as a state of 'movement in time' through Bergson's concepts in philosophy. The experience of real time is located internally by the philosopher Heidegger, who references real time as lived time felt in and through the body. At this point in the research the path transitions to a physical and performative engagement with 'stillness in time and space' in search of its qualities and textures, which shifts studio practice for a period of time from ceramics to dance practice.

Two three-part case studies are constructed from participation in a Butoh dance workshop and through the observation of a choreography workshop. Studio experimentation follows which maps a ceramic path to practice through the perspective of dance, exploring the potential to share learning across a disciplinary divide. The final part of the case studies involves the composing and constructing of ceramic installations through the shared perspective of ceramics and dance.

This thesis contributes to the discourse on interdisciplinary practice, specifically relating to ceramics and dance. It provides a transferable model of research that merges two fields of practice, broadening and intensifying the experience of learning through a combined kinesthetic, visual and cognitive approach. This model has been tested as an extension of this research within the field of dance and within a therapeutic environment to effect learning.

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A special thank you to my family.

DECLARATION

I, Kathleen Moroney, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

CONTENTS

ABSTRACT	1
ACKNOWLEDGEMENTS	2
DECLARATION	3
LIST OF FIGURES	7
CHAPTER 1: INTRODUCTION TO RESEARCH AND STUDIO PRACTICE....	11
1.1 The Start.....	11
1.2 Formative Work	12
1.2.1 Inspiration for the research: the use of space.....	16
1.2.2 Introduction to dance	20
1.3 Research Aims	22
1.4 Research Questions	23
1.5 Research Objective	23
1.6 Ceramics and Dance: Locating Common Ground	24
1.6.1 Locating common ground – Stage 2.....	26
1.6.2 Locating common ground – Stage 3.....	29
1.7 Overview of Research Methodology	30
1.7.1 The construction of a case study.....	32
1.8 Commitment to Dance	37
1.9 Title of Thesis: ‘Stillness in Motion – An Interdisciplinary Study of Movement in Time and Space through Ceramics and Dance’.....	39
CHAPTER 2: CONTEXTUALISING THE RESEARCH.....	40
2.1 Exploring Movement in Time – Relevant Theories in Philosophy that Underpin and Direct Research	40
2.1.1 Parallel theories in dance practice.....	43
2.2 The Development of a Parallel Path through a State of ‘Stillness’	44
2.3 Movement as Stimulus for Ceramic Practice	47
2.3.1 The performative nature of ceramics	51
2.3.2 Dance as stimulus for sculptural form.....	53
2.3.3 Dance as stimulus for ceramic practice	57
2.4 Challenging Familiar Perspectives and Merging Two Disciplines.....	60
2.5 Conclusion of Chapter	63

CHAPTER 3: CASE STUDY 1	64
3.1 Introduction to Case Study 1	64
3.2 Characteristics of Butoh Relevant to the Research	65
3.3 Butoh Dance Workshop.....	66
3.4 How is Movement Felt in the Body?	69
3.4.1 How is space felt in and outside the body?	71
3.4.2 How is time felt in the body?.....	72
3.4.3 How is movement, time and space composed?	74
3.5 Conclusion of the Workshop.....	78
CHAPTER 4: REFLECTING ON LEARNING, STUDIO EXPERIMENTATION	80
4.1 Introduction to Chapter	80
4.2 Reflecting on a Butoh Dance Workshop.....	81
4.3 Two Perspectives and Approaches to the Concepts of Movement, Time and Space	83
4.4 The Ceramic Studio – Returning to Familiar Methods of Practice	85
4.5 From Live Performance to Static Ceramic Objects: Translating Learning Across a Disciplinary Divide	87
4.5.1 The materiality of space and its effects on motion.....	93
4.6 Conclusion of Chapter: Reviewing Studio Experiments Moving Forward	99
CHAPTER 5. NEW WORK: FOUR CERAMIC INSTALLATIONS	103
5.1 Introduction to Chapter	103
5.2 Installation 1, ‘The Still Point of the Turning World’	106
5.3 Introduction to a Three-Part Installation.....	111
5.3.1 Installation 2, ‘Anchored’	113
5.3.2 Installation 3, ‘When Shadows Exhale’	115
5.3.3 Installation 4, ‘Where Past and Future are Gathered’	119
5.4 Conclusion of Chapter	122

CHAPTER 6: CASE STUDY 2 – EXPLORING A PATH OF MOVEMENT IN SPACE THROUGH LABAN'S PRINCIPLES OF MOVEMENT	124
6.1 Introduction to Case Study 2	124
6.2 Observing a Workshop: Laban, Space, Harmony, Stage 1 of Case Study 2	125
6.3 From Dance Studio to Ceramic Studio: Applying Laban's Analytical Framework to Ceramics, Stage 2 of Case Study 2.....	135
6.3.1 Exploring common ground – centring in dance and centring in ceramics	140
6.3.2 Throwing – the wheel as an experimental tool to explore motion in time and space	142
6.3.3 Applying the Laban grid system to the ceramic process of throwing 147	
6.4 Stage 3 of Case Study 2: The Composing of a Ceramic Installation Inspired by the Potter's Wheel and Laban Methods	153
6.4.1 Final installation 'Stillness In Motion' (Fig. 41)	157
6.5 Conclusion of Chapter	159
CHAPTER 7: CONCLUSION	163
7.1 Synopsis of Research.....	163
7.2 Extending Research Methods – Test Case 1: Applying Research Methods in a Therapeutic Field of Practice	166
7.2.1 Select research methods applied to the project.....	167
7.2.2 Conclusion of combined movement and clay exercises	170
7.3 Extending Research Methods: Test Case 2 – Applying Research Methods in a Collaborative Dance and Ceramics Workshop	172
7.3.1 Select research methods applied to project.....	173
7.3.2 Conclusion of combined clay and movement exercises	176
7.4 Introduction to Contribution to Knowledge	178
7.4.1 Contribution to knowledge	179
7.5 Areas for Further Research	181
BIBLIOGRAPHY	182

LIST OF FIGURES

Fig. 1	Kathleen Moroney (2008). <i>'Between the Past and the Future'</i>	15
Fig. 2	Kathleen Moroney (2008). <i>'Between the Past and the Future'</i> (Detail).	15
Fig. 3	Isamu Noguchi (1970) <i>'The Void'</i>	17
Fig. 3.1	William Forsythe (2015). <i>'Nowhere and Everywhere at the Same Time'</i>	19
Fig. 3.2	William Forsythe (2015). Detail of <i>'Nowhere and Everywhere at the Same Time'</i>	19
Fig. 4	Merce Cunningham Dance Company (2008). <i>'Ocean'</i>	21
Fig. 5	Merce Cunningham Dance Company (2008). <i>'Ocean'</i>	21
Fig. 6	Merce Cunningham Dance Company (2008). <i>'Ocean'</i>	22
Fig. 7	Sankai Juku (2008). <i>'Kagem'</i>	29
Fig. 8	Eiko and Koma (2010). <i>'Naked'</i>	46
Fig. 9	Alexandra Engelfriet (2013). <i>'Tranchee'</i>	48
Fig. 10	Walter McConnell (2004). <i>'Itinerant Edens'</i>	50
Fig. 11	Phoebe Cummings (2010). <i>'Flora'</i>	50
Fig. 12	Keith Harrison (2006). <i>'Michael Hamilton'</i>	52
Fig. 13	Nina Hole (2009). <i>Fire Sculpture</i>	53
Fig. 14	Richard Serra (1997). <i>'Torqued Ellipses'</i>	54
Fig. 15	Bonnie Kemske (2007). Cast <i>'Hug'</i>	55
Fig. 16	Siobhan Davies Dance Studios (2010). <i>'The Score'</i>	56
Fig. 17	Clare Twomey (2010). <i>'Is it madness. Is it beauty'</i>	58
Fig. 18	Tamsin van Essen (2015). Wire sketch of dance practice.	60
Fig. 19	Kathleen Moroney (2013). Wire and clay work, the making process timed to music.....	62
Fig. 20	Workshop participants artwork (2013). <i>'Sharing, Moving, Making'</i> Workshop.....	62
Fig. 21	Early morning stretches in the gym, Butoh workshop, Japan, 2010.	68
Fig. 21.1	Workshop director 'Semimaru' demonstrating movements, Japan, 2010.....	69
Fig. 22	Grounds of the Shinto Shrine, Japan, where the Butoh performance takes place (2010).....	75

Fig. 22.1	Kathleen Moroney (2010). Practice performance, Shinto Shrine, Japan.....	75
Fig. 23	Sankai Juku (2009). ‘ <i>Toki</i> ’.....	77
Fig. 23.1	Participants from Butoh Dance Workshop performing at night, Shinto Shrine, Japan, 2010.....	77
Fig. 24	Kathleen Moroney (2010). Ceramic spinning tops	82
Fig. 25	Kathleen Moroney (2017). ‘Comparing Insights from Ceramics and Dance’.....	84
Fig. 26	Kathleen Moroney (2010). Plaster spinning top prototype.	86
Fig. 26.1	Kathleen Moroney (2010). Ceramic spinning top, cast from plaster prototype	86
Fig. 27	Kathleen Moroney (2010). Ceramic spinning tops held in position by black rope.	89
Fig. 27.1	Kathleen Moroney (2010). Ceramic spinning tops in various stages of simulated motion.....	89
Fig. 28	Kathleen Moroney (2010). ‘ <i>Still</i> ’.	92
Fig. 29	Kathleen Moroney (2010). One half of clay spinning top centred and spinning on the wheel.	95
Fig. 29.1	Kathleen Moroney (2010). Metal template pushed against clay form creating textural effect in the clay as the wheel turns.....	96
Fig. 30	Kathleen Moroney (2010). Two clay halves of slip-cast spinning top purposely misaligned.	98
Fig. 30.1	Kathleen Moroney (2010). Misaligned clay spinning top, reflecting the idea of ‘graining’ to the left	99
Fig. 30.2	Kathleen Moroney (2010). Misaligned form created during the pouring of clay into a misaligned plaster mould	99
Fig. 31	Kathleen Moroney (2010). Chart depicting the studio experimental process of translating of methods from dance to ceramics.	100
Fig. 32	Kathleen Moroney (2011). ‘ <i>The Still Point of the Turning World</i> ’....	106
Fig. 32.1	Kathleen Moroney (2011). Detail of ‘ <i>The Still Point of the Turning World</i> ’	107
Fig. 32.2	Kathleen Moroney (2011). Detail of ‘ <i>The Still Point of the Turning World</i> ’.....	108

Fig. 32.3	Kathleen Moroney (2011). Detail of <i>'The Still Point of the Turning World'</i> . A sense of congealed space is demonstrated through the two glass swings.....	110
Fig. 32.4	Kathleen Moroney (2011). Mechanical device at the background of <i>'The Still Point of the Turning World'</i>	110
Fig. 33	Kathleen Moroney (2011). <i>'Anchored'</i>	113
Fig. 34	Kathleen Moroney (2012). <i>'When Shadows Exhale'</i>	115
Fig. 34.1	Kathleen Moroney (2012). Detail of <i>'When Shadows Exhale'</i>	117
Fig. 34.2	Kathleen Moroney (2012). Still of film. Image of bird flapping wings.	118
Fig. 35	Kathleen Moroney (2016). <i>'Where Past and Future are Gathered'</i> .	119
Fig. 35.1	Kathleen Moroney (2016). Detail of <i>'Where Past and Future are Gathered'</i>	122
Fig. 36	Drawing of a fluid motion in space represented as a line or path...	127
Fig. 36.1	One representation of the kinesphere as described by Laban.....	127
Fig. 36.2	The kinesphere represented as a cube in order to order and analyse motion in time and space.	127
Fig. 36.3	A diagram of the Laban grid system.....	128
Fig. 36.4	Simplified cardboard model of grid system demonstrating three planes, which dissect a central axis. Model provided by workshop facilitator.....	130
Fig. 36.5	Drawing of planes in space (mirroring cardboard model).....	130
Fig. 36.6	Diagram of door plane showing notation symbols and directional points.	130
Fig. 36.7	Diagram of wheel plane showing notation symbols and directional points.	131
Fig. 36.8	Diagram of table plane showing notation symbols and directional points.	131
Fig. 36.9	Diagram showing movement within each of Laban's planes.....	134
Fig. 37	Kathleen Moroney (2013). Wire and clay construction, clay nodules marking points on a wire path.	136
Fig. 37.1	Kathleen Moroney (2013). Detail of wire and clay experiments.	137
Fig. 37.2	Kathleen Moroney (2013). Wire and clay path in studio space, depicting a path of fluid motion through 3D construction.....	137
Fig. 37.3	Kathleen Moroney (2013). Detail of wire and clay path in studio. ..	137

Fig. 38	Wheel that operates the kick wheel.....	148
Fig. 38.1	Four levels of motion interrelated to create clay forms on the kick wheel.....	148
Fig. 38.2	Thrown cylinder, clay form.	149
Fig. 39	Kathleen Moroney (2014). Throwing experiments. Hands grasped firmly around clay as it moves to centre on the metal plate.....	151
Fig. 39.1	Kathleen Moroney (2014). Throwing experiments. Hands supporting clay as it is centred.....	151
Fig. 39.2	Kathleen Moroney (2014). Throwing experiments. A merging of stillness and motion as the clay turns on the wheel.	152
Fig. 39.3	A series of clay cylinder form in the studio, 2014. Experimental practice on the wheel.	152
Fig. 40	Work in progress in the studio (2014). Clay rings produced on the wheel, fired in the kiln and suspended in space.....	155
Fig. 40.1	Work in progress in the studio (2014). Studio experiments.....	155
Fig. 40.2	Work in Progress in the studio (2014). Practice instalment of ceramic slip-cast rings.	156
Fig. 41	Kathleen Moroney (2014). ' <i>Stillness in Motion</i> '.	157
Fig. 42	Kathleen Moroney (2014). Collage of images of work reflecting stillness and motion.....	159
Fig. 43	Clay boat on clay water surface (2015).....	167
Fig. 43.1	Clay car pushing through a metaphorical clay wall (2015).....	170
Fig. 44	Sample work from collaborative Butoh dance and ceramic workshop, 2016.	174
Fig. 44.1	Movement in response to clay forms, 2016.....	175
Fig. 44.2	Example of clay form explored after and in response to movement exercises, 2016.	176
Fig. 44.3	Clay forms made during workshop left on the dance studio floor, 2016.	176

CHAPTER 1: INTRODUCTION TO RESEARCH AND STUDIO PRACTICE

This chapter is an overview of the research topic, providing the reader with a background and context for the study. It will state aims and questions that guide the trajectory of the study as well as outlining the methodological approach.

1.1 The Start

Reflecting on a personal process of artmaking, it became clear that the use of 'static' or 'still' ceramic objects composed within a space served to reflect points in time, situating the objects in the 'now' in reference to a conceived narrative and time frame of motion. With this realisation came the observation that what I was focusing on was not a study of movement in isolation, a captured still moment, but 'movement in time'. 'Movement in time', a concept explored within my still ceramic compositions, captures the non-visible motion of movement over time; meaning that which is changing, but cannot be seen immediately, similar to changes seen in nature, or the aging process. Movement in time as stimulus to create narrative compositions is reflected on as a consistent entity, never ceasing, even in moments of pause.

At the outset of the research, within my artwork movement and change were portrayed through varying narratives, which informed the selection of object/s used as metaphor and guided the composition and layout of the work. The translating of objects into clay through the use of plaster moulds and slip casting generated multiples. The use of multiples laid out in a sequence engendered the perception of movement through an interrelating of form and space through a framework that suggested a beginning, middle and end, explored during the installation process. The clay forms were fired to ceramic in a kiln. No longer composed of an organic, living material, the objects were rendered static and immobile. The malleable nature of the material, no longer in a state of flux, had been transformed to stillness. Paradoxically it was through the stillness of the work that movement was implied. Sontag argues that *'perception is the positivity of all experience at every moment of it'* (1967, p. 17), and discusses our system of perception and interpretation that relies on a polarity of opposites:

Silence never ceases to imply its opposite and to demand on its presence ... In order to perceive fullness, one must retain an acute sense of emptiness which marks it off; conversely, in order to perceive emptiness, one must apprehend other zones of the world as full.
(Sontag, 1967, p. 17)

On close reflection of my work and the themes and concepts that motivated the installation process I realised that although the work reflected on and portrayed a perception of 'movement in time and space', I, however, did not have a performative understanding of movement in time and space. As I installed the work, a part of my process involved imagining a particular motion-based scenario and how it might feel, in order to authentically relate to the narrative and install the work accordingly. The process of installing required a consistent stepping back and looking at how the work was reflecting a continual sequence of movement or change. In this respect I created a visual perception of motion. I had never studied or consciously practised movement to inform the making or installing of work. I became curious about the study of movement and questioned whether this could be a necessary and interesting path progressing forward. An initial question triggered this research:

- How might the practice of physical movement affect my understanding of stillness as movement in time and space and subsequently inform the making and installing of my work.

1.2 Formative Work

In his essay on the perception of '*Moment and Movement in Art*', Gombrich states, '*The impression of movement, like the illusion of space, is the result of a complex process which is best described by the familiar term of reading an image*' (1964, p. 302). In it Gombrich describes the process of reading an image as a scanning of work, in time and space, back and forth until we mentally consume it in its entirety, which then gives a coherence to the work. '*We build up in time and hold the bits and pieces we scan in readiness till they fall into place as an imaginable object or event*' (Gombrich, 1964, p. 302). Although Gombrich's mental assessment of work references the reading of images on a two-dimensional plane, a similar reading of movement within my own work is

facilitated through the process of repetition, the use of space and the importance of the object cast in clay that visually references time and motion.

In 2008 I was commissioned to design, fabricate and install a light installation for Augsburg College in Minneapolis, MN, U.S.A. The work consisted of an arrangement of repetitive porcelain forms which were cast from one half of a glass hourglass. The narrative of the work in part reflected on moments in time as a continual stream of separate entities. The work, installed for two years in the reception area outside of the music hall, was entitled '*Between the past and the future*' (Fig. 1, Fig. 2), the title suggesting the space between the two glass globes of the hourglass where the sand runs through. The work was composed within a two-metre diameter circular sunken concrete space, beneath a stairwell, in the centre of the reception area. The space originally housed plants, and for the last few years had been left as a barren cement void. Situated outside the music hall and inspired by the rhythmic and transient sounds of music, the opportunity to lay out work within a space became the opportunity to 'compose' and 'choreograph' objects in space. The eventual layout of the work followed a spiral formation, starting from the interior of the circle, with the porcelain forms fixed into a fabricated wooden floor. The porcelain forms were placed closely together at the inner part of the circle, the space between widening as the forms moved towards the outer edge of the circle and moved upwards and off the ground, suspended midway as the spiral extended outwards. The placement of the porcelain forms alternated from the floor to a level suspended above, in a rhythmic pattern of up and down and back to floor level again, this pattern facilitated a visual perception of motion in the work.

A clear pattern emerged in the work, a natural beginning, middle and end, as the porcelain forms appeared to move from the inner circle to the outer edge of the space. The minimal, repetitive forms, lit from inside within a circular layout, encouraged the viewer to follow the flow of the work (either by eye or by walking around the space) inwards and out, up and down, the spiral pattern guiding from starting point to end point. At one end of the circle, along the outer edge of the space, two of the porcelain globes fused and formed a full hourglass. Only at that point in the circumference, as the work spread out in space, did the

narrative of time emerge, through the completed form of the hourglass, depicting the near future. The layout of the work facilitated an unfolding in time and space, and from the perspective of the viewer, could be said to follow Gombrich's reading of movement in work, as we '*hold the bits and pieces we scan in readiness till they fall into place ...*' (1964, p. 302).

During the installation of this work it became clear to me that an ability to interpret a transitory state through the stillness of form was reliant on the metaphorical and narrative symbolism inherent in the form of the hourglass, the '*contingent object*' (Buskirk, 2003) within the installation. By replacing the glass globe for porcelain and the sands for light, and changing the environment in which it might be seen or used I recontextualised the object and personalised the narrative (Buskirk, 2003). The installation was reliant on the selection of a contingent object to convey narrative, and as a result was a necessary part of the work; however, my focus turned to the space around the work. I realised that the form repeated and rendered minimally extenuated the experience of space, and the possibilities of space as a material and as an experience became an important factor to explore moving forward.



Fig. 1 Kathleen Moroney (2008). *'Between the Past and the Future'*. Approx. 5ft round x 10ft ht. Porcelain, wood, glass and light. Site specific, public art installation. Augusburg College, Minneapolis, MN. USA, 2008 (Photo credit: Peter Lee).



Fig. 2 Kathleen Moroney (2008). *'Between the Past and the Future'* (Detail).

1.2.1 Inspiration for the research: the use of space

The shaping of space and my understanding of space as a material entity first arose as an aesthetic concern and concept when I worked as an educator in the Isamu Noguchi Museum in Long Island, Queens, New York (2000-2003), a purpose-built space that housed the work of the Japanese-American Sculptor Noguchi. It was there that I was introduced to the Japanese concept or philosophy of 'space-time', referred to as 'MA', where space and time are seen as one entity.

While in the West the space-time concept gave rise to absolutely fixed images of homogenous and infinite continuum, as presented in Descartes, in Japan space and time were never fully separated but were conceived as correlative and omnipresent ... Space could not be perceived independently of the element of time (and) time was not abstracted as a regulated, homogenous flow, but rather was believed to exist only in relation to movements or space.... Thus, space was perceived as identical with the events or phenomena occurring in it; that is, space was recognised only in its relation to time-flow. (Arata, 1979, cited in Pilgrim, 1986, p. 256)

'MA' as space encompasses many meanings, an interval in time, an architectural component, as an experiential association through human interaction or being 'among' or in relation to one another (Pilgrim, 1986). In Noh theatre 'MA' is present in the silence, a pause which is filled with meaning (Antariksa, 2001, pp. 81-82). Space within the Noguchi museum is, as I would learn and in turn teach, considered a material entity, an integral component in and around the work. Space as 'presence' and as a 'material entity' is an eastern understanding. Its philosophy can be historically linked to Shinto religion and found within the architecture of Shinto shrines, where space is considered a sacred entity reserved for the coming and going of the gods (Pilgrim, 1986). I discovered during my time working in the Noguchi Museum as an educator that there can be a significant difference between reading literature describing the concept of space and eventually understanding and embodying the true nature of the concept as a physical entity. My understanding of the importance that space held within Noguchi's work was eventually realised through a sculpture entitled '*The Void*' (Fig. 3). '*The Void*' is a rose marble sculpture that frames space. In using rose marble, a valued material as a frame,

Noguchi is highlighting the importance of the interior of the frame, which is space, considering it a material component of the work. In the act of framing space as art, the space around the work is also brought into focus as an important material entity.



Fig. 3 Isamu Noguchi (1970) 'The Void'. Rose Aurora Marble. 192.7 x127 x 54 cm. Location: The Isamus Noguchi Museum, LIC, New York. (Photo credit: The Isamu Noguchi Foundation and Garden Museum, NY. www.noguchi.org/museum/collection/void)

Space has a dual function in my artwork; it functions as part of the work, in and around forms as a considered component creating pause and duration, and as the environment in which the work exists. The employing of calculated space during the installation process references a visual time frame which facilitates momentum and the progression of the narrative within a defined space. Repetition of an object, placed in succession at different points in space, is used as a tool to reflect time having moved on. Movement is also required of the viewer as a result of the composition of the work, which is designed to lead or direct the viewer around the work to engage in the narrative. Peterson refers

to this moving as '*walking activity*', and states that in the case of installation art, walking is a condition of the work, required to fully perceive and interpret the narrative (2015, p. 250). Space is used within the work as a transitioning device, from one segment of time to the next. In this respect the distance between the objects, or the allocated space, becomes a duration of time, a space in which time has passed. In the artwork the space composed between the forms is an integral part of the work, seen as equal to the forms, and as such considered a material component of the work. As an artist and an educator I have considered the complexity of understanding and working with ineffable concepts such as time and space. I am inspired by an eastern understanding of space, a place where time resides and leaves its mark, and as a result I was curious to locate alternative ways of learning and processing information.

The second function of space is as the environment in which the work is installed and experienced. During the installation of '*Between the Past and the Future*' (Fig. 1, Fig. 2), I would stand back and study the space in order to know where to hang the next form. I was involved in a process of adjusting and tweaking the forms in space through a study of the space around the work and began to compare this process to a form of choreography. In this respect the installation space could be compared to the context of a performance, in that the space was/is set apart from the viewer, a staged format where the narrative of the work plays out. Peterson refers to the theatrical aspect of installation art through the arrangement of physical space as stage and considers how the work is composed with a '*theatrical awareness that the work should function as an object in a situation, which almost by definition, includes a visitor's presence and performative interaction*' (2015, p. 259). The installation process, upon reflection, I would argue has considerable parallels with performance and the choreography of moving bodies and objects as seen in the work of choreographer William Forsythe (Fig. 3.1, 3.2). As a result I began to gravitate towards the study of physical movement in space through dance practice to inform the composition of my work.



Fig. 3.1 William Forsythe (2015). '*Nowhere and Everywhere at the Same Time*'. Choreographic objects in space. (Photo credit via www.williamforsythe.de)



Fig. 3.2 William Forsythe (2015). Detail of '*Nowhere and Everywhere at the Same Time*'. Choreographic objects – Image of performer moving through the exhibition space. (Photo credit via www.williamforsythe.de)

1.2.2 Introduction to dance

At the culmination of the installation of the work, I had the opportunity to experience a Merce Cunningham dance performance in St. Cloud, Minnesota. Cunningham's '*Ocean*'¹ took place outdoors at night using a quarry as backdrop and stage. The performance was composed of layers of movement which included the dancers and their shadows, cast on the backdrop of stone as the evening light descended (Fig. 4, 5, 6). The sounds from the orchestra, which encircled the audience, were sporadic and random, echoing off the quarry walls. The minimal circular stage highlighted an omnipresent sense of time projected on a large digital clock set against the ever-changing open air atmosphere. There was an individual ordering to the performance as the dancers and the musicians took their cue from the seconds on the clock. In doing so, each performer moved and played within their own time frame, simultaneous yet interdependent.

'*Ocean*' is a 90-minute live performance, its choreographical organising of movement and unfolding of sound in space is set to a clock. The interrelating of motion and sound is essentially unrehearsed and as a result unpredictable. Further research on Cunningham revealed his philosophy of movement in time and his compositional 'chance'² tactics devised and employed specifically to capture the unrepeated surprise quality of the moment within his performances. Employing random decision making (such as the use of the clock) instead of logic to inform composition '*opened up possibilities in dance that I might otherwise have thought impossible*' (Cunningham, cited in Weinstein, 2011, n.p.). The experience of this performance conveyed the potential to extend into the field of dance as a viable avenue to further inform the understanding of concepts and challenge familiar patterns of constructing and composing work

¹ '*Ocean*' is the result of a collaboration between the composer John Cage and the choreographer Merce Cunningham, presented by the Walker Arts Center, Minneapolis, MN, USA

² '*Chance tactics/operations*' – Employing the practice of rolling the dice or throwing a coin in order to decide how to sequence a dance composition, choose a number of dancers, their positions on stage, and where they would enter or leave the stage. This strategy employed by Cunningham (also employed by Cunningham's partner and collaborator John Cage) removes intuition and the logic/creative mind from decision making, '*relying purely on chance to determine aspects of a dance performance*' (Weinstein, 2011, n.p.).

from the perspective of choreography. Subsequently the route the research took was interdisciplinary, exploring the capacity and viability of integrating select methods of practice from dance to inform and extend on current practice.



Fig. 4 Merce Cunningham Dance Company (2008). '*Ocean*'. Location: Rainbow Quarry, St Cloud, Minnesota. (Photo credit: Cameron Wittig)



Fig. 5 Merce Cunningham Dance Company (2008). '*Ocean*'. View of circular stage at night. Location: Rainbow Quarry, St. Cloud, Minnesota. (Photo credit: Cameron Wittig)



Fig. 6 Merce Cunningham Dance Company (2008). '*Ocean*'. Detail photo of dance performers on stage showing the digital clock counting time in the background. (Photo credit: Tony Dougherty).

1.3 Research Aims

1. To locate common ground between ceramics and dance and explore the potential to apply relevant knowledge and methods across disciplinary divides.
2. To take part in a physical exploration of stillness as movement in time and space through personal participation in select areas of dance practice to broaden perspective and approach to my current ceramic practice.
3. To create and install a body of ceramic work where movement in time and space, the concepts inherent in my work, were considered, composed and configured from the combined perspective of dance and ceramics.

1.4 Research Questions

1. What is the shared place of practice between ceramics and dance?
2. How might an exploration of physical movement in time and space inform the understanding and articulation of stillness as motion in time and space within my work?
3. How can information and learning be experienced, processed and utilised from the discipline of dance to ceramics and subsequently inform the creative composing and installing of ceramic work?

1.5 Research Objective

The objective of this research was to explore and experience directly the physical materiality and creative articulation of movement, time and space through participation within a relevant area of dance practice. The emphasis of this investigation was on the devising of a path to practice and an approach to installation which integrated two diverse perspectives and approaches to movement, time and space, from the disciplines of ceramics and dance. Repco states that *'the prefix "inter"',* in the term "interdisciplinary" refers to *'between, among, in the midst, or derived from two or more'* (Repco, 2008, Ch. 1, n.p.). By locating myself as a practising artist between the discipline of ceramics and the discipline of dance, I became an objective observer of my own field of practice (ceramics) and an observer of dance, with fresh awareness, seen and experienced with new eyes. This enabled the locating of parallels and the establishing of common ground (sec. 1.6, p. 24) and consequently the adopting and translating of a creative language and transferable methods of practice across a disciplinary divide.

The focus of the study was primarily concerned with the potential of exploring movement exercises consistent with the dance form Butoh (see Case study 1, Ch. 3) to inform the comprehension of and composition of stillness as a component of movement in time and space through ceramic installation. The secondary focus (see Case study 2, Ch. 6), which developed out of the physical processing and experience of movement (see Ch. 3), was concerned with the composing of movement in space through methods used in dance

choreography. In this research investigation when discussing and exploring dance as a discipline, I refer to a 'field' of study (see sec. 1.7, p. 30), and include under the umbrella of dance the physical act of moving in time and space and also the composing of dance (choreography). The composing of dance forms a part of the first case study (see Ch. 3) and is the focus of the second case study (see Ch. 6). As a result of the locating of common ground between the two disciplines, the potential for methods used in the practice of ceramics to inform dance became a consequence of the study. A test model employing methods of this research in a collaborative ceramics and dance workshop will be documented in the conclusion (see Ch. 7).

Returning to the ceramic studio after the experience of dance accentuated a sensory awareness of motion, and a re-awareness of the studio space and how it functions. As a result, techniques of practice, such as the use of the potter's wheel in ceramics, when experienced through the perspective of dance became a tool for reflection and a stimulus to capture a feeling of movement in time (explored in Chs. 4 and 5). Changing perspective from ceramics to dance involves a study of how one learns and processes information through the body. As a result learning becomes multifaceted, incorporating cognitive, corporeal and visual learning. As an art practitioner and an art educator I realise the broader potential of synthesising information on a number of levels, and have tested the possibilities that an integrated method of learning might have within art education and the extended field of art for rehabilitation. A test model exploring methods used in this research within a therapeutic field of practice is documented in the conclusion of the thesis (sec. 7.2, p. 165).

1.6 Ceramics and Dance: Locating Common Ground

Research Aim 1: To locate common ground between ceramics and dance and explore the potential to apply relevant knowledge and methods across disciplinary divides.

I completed my Masters Degree in Ceramics in 1998 and subsequently worked within the field of ceramics for 11 years (prior to the start of the research in

2009). At the onset of this research I had no prior experience of dance practice. Locating common ground between disciplines is an integral starting point for interdisciplinary research (Repcó, 2008, see methodology sec. 1.7, p. 30) and in order to create an interdisciplinary study, a proficient knowledge of both areas involved was required; this will be addressed in Chapter 3.

I discovered that there were three stages in the location of common ground once the broad discipline of dance had been selected for an integrated study. The first stage was in the location of a dance practice that had parallels with a personal approach to concepts, narrative, and ceramic composition. At the start of the research 'movement in time and space' was composed through a state of stillness within the format of ceramic installation. Changing perspective from ceramics to dance motivated me to locate a place of practice where stillness and motion converged within performance-based practices. Drawing on prior experience from working within a Japanese American Museum in New York, I was familiar with the minimal movements and gestures within Noh theatre; I was also familiar with the time-space concept of 'MA', and the potential for energy to exist within space and stillness. This led me to a genre of dance called Butoh.

Butoh is a form of Japanese dance theatre, a post-war contemporary dance form which draws on traditions of Noh and Kabuki (Fraleigh, 2010), incorporating qualities of stillness and slow movements as an integral part of its language. *'As in meditation, Butoh offers a slow contemplative space within consciousness, somatically transforming: one pace, one synapse, and one cell at a time'. This space of passage is known as "MA" ' (Fraleigh, 2010, p. 16).* Butoh's narratives explore movements that are inspired by metaphorical language, a process developed to enable the dancers to visualise and embody a movement prior to physical expression. Butoh is weighted, its movements are close to the earth and respond to gravity. Butoh practitioners use slow walking as part of their practice; this accentuates an awareness of the body in time and space. Inherent in the performances is an awareness of metamorphosis and the earth's life cycles and mortality. As Fraleigh states, *'Butoh rides the moment of experience in transition, its morphology has transformational potential, pointing*

in the direction of change and how you change – that is, in your never quite solid world' (2010, p. 35). Butoh contains relevant parallels within its practice and philosophy to enable an interdisciplinary study facilitating an exploration of stillness as motion. The benefit of the study is in the different approaches within this common ground of practice; this will be explored within the first case study in Chapter 3.

Common Ground – Stage 1

- Both practices work with stillness as a state of motion and as a method to accentuate and position form in time and space.
- Continuity, metamorphosis, life cycles and the pull of gravity are qualities of both practices.
- Both practices use metaphor as a language.

Metaphorical language (see sec. 3.3, p. 66) guides movement in Butoh practice. This facilitates a personal approach to movement, which is inspired by the imagination. As a result the practice is non-exclusive, and welcomes all ages and backgrounds. Without having a dance background I felt comfortable using my imagination and guided imagery to instigate and inform motion. Metaphorical language is an integral part of articulating narrative and concepts within art practice, a shared approach to the articulating of movement is established at the beginning. A commitment to accessibility is also seen through workshops often held in conjunction with performances such as in the work of Butoh performers Eiko and Komo (whose work will be further discussed in Ch. 2), which facilitates training that suits all body types and goals (Candelario, 2010, p. 93).

1.6.1 Locating common ground – Stage 2

The second stage involved in establishing common ground as the research path developed was in the locating of a form or style of Butoh to practise and develop an understanding of, in order to carry out a case study. There are many styles of Butoh, in the same way that there are many styles of ballet, or tap or

yoga. Locating a style of Butoh and a workshop for practice was the next step.³ Participation in my first Butoh dance workshop, facilitated by a group member of 'Sankai Juku',⁴ was confirmed after viewing the group's live performance, entitled 'Kara-Mi' (split pulse), at the Theatre de Ville in Paris, May 2010. After significant study of the group through literature and performance reviews, the opportunity to experience the live performance along with the opportunity to take part in a summer workshop in Japan provided a legitimate basis for further investigation of the processes and exercises consistent with this form of Butoh.

From observation, the movements of Sankai Juku are slow and undulating, creating a cycle of continuous motion that involves a gradual unfolding of the body in relation to the force of gravity. Qualities of stillness are highlighted. At times the motion on stage is almost indiscernible. I had not, up to this point, considered movement inherent in stillness, and was curious to explore qualities of stillness. Rhythm and pace are incorporated within a continuous evolution of movements that involve a push against or a flow with a gravitational force.

The performers are removed from individuality, and function as components of a whole unit, through a uniformity of costume (Fig. 7). Whitened, sparsely clad bodies and shaven heads have the effect of morphing the group into '*a single featureless organism*' (Fraleigh, 1999, n.p.). The stark outline of the dancers accentuates minimal muscle movement as part of a fluctuating sequence of continual motion, as Fraleigh states, '*a dance of breath and muscle memory*' (1999, p. 84).

³ At the start of this research I was unfamiliar with Butoh as a dance form. Two years on (in 2011) a yearly Butoh festival was established in Dublin, and is ongoing. This has been a benefit to ongoing research.

⁴ 'Sankai Juku' is an international Butoh dance troupe founded in Japan in 1975. Their performances are directed, choreographed and designed by the founding member Ushio Amagatso. (www.sankaijuku.com)

A sequence of repetitive movements is a characteristic style of this group's Butoh, summed up in the opening act:

At the opening of the first of seven sections, a dancer enters the stage and soon drops onto his back. Three more – obscured, like him, in white body makeup and ankle-length tunics – stride in and surround him. With tenderness, they bend to lift him before slowly retracting, leaving their arms stiffly extended towards him as if framing an object of wonder. This ritualized sequence repeats throughout this section with each man taking a turn as the fallen/risen one. (Asantewaa, 2010, n.p.)

Working within a personal time frame each performer appears to reflect a singular component of time, as mirror-like movements follow from one performer to the next, almost simultaneously, except for minute time lapses. The lapse in time within the sequence of motion appears to stretch time and motion, an important characteristic of this work. Working in repetition, drawing from a minimal colour palette, and a rendering of form are integral components of my work used to articulate time and motion (see Fig. 1 and images of finished work in Ch. 5). I was curious to experience this group's choreographing of sequences during the workshop.

From these observations I list below the relevant common ground established between my 'style' of practice within ceramics and the 'style' of practice performed by Sankai Juku:

1. Stillness as a language
2. Repetition exploited to explore movement in time and space
3. The use of sequence, cycles and continuity of motion in the composition of the work
4. Simplicity of form.

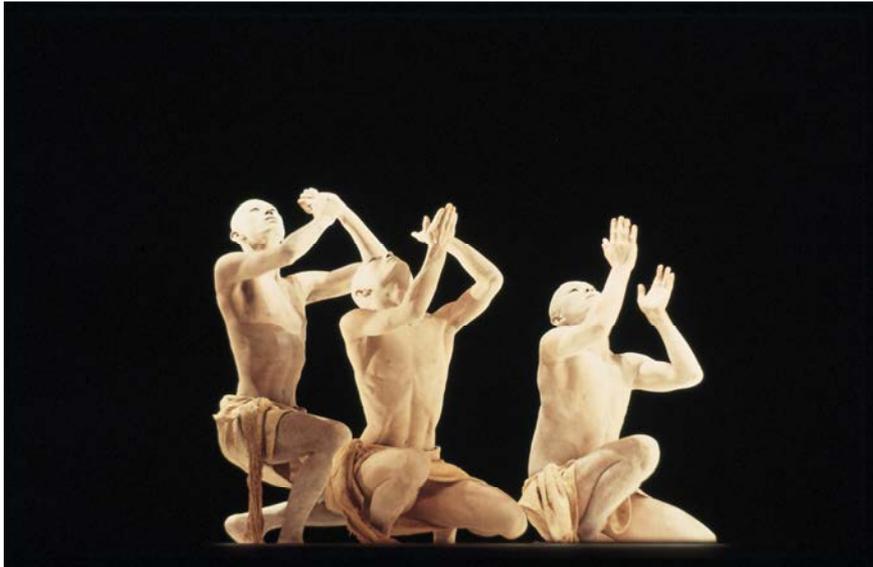


Fig. 7 Sankai Juku (2008). '*Kagemi*'. (Photo credit: Jacques Denemaud)

My participation in a workshop facilitated by Sankai Juku, during the summer of 2010 in Japan, will be documented in Chapter 3 as part of a case study. I organised the dance workshop in conjunction with a seven-week art residency at the Institute of Ceramic Studies, Ceramic Cultural Park, Shigaraki, Japan. The purpose of this residency was to allow time and space to facilitate immediate reflection and experimentation in my own field of practice, after the dance workshop. The experimentation that took place in studio forms part of a devised case study, composed purposely for this research and outlined in the construction of a case study in the methodology section (1.7.1, p. 32).

1.6.2 Locating common ground – Stage 3

Stage 3 was the common ground located during dance practice and personal studio practice. This was where experience, observation and reflection of methods of practice were integral to forming relevant parallels between Butoh dance and my own studio practice. Once areas for investigation had been located and isolated, common ground needed to again be located through experimentation in the ceramic studio (see Ch. 4). The locating of parallel methods of practice was instrumental in the translating and utilising of information and learning from dance to ceramics.

1.7 Overview of Research Methodology

If the purpose of reflective practice is to enhance awareness of our own thoughts and action, as a means of professional growth, how do we begin this process of reflection? How do we begin a critical awareness about our own professional practice? Where do we start? (Ostermann and Kottcamp, 1993, p. 2)

Reflective Practice

Gray and Malins argue that *'methodology should be responsive, driven by the requirements of practice and the creative dynamic of the art/design work'* (2004, p. 72). They state that the complexity of the research question for visual art practitioners often requires a collaborative or interdisciplinary approach which propels an *'outward-looking attitude'* (2004, p. 72) to the process of gathering research information. Adopting an outward approach, I took a route to practice through interdisciplinary learning, which was fundamental in shaping the methodology, integrating a reflective approach to practice (Schon, 1983). Reflective practice requires a *'dual stance'* as both performer and audience, artist and critic (Osterman and Kottcamp, 1993, p. 2). Reflecting in practice requires a stepping back and examining of one's working actions and thinking, reasons for these actions and their effectiveness, which may result in new perceptions and paths to develop alternative strategies to apply to practice (Osterman, 1990, p. 134). Reflective practice is grounded within the framework of Experiential Learning Theory (ELT), which is both a *'dialectic and cyclical process'* (Osterman and Kottcamp, 1993, p. 3). This process, which is described in four stages, has been made popular by Schon and educational theorist David Kolb, in his *'Kolbian Cycle'* (Kolb, 1984). The four stages of the experiential learning cycle applied by a reflective practitioner are:

1. Experience
2. Observation and Reflection
3. Abstract Conceptualisation
4. Experimentation.

(Kolb, 1984, cited in Osterman and Kottcamp, 1993, p. 3)

Interdisciplinary practice

The word interdisciplinary consists of two parts: “inter” and “disciplinary”. The prefix “inter” means “between, among, in the midst,” or “derived from two or more.” ‘Disciplinary’ means “of or relating to a particular field of study” or specialisation. So a starting point for the definition of interdisciplinary is between two or more fields of study. (Stember, cited in Repco, 2008, p. 5)

To critically examine practice and achieve an ongoing level of active participation and distance (as performer and audience, artist and critic; ref. reflective practitioner), I felt that a deliberate and active stepping outside of familiar patterns by working through a model of interdisciplinary practice was a fundamental approach going forward. The identifying of an alternative, contrasting discipline in dance (to enable a stepping outside of the familiar) that explored stillness as a state of motion would shift the investigation of movement in time and space from a visual and cognitive approach to an emphasis on a corporeal form of learning; learning that is processed in the body. As a consequence objective discoveries could be formed and a re-conceptualising of concepts and methods of practice could be explored and integrated moving forward. Repco states that *‘in the context of interdisciplinarity, integration is a process by which ideas, data and information, methods, tools, concepts, and/or theories from two or more disciplines are synthesised, connected or blended* (Repco, 2008, n.p.)

The similarities and contrasts located within my own practice and the practice of Butoh (specifically the methods and form of Butoh practised by the group Sankai Juku) gave this investigation a comparative approach to reflection, and the potential to connect methods of practice.

An interdisciplinary approach also facilitated an ‘abstract reconceptualisation’ (Kolbian cycle, stage 3) of familiar concepts, providing a fresh perspective and new information to re-generate familiar processes and approaches to practice (Osterman and Kottcamp, 1993, pp. 3-4). Newly experienced stimuli and processes within dance provided a unique platform for an objective, reflective and comparative study. Distance from familiar methods of practice was made

possible by locating the first part of the case study solely within a dance workshop, where I was removed from ingrained habits and could reflect on my own working patterns and conceptual approach from a distance.

Crossing into another discipline, and selecting an unfamiliar territory to re-engage in learning eradicated a prescribed outcome to the study. As the territory to learn and reflect on was unfamiliar, the results of the investigation could not be premeditated, and the element of curiosity and discovery remained an integral component of the research. Repco states that the result of integrated knowledge (as a result of interdisciplinary practice) *'is something altogether new, distinctive, apart from, and beyond the limits of any discipline and, thus a cognitive advancement or addition to knowledge'* (Repco, 2008, n.p.).

A case study approach to gathering, reflecting and testing information was the primary component of this research methodology.

1.7.1 The construction of a case study

Two case studies were constructed as part of this research. The first case study formed the core component of investigation, out of which the second case study developed. The first case study (Ch. 3) introduced me to the experience of physical movement in time and space as an art form through dance practice. The second case study (Ch. 6) was concerned with the choreography of movement, and the potential to utilise methods in dance to inform the composition of my ceramic work.

In order to gain a different perspective on concepts and processes I made the decision to close the door of my ceramic studio and eschew any form of material experimentation for the first part of the research investigation. During this time I sourced and reviewed literature in dance and philosophy and attended dance performances in order to locate a shared place of practice, conceptually and practically, and a viable route to experience and explore movement. I commenced my PhD research in the autumn of 2009 and returned

to the ceramic studio after taking part in an intensive seven-day Butoh dance workshop in Japan, August, 2010. This time of absence from studio work was used to gain perspective and separate what I knew and understood in ceramics from what I was about to learn and experience in dance. My approach to this research was inherent in the two case studies constructed in three parts, which facilitated and enabled complete immersion, focus and reflection at each stage of the investigative process and engaged in a Kolbian-inspired cycle of experiential learning: 1. Experience, 2. Observation and Reflection, 3. Abstract Re-conceptualisation, and 4. Experimentation.

The case studies were constructed from an intuitive sense of how an interdisciplinary study should take place. To that end, they also adopted select areas of Repco's model of interdisciplinary practice to consider within the three-part format (Repco, 2008):

1. State the research question (see sec. 1.4, p. 23)
2. Develop adequacy in relevant disciplines (see Ch. 3)
3. Analyse and evaluate insights (see Ch. 3 and Ch. 4, Ch. 6)
4. Integrate insights (see Ch. 4 and Ch. 6)
5. Identify conflicts between insights (see Ch. 4 and Ch. 6)
6. Create common ground between concepts (and methods of practice, see sec. 1.6, 1.6.1, 1.6.2, pgs. 24, 26, 29)
7. Reflecting on, testing, and communicating the understanding (see final works in Ch. 5 and Ch. 6)

The three stages of the case studies were as follows:

Stage 1. The experience of movement practice through taking part in an intensive dance workshop.

It was an intuitive decision at the start of the research to involve myself in dance as a direct participant⁵ as opposed to an observer (which will follow in the second case study). *'Like anthropologists and historians, researchers grounded in dance may use an ethnographic approach, including participant observation, interviews and (sometimes) movement analysis'* (Given, 2008, p. 212). As I was new to the field of dance, direct participation was an integral choice moving forward, situating the study within the field of experiential learning with the potential to merge the mind and the body in a process of learning. Lalitaraja states that *'Clarifying what one thinks and what one is experiencing is an essential prelude to being able to reflect deeply'* (2015, n.p.). The first part of the case study mapped the experience of dance and the learning that took place as I engaged in a sensorial perception of movement in time and space (see Ch. 3).

I am not a trained dancer, and prior to this research I had not taken part in dance workshops. Throughout the first four years of research I took part in numerous Butoh-based movement workshops on an ongoing basis. I found that certain workshops informed my research and some did not. Significant learning occurred during the first Butoh workshop, which took place in Japan in August 2010 over seven days. Over the duration of the workshop I took part in daily movement exercise classes synonymous with Butoh training. The intensity of time and focus during the workshop allowed for reflection and a gradual learning and processing of information. The shorter workshops which I took part in after my initial introduction to Butoh served to fuel and build on what was already learned. For this reason I selected the first intensive seven-day workshop to form the first case study (see Ch. 3).

⁵ Direct participation is a method of interactive study which first emerged within the fields of anthropology and sociology and later spread to a wide range of fields (Jorgensen, 2015, cited in Kosslyn and Scott, 2015).

Stage 2: Studio experimentation which involved the translation of information from the discipline of dance to the practice of ceramics.

I found through this investigation that methods explored in dance could not be directly utilised in ceramics and as a result a process of translation was carried out through experimentation in the ceramic studio. I called this the ‘interim’ stage, where methods in dance were deconstructed and then reconsidered through ceramic methods through a parallel process of experimentation. Experimentation in the studio eventually resulted in the forming of a material bridge from dance to ceramics. From this shared platform information merged, and a visual language was discovered which assisted in translating learning and experience across disciplines. The experimental stage in the ceramic studio documented in Chapter 4 directly informed the making of the first installation (Ch. 5) and subsequently informed the making of three works that followed (also in Ch. 5).

Stage 3. The final stage in the case study involved the making of new work: the composing and installing of ceramic installations informed by the experience of dance. Five new works were created as a result of my investigations in dance.

The first work, ‘*The Still Point of the Turning World*’, was a direct result of studio experimentation (Ch. 4), where learning from dance was translated to ceramic processes in studio and then into an installation format. The three subsequent works (Ch. 5) directly explore the experience of dance through the composition and layout of the work. Chapter 6 returns to the three-part case study through a cycle which included dance studio, ceramic studio experimentation, and final work, which is presented as Stage 3 in section 6.4 (p. 152).

The second case study, documented in Chapter 6, involved the observation of a dance workshop in progress, within the graduate studies of the Dance Department of the University of Limerick. The workshop utilised a ‘Laban’ analytical approach to movement in space, entitled ‘Laban, Space, Harmony’, as a tool to exploit and extend on a path of fluid motion while learning to choreograph and create composition. The second case study, like the first one,

followed a qualitative research⁶ approach to collecting information such as through observation or participation. However, the first study placed me as the researcher at the centre as a 'direct participant'; this study situated me as an 'observer'. The observer does not become a participant and instead places themselves on the periphery of the study as unobtrusively as possible so as to observe and reflect and not hinder or affect the study (Given, 2008, p. 604). I chose to observe rather than participate for the second case study for a number of reasons. First, I was interested in observing (as opposed to experiencing) the learning process from participants who were on a path of investigative learning within the field of dance, a primary reason for the case study being situated in a university environment. This was a level of study where students were building on their dance and choreography skills at a near-professional level.

Choreography is about organising bodies in space, or you're organising bodies with other bodies, or a body with other bodies in an environment that is organised. (Forsythe, cited in Spier, 2011, p. 139)

Choreography as an art form is very different to dance in that it organises the body in space, as opposed to physically performing in space. The first case study created a foundation for an understanding of physical motion. The second case study, observing the composing and organisation of movement in space, drew a direct correlation to the composing of forms in space within my ceramic installations.

Although I was welcome to take part, a 'fly on the wall' method was my preferred approach as I was visiting this dance programme for a short period (three days). Also, I was unfamiliar with Laban's techniques and engaging in the class with no prior background could have been distracting for the students, and subsequently for myself, rather than an informative opportunity. I felt the observer format was more focused for a short duration of time, and provided a different perspective and an efficient method of building on information from the first case study.

⁶ *Qualitative Research is designed to explore the human elements of a given topic, where specific methods are used to examine how individuals see and experience the world ... Qualitative approaches are typically used to explore new phenomena and to capture individuals' thoughts, feelings, or interpretations of meaning and process.* (Given, 2008, p. xxix)

The second case study followed the same format as the first case study, and was constructed in three parts, as follows:

1. Observation
2. Studio experimentation, which involved the translation of information from the discipline of dance to the practice of ceramics
3. The making of new work: the composing and installing of ceramic installation informed by the experience of dance.

1.8 Commitment to Dance

Developing adequacy calls for comprehending enough basic information about each discipline to decide which of its defining elements bear on the problem most directly. Two questions should be asked:

- *How much knowledge is required from each discipline?*
- *What kind of knowledge is required from each discipline?* (Repcó, 2008, p. 190)

The experience of dance was an integral part of the study, however, it formed only one-third of the first case study. Two-thirds of the study were focused on the ceramic studio where I reprocessed information learned in dance and used a synthesis of information from both disciplines in the making of new work. The first step in my investigation was to explore the practice of movement for a focused period of time to locate parallels within practice and explore their differences. The next step and the overall focus of the study was returning to the ceramic studio and applying information acquired across disciplines through the making of work. Specialising in the field of ethnography, Erin O'Connor (2009) spent three years fully immersed in learning the skill of glass blowing. Her dissertation documents her personal experience of acquiring and embodying practical knowledge in glass blowing as an apprenticed ethnographer and *'the constitution of culture through practice'* (O'Connor, 2009, p. 6). At the start of my own investigation of movement, I could not estimate how many workshops in Butoh dance I would need to take part in, or at what point relevant information would be gathered, and a physical understanding of movement in time processed. Unlike O'Connor, I did not acquire proficiency in my area of investigation (dance). I was in search of a physical experience of

time and space through movement. My focus was to engage in physical learning, to transfer learning from cognitive to corporeal. This involved a shift from a mental processing of concepts to the embodying of information on a sensorial level, and there was no set time for when this would occur. (It is relevant to state at this stage that the medical and psychological aspects of mental processing were outside the remit of this research and as such have not been included.)

I was fortunate in that the first workshop I took part in was an intensive week-long Butoh practice which culminated in a performance (Ch. 3). The day started at 8am and finished at 8pm. We were situated in a schoolhouse in the middle of the countryside in Japan, with very little around us – no distractions. During the week the participants followed a strict detox diet, breakfast and coffee and tea were omitted and as a result food or taking breaks became secondary to the focus of Butoh. As a result of the length and intensity of this workshop, I gradually went through a process of embodying information and felt ready to return to the ceramics studio and begin material experiments.

For this research investigation I was not concerned with becoming a performer or becoming proficient in the practice of Butoh as an art form, and as a result I engaged in a stepping in and out of the practice (after the initial workshop) over the duration of my PhD, as opposed to immersing myself in dance for a number of years. I took part in classes sometimes weekly to stay physically informed, and was fortunate that my research coincided with a yearly Butoh Festival in Ireland, which I was a part of for three years. I want to note that I refer at times to the study of dance, of Butoh practice and movement practice. To clarify, Butoh is classified as a form of dance, however the exercises that Butoh performers engage in are non-exclusive and can be experienced as part of a personal practice for one's own goals and purposes. For this research I engaged in a 'mindful study of movement' found within the discipline of dance, also referred to as 'movement practice' as opposed to 'dance practice'. Although my focus was on the experience of movement and not performance as an end result, it was important, for the first case study in particular, to experience how movement is composed and choreographed into a dance

sequence, through taking part in a dance performance (sec. 3.4.3, p. 73). The second case study built on the composing of motion in space, and was more of an analytical study of form in space rather than a performative study. This cycle of learning involving moving and composing explored through both case studies was comparative to my own studio practice of material experimentation/manipulation and composing of work through installation.

1.9 Title of Thesis: ‘Stillness in Motion – An Interdisciplinary Study of Movement in Time and Space through Ceramics and Dance’

‘Stillness in Motion’ in the title refers to an expanded look at stillness as part of a continuum of motion as experienced through the lens of dance. The study was interdisciplinary in nature in that it synthesised two approaches, from ceramics and dance, in the conceiving of and making of ceramic installation.

CHAPTER 2: CONTEXTUALISING THE RESEARCH

This chapter outlines the key theorists and theories in philosophy and dance that underpin the research and locate a state of stillness within a continuum of movement in time. A context for the research is located within the field of ceramics and the field of dance, where varying states of motion are articulated, and interdisciplinary research explored.

2.1 Exploring Movement in Time – Relevant Theories in Philosophy that Underpin and Direct Research

'We say that movement is made up of points, but that it comprises in addition the obscure mysteries passing from one position to the next' (Bergson, 2007, p.153). The philosopher Henri Bergson explores movement in time in two distinct, interrelated states, inhabiting two realms: visible and non-visible. Through his writings he seeks to explain the mysteries of movement in time, which he divides into External or Historical time – or that which we can see as moving – and Internal or Psychological time – that which we cannot see, though it continues to move (Bergson, 2005). I subsequently classified 'visible' and 'non-visible' as external and internal movement, respectively. 'External movement' is that which is seen or perceived in the physical/visible world, in stops and starts, manifesting in a fixed state through form or a change in quality (for example, colour to colour). Each state appears fixed, until another state replaces it. This sporadic recognition of change creates a sense that change happens in moments, and each change is separate from the next, instead of in a continuous state, without separation (Bergson, 1998). Interpreting consistent change in the physical world is identified by Bergson as an act of perceiving movement in time, which he describes as a recomposing of becoming, through the mechanism of our mind. Bergson describes this process as setting an internal cinematograph⁷ inside our minds, which strings together stills of a movement and sets the stills in motion (Bergson, 1998). A human perception of motion through stops and starts as described by Bergson draws a parallel to the

⁷ A cinematograph – a still photo that contains an element of motion, looped seamlessly to create a never-ending moment. (www.cinematograph.com)

composition of my ceramic installations which portray motion through stillness, interrelating form and space to articulate movement in time (see Chapter 1).

'Internal movement' can be described as that which is fluid or non-fixed, in a permanent state of becoming. Change or movement within this context evolves continually but cannot be perceived in its transitory state, it is non-visible. These non-visible transformations, according to Bergson, can be described as, for example, variable changes in quality and a narrow duration of time composed of '*billions of vibrations*' (Bergson, 2004, p. 268).

These select theories by Bergson link visible motion with non-visible motion through a chain or path of variable motion. Bergson describes the non-visible component of motion as '*the obscure mysteries passing from one position to the next*' (2007, p. 153). These 'mysteries', according to Bergson, are not visibly obvious but are consistent as changes in the quality of motion. Therefore motion in time is always present and changing, though not always visible.

May we not conceive, for instance, that the irreducibility of two perceived colours is due mainly to the narrow duration into which are contracted the billions of vibrations which they execute in one of our moments? If we could stretch out this duration, that is to say, live it at a slower rhythm, should we not, as the rhythm slowed down, see these colours pale and lengthen into successive impressions, still coloured, no doubt, but nearer and nearer to coincidence with pure vibrations? (Bergson, 2004, p. 268)

In his lecture on '*The Concept of Time*' (1992), Heidegger also differentiates between two sets of time, clock time and lived time, similar to Bergson's psychological time (1910). 'Clock time', also referred to as nature time and mundane time, relies on measurement, change and a sequence of indistinguishable 'nows' registered between a marked past and future (Heidegger, 1992). Clock time is consistent and unidirectional, '*the clock fixes the now and gives it a number in time*' (1992, n.p.). 'Lived time' is the human experience of time determined by an awareness of being and non-being in the world (1992). Lived time is located internally and connects time with a sense of being in the world. '*What is this now? Is it clock time or am I myself the now and*

my existence time?' (Heidegger, 1992, p. 4e). Heidegger's argument states that time is not external movement, time is in us, we live time (Steiner, 1978).

Lived time as explained by Wyllie is '*the present awareness one has of movement from one experience to the next which is brought about by one's bodily activity within a particular context*' (2005, p. 174). Wyllie continues to explain that personal movement in time (lived time) is synchronised with 'time of the environment' (clock time) and 'intersubjective time'⁸ (time of others). According to Wyllie, personal time, time of the environment and time of others are all interrelated components that influence the flow of movement and one's sense of time. Habitual synchronisation is described as 'lived time' in accord with 'intersubjective time' and a lack of synchronisation (which can be found, according to Wyllie, in patients suffering from mental health issues) can cause a restructuring of time and movement (Wyllie, 2005). Wyllie states that lived time for the individual is a sequential progression of life, it is a sensing of one event after another where the present moment contains the possibility of change. Without movement and activity temporality for the individual stops; activity produces lived time (Wyllie, 2005).

The characteristics of movement in time and space is a complex and varied subject. Reading and selecting theories in philosophy assisted with defining and giving focus to the research path. I noted that other researchers used philosophy as a methodological framework for investigation, such as Guptabutra (2005), who creates a parallel study between art practice and theories in philosophy using Hawkings' theories of space-time to identify characteristics of time in personal practice. I used philosophy as a method of explanation to better understand concepts and validate an emerging research path between ceramics and dance. The subject and experience of time and space as stated by Heidegger (1992) is personal and carried within. I looked to philosophy to provide a direction and noted the work of other researchers such as St. George (2010), whose thesis investigates codes and strategies used to

⁸ Intersubjective time refers to how people interact in relation to each other in time and space. It is a phrase coined by the anthropologist Johannes Fabian, who stated that '*time is a constitutive dimension of social reality*'. (Fabian, 1983, p. 24)

recognise and construct time, space and movement in the visual arts, it *'is essentially an investigation of the observer'* (2010, p.3), and therefore a subjective study. It is precisely because of the subjective nature of the research that I found it necessary to become the observer and the participant within my own investigation in order to reflect on time and space in an authentic and personal manner (see research aim 2, sec. 1.3, p. 22).

2.1.1 Parallel theories in dance practice

Internal space, or movement from within, is an important starting point and end point for movement in dance. Though the motion is unseen externally, it is the starting point of energy, it is motion that precedes or follows a gesture (Nikolais and Louis, 2005). This internalised motion is often reflected in what is called 'the grain' of the individual. The grain is similar to the grain of wood, which is the directional life-force of the wood (Nikolais and Louis, 2005). Stasis or stillness is the first phase of motion for the dancer, out of which movement is born. A state of 'stasis' for the dancer is not a state of rest, it is a state of immediacy, a dynamic state of presence which requires undivided attention. Space and time are constant energies transpiring through and around the dancer that are brought to focus in a state of stasis. Keeping the physical body at pace with time and space is the focus, or these entities will *'outdistance'* the dancer (Alwin and Murray, 2005, p.19). *'Part of this act of stillness is the balancing of his energies and perceptions so that they ride upon time, neither exceeding it nor falling behind it ... Stasis in this sense is multifocal. It is part time, part space and part self'* (Nikolais and Louis, 2005, p. 19).

Laban⁹ states that the illusion of 'static' form separates space from movement, where space becomes the environment in which the objects alternate between physical movement and stillness (1966). Laban's philosophy (like that of the eastern philosophy of MA, see sec. 1.2.1) of movement is based on the fact that empty space does not exist. Space, he believes, is a *'superabundance of simultaneous movements'* (1966, p.3). Laban states that space should not be

⁹ Rudolph Von Laban (1879-1958), dance artist and theorist. Born in Hungary, Laban was one of the pioneers of modern dance. He developed techniques for analysing dance movements called 'Laban Movement Analysis'. His methods are studied worldwide.

conceived as a location or an empty room, *'for movement is a continuous flux within the locality itself, this being the fundamental aspect of space. Space is a hidden feature of movement and movement is a visible aspect of space'* (1966, p. 4). The illusion of a perceived standstill in motion and the composition of space and movement as separate entities is, according to Laban (1966) and Bergson (1998), a construct of the mind. The mind perceives motion as stages of stops and starts, or 'snapshots' of motion (Laban, 1966), a theory similar to Bergson's cinemagraph (1998, see sec. 2.1). The sequence of motion in time, if seen in all its states (again similar to Bergson's theories, 2004, sec. 2.1, p. 40) consists of paths of movement, waxing and waning from residual motion to fast-paced motion, alternating but never ceasing (Laban, 1966). In this respect, residual motion contained in varying states of stillness creates the link in an unbroken chain of motion, which is consistently in a state of becoming. In the 1920s Laban created a system of notation called 'Labanotation', for recording movement and uncovering the nuances of motion in a state of flux. This system is used today in choreography to study and exploit the composition of dance. Composed as a universal language with *'non verbal symbology'* (Guest, 2005, p.6), Labanotation is also used in fields of practice where information on the human body in motion is required, for example, anthropology, athletics, and physiotherapy (Guest, 2005).

2.2 The Development of a Parallel Path through a State of 'Stillness'

Crossing the terrain into another discipline to extend learning, the recognition of a shared language that can be assessed and compared is relevant. An interest in the similarities and the varied differences is a significant reason to change perspective and challenge habitual thinking. Repco (2008) states that interdisciplinary research requires a re-thinking of the way we think. *'Since common ground is achieved through the use of language, creating common ground requires modifying definitions of key concepts and/or their underlying assumptions, or modifying theories'* (Repco, 2008, n.p.). From the perspective of my own practice situated within the discipline of ceramics, 'still' is perceived as 'static'; that is to say, the ceramic forms within my work are not moving in time or space. Investigating 'movement in time and space' from the perspective

of philosophy and dance, I recognised the potential of exploring 'stillness' as a change in quality, an entity of continuous motion.

Herbison-Evans (1993) compares states of dance to the 'still' forms of visual art and explores in his essay a common language to analyse both. He questions, '*What are the stilled moments that contain the residue of motion*'? He then compiles categories that relate to both: '*Posing, Suspended, Flowing and Transitional*' (1993, pp. 45-49). These four categories are states of movement in time where motion and stillness appear to converge. This transitional state is positioned within a fluid sequence where movement shifts in quality from physically mobile to inherently mobile. In dance, stillness is motion, it is composed of time, space and self (Nikolais and Louis, 2005). Subsequently, from the perspective of a dance discipline, movement, time and space have the potential to converge in stillness and be experienced, explored and exploited through the practice of motion.

Research Question 1: What is the shared place of practice between ceramics and dance?

Butoh as a dance form is raw, poetic and emotive. The practice guides the practitioner to connect with the subconscious mind, its characteristic minimal movements make visible the non-visible qualities of movement in time. The philosophy and practice of Butoh finds a parallel with Heidegger's philosophy of 'Lived Time', which embraces an inherent experience of time and death and mortality, as a truer reflection of being human (Steiner, 1978). Movement is characteristically associated as a process of change in spatial position. In our environment certain changes in time occur too slowly to perceive, such as the wearing down of rocks through erosion or the aging process (Moor and Yamamoto, 1988, p. 42). This slow and non-visible process of movement in time can only be reflected on over a period of time, as opposed to 'in time'. Performance artists Eiko and Koma work with the material of stillness to explore and make visible time and change, creating a '*theatre of movement out of stillness, shape, light and sound*' (Mack, 2011, n.p.). Eiko and Koma are Japanese-born performers and choreographers, based in New York, whose

practice has emerged from a background in Butoh. Their stark, undulating choreography of continuous slow movements render time and space visible for their audience. Their choreography, often performed in theatres and art galleries, is comparative to living works of art, often spending six hours incrementally moving their bodies within the gallery space. In a review of their work, Anderson suggests that an Eiko and Koma performance *'can be like seeing glaciers move or living forms evolve'* (Anderson, 1986, p. H10). In reference to their performances such as *'Naked'* (Fig. 8) at the Walker Arts Centre in Minneapolis, 2010, Eiko comments, *'Linger, stay awhile with your eyes, live and kinetically observe how our bodies move toward death'* (Eiko, 2011, cited in Ryan, 2012, n.p.).



Fig. 8 Eiko and Koma (2010). *'Naked'*. Performance at The Walker Arts Centre, Minneapolis, MN. (Photo credit: Anna Lee Cambell)

Through the work of Eiko and Koma there is a revealing of a connective thread between external and internal time, which is the visible and non-visible characteristic of movement in time. Locating Butoh as an art form positioned the research between the threshold of motion and stasis, performance and sculpture, and a marginal step beyond the stillness of my ceramic installations.

This threshold of time where movement and stillness converge is where the research was located. In 2010, four months after I first practised Butoh (see Ch. 3), I took part in a movement workshop designed and facilitated by Eiko and Koma, in the Japan Society in New York (and again in 2011, when they performed and taught as part of the Dublin Dance Festival workshops). During this time (2010 and 2011) I had the opportunity to see their live performance on stage, which was then followed up with the physical experience of their unique processing of time and space during the workshop.¹⁰ The workshop exercises were guided in characteristic Butoh style, employing metaphorical imagery to inform movement, which the artists call movement vocabulary (metaphorical language as a tool to inspire motion will be discussed further in Ch. 3). I noted the varied backgrounds of the workshop participants; although some came from theatre, dance and art, most did not come from a creative background. Inspired by the live performances of Eiko and Koma, the participants were there to experience a reflective movement type practice, through which one experiences the slowing of momentum and time, and in turn can use that learning for one's own benefit. Performer and choreographer Frances Barbe (2011) explores the potential for Butoh to make a difference to the process of creating and performing. She explores its distinctive training style, and qualities of stillness in her own choreography. For similar reasons, I gravitated towards Butoh for this research, experiencing the training as a creative tool to inform my ceramic practice.¹¹

2.3 Movement as Stimulus for Ceramic Practice

Clay is a malleable material. It is delivered to the worktable as a non-descript bulk of organic material. It is soft and pliable and ready to be formed, for example, into sculptural objects or three-dimensional narratives or used as a

¹⁰ Eiko and Koma's movement workshop is entitled 'Delicious Movement' (www.eikokoma.org). They regularly offer this workshop in conjunction with performances to facilitate a physical understanding of their methods or work.

¹¹ For this research investigation I focused on and documented the learning that took place during the intensive Butoh workshop in Japan (see Ch. 3) however, I have not included the experience of the Eiko and Koma workshop in that chapter. This is because the learning overlapped, in that there was a similar exploration of time and space, in both workshops; however, both entities were more intensely explored (and therefore used in the case study, see Ch. 3) during the 7-day workshop in Japan.

thinking process to explore and translate the potential of ideas. Twisting, pinching, pulling and manipulating the material into form is a physical process. The pliable nature of the material registers and receives impressions easily, transferred from the maker's hand to the material. The clay as a material in the hands of the artist becomes a tangible extension of thought translated to form. A physical exploration of movement through the material of clay is practised by the ceramic artist Alexandra Engelfriet (Fig. 9), who uses her entire body to manipulate and form works, which she considers, in part, performance (Dahn, 2015). As a lot of her work is created in raw clay and is washed away at the end of the performance, Engelfriet's work is often experienced through film and photography. Her movements, often physically brutal, '*kneeing, kicking, elbowing and kneading the clay... register a bodily impact*' (Dahn, 2015, p. 47), are informed by Butoh, as she merges with the clay and the forces of gravity. Engelfriet considers her process to be a complete involvement of body and soul, a state that precedes thinking; her work, she says, is '*about presence*'. (Dahn, 2015, p. 47).



Fig. 9 Alexandra Engelfriet (2013). '*Tranchee*'. Photo of live clay performance. (Photo credit: Christophe Beurrie in Dahn, 2015)

Clay as a material for exploration holds the capacity to explore movement and change through the nature of its composition and path to production. Raw, unfired clay when left outside and exposed to the elements will disintegrate and go back to the earth. Fired clay is both chemically and physically different from raw clay, when fired it is in complete contrast to its former composition. Transformed to a rock-like material it is impervious to water and complete destruction (Rhodes, 1989). The use of raw clay as a living evolving material is explored by the American ceramic artist Walter McConnell and UK artist Phoebe Cummings (figs. 10/11). McConnell creates see-through plastic tent-like structures to exhibit his raw clay structures. Using electric light for warmth and an air-tight environment to create condensation, a moist environment keeps the clay soft and exposed to organic change in a constant state of flux (Dahn, 2015). Cummings works with the raw disintegrative qualities of the clay, which she forms in a time-consuming manner and then allows to dry out and succumb to the environment (Dahn, 2015, pp. 90-91). The nature of this work performing its slow demise is reflective of time and change. The transformative process of raw clay to ceramic is a process which is mostly hidden from view in the kiln. The clay enters the kiln raw and fragile, an organic material. Through a gradual process of change, as the kiln temperature rises, the clay becomes ceramic, it is a vitrified¹² hard material. I witness a transformation in my work as the clay enters the kiln, essentially a living material, and at the end of the kiln cycle the work is transformed into a finite object; it can no longer move or change. When I take my work out of the kiln, I have to come to terms with it in this new 'fired' state. This transformation in the material, I would argue, mirrors life and death. When clay works are fired, the change that occurs to clay in the kiln is expected; however, sometimes the result is a surprise and deemed a disaster. Kim (2014) explores in her thesis the nature of ceramics and risk taking that occurs in the firing processes, and the embracing of imperfections as part of the often unpredictable firing process. The possibilities inherent in the raw material of clay used to reflect movement and time are endless. However, it is in this

¹² *As the temperature of firing increases beyond red heat, other changes occur in the clay which are called vitrification. Vitrification is the hardening, tightening and finally the partial glassification of clay. Vitrification gives to fired clay its characteristic hard, durable, dense, and rocklike properties. Vitrification proceeds gradually, at first causing the clay to be rather loosely compacted and then, with the advance of temperature, causing it to become increasingly hard up to the point of melding and deformation.* (Rhodes, 1989, p. 17)

finite state that I chose to work from, and regenerate life back into the work through the installation process.



Fig. 10 Walter McConnell (2004). '*Itinerant Edens*'. Moist clay in plastic environment. (Photo credit: Walter McConnell in Dahn, 2015)



Fig. 11 Phoebe Cummings (2010). '*Flora*'. Raw clay and clay dust. (Photo credit: Sylvian DeLeu in Dahn, 2015)

2.3.1 The performative nature of ceramics

Peterson compares the spatial structures of installation art to the stage, stating, '*when viewers enter an installation, they enter the "scene" of the artwork*' (Peterson, 2015, p. 15). In contrast to viewing a painting, when viewing installation art typically the audience stands in the space, amongst the work, as a physical presence within the scene of the work (Peterson, 2015). In a booklet published by the Irish Museum of Modern Art, it is stated that '*Installation art is a broad term applied to a range of arts practice which involves the installation or configuration of objects in a space, where the totality of objects and space comprise the artwork.*' (Moran and Byrne, 2010). When I refer to my work I categorise it as ceramic installation and/or composition. Although the classification of my work as installation is not of direct concern in this investigation, the installation style format of the work as comparative to stage and performance is of value as the research extended into the discipline of dance. My work comprises groups of objects configured in space, where space and form are the components of the work. Installation art often surrounds the viewer, and the viewer can in this respect become part of the work. With my installations, the viewer is not allowed entry into the 'scene' of the work that I produce. A space is provided around the work so the viewer can look into the organised space, or what I would consider to be a space comparative to a 'stage' (see Fig. 1).

Peterson states that the theatricality and performative nature of installation work is enhanced through the staging and arrangement of work that transforms it into a fictional space, casting object/s as performer (2015). UK ceramic artist Keith Harrison demystifies the firing cycle of clay to ceramic through his performative installations. Using household electrical appliances, such as a heater (Fig. 12), he covers the elements in a low-firing clay called Egyptian paste,¹³ and turns the heater on, revealing the process of change as the clay turns slowly to ceramic (Dahn, 2015, p. 28). Part of the performance is the wiring of the work in front of the viewer in public spaces such as the Victoria and Albert Museum,

¹³ Egyptian paste is a mixture of clay and glaze. It is not very pliable and is used to construct simple forms, often incorporated as beads in jewellery. Objects made from Egyptian paste are fired to around 945 degrees Celsius (Rhodes, 1989, p. 292).

London. When the electricity is turned on, the reaction of the clay as it succumbs to the heat is unveiled through sound. *'Sometimes the work smokes and steams, playing to the gallery for which it is designed. At other times it is quieter, more intimate and is on a wholly domestic scale'* (Jones, cited in Dahn, 2015, p. 29).



Fig. 12 Keith Harrison (2006). *'Michael Hamilton'*. Electric heater and Egyptian paste. (Photo credit: Keith Harrison in Dahn, 2015)

The act of firing as performance is also seen in the work of Danish ceramic artist Nina Hole. Hole constructs large-scale architectural clay forms on site (Fig. 13) and fires them in situ, constructing a fibre-based blanket kiln around the work to contain the heat (Dahn, 2015). There is a strong sense of an impending performance in Hole's process as the clay form is assembled during the day by many volunteers and is ignited at night in front of an audience of participants and onlookers. As the fire which is lit under the clay form heats to red, the sculpture glows in the night and slowly burns itself out; a ceramic form is left in the residue of ashes by morning, and the performance is over.

I would like to add at this stage that the artists in this section were chosen to highlight the different avenues that I view as currently being explored within the context of my own research. In doing so I am highlighting the current field of

practice (that explores clay 'moving in time and space' and clay as performance) while differentiating my own path and approach. I am aware that the selection of artists I have noted is limited and that I am drawing from a much broader field. However an extensive view of the narrower field of this research is outside the remit of this thesis and objectives of the investigation.



Fig. 13 Nina Hole (2009). *Fire Sculpture*. (Photo credit: Keith Morris in Dahn, 2015)

2.3.2 Dance as stimulus for sculptural form

In the 1960s, American Sculptor Richard Serra utilised dance as stimulus to explore the potential and exploitation of the human form moving through time and space. Looking at the work of contemporary dance artists of the time such as Yvonne Rainer and Tricia Brown, Serra said, *'for me, their performances opened up ways of relating movement to material and space, allowing me to think about sculpture in an open and extended field in a way that is precluded when dealing with sculpture as an autonomous object'* (Serra, 1997, p.28). Similar to my own experience, exploring form from the perspective of dance extended Serra's thinking as a sculptor from the visual concerns of the placing of objects in space, to a contextual and physical curiosity of forms in and within space. *'My early development had to do with placing pieces in relation to the space and context, and what happened with the space in between, rather than dealing with some contained notion of an object within space'* (Serra, 1997, p. 28).

On a visit to the gardens in Kyoto, Japan in 1970, Serra observed and experienced the difference between framing a form in space and the slow unravelling of meaning in time and space. *'Walking through the garden is predicated on time in relation to movement, which implies continual apperceptive experience based on anticipation and memory'* (Serra, 1997, p. 34). Peripatetic perception induced by the layout of the gardens links interpretation and meaning to movement, facilitating an overall understanding of work in time and space. Over time and influenced by his experience with dance and Kyoto, Serra's interest developed in the placement of objects within an open field, and the sculpting and experiencing of space as a tangible entity in *'Torqued Ellipses'* (Fig. 14) (Serra, 1997).



Fig. 14 Richard Serra (1997). *'Torqued Ellipses'*. (Photo credit: courtesy of Richard Serra, Arts Rights Society, NY)

In 2010, while I was visiting Japan, I had the opportunity to visit some of the Zen Rock Gardens in Kyoto that Serra had experienced. I was interested in the heightened sense of time that presides in the stillness of the minimal juxtaposition of stone and space. This experience confirmed for me that although the potential to reflect movement is inherent in the raw malleable material of clay, my work is about stillness and a sense of time that inhabits the composition of form and space. Similarly, a sense of stillness and motion is also present in the fired work of ceramic artist and researcher Bonnie Kemske (2007). Kemske trained in her early years as a dancer, and also spent time in

Japan studying the Japanese tea ceremony '*Chanoyu*'. Her sense of body awareness through her background in dance informs her investigation of the tactile qualities of ceramics. Her research explores a physical interaction with her body and the clay, and subsequently explores the viewer's physical response to the fired works. Although the malleability of the raw clay is explored in the making process, it is through the finite static ceramic forms that Kemske engages and explores the body's sense of touch with the material (2007, Fig. 15).



Fig. 15 Bonnie Kemske (2007). Cast '*Hug*'. Ceramic Hug, cradled by viewer (Kemske, 2007)

At a conference on interdisciplinary practice that I attended at Westminster University, UK (2010), London-based choreographer Siobhan Davies questioned in her presentation if an artist of one medium could broaden that of another (Davies, 2010a). Davies formed the Siobhan Davies Dance Company in 1998, with a mission '*to contribute to the academic and critical development of movement language in its own right*' (Davies, 2010b, p. 33). Her critical contributions explore in part the medium of dance as a research tool to inspire other creative fields. The projects she develops and facilitates explore the potential within the coming together of disciplines to provide multiple perspectives to problem solving and the expansion of creative practice through diverse dialogues and converging and diverging viewpoints. During the 2010 conference, Davies presented as part of a group of artists who worked on an

interdisciplinary project entitled 'ROTOR', which Davies designed and facilitated. During her talk, Davies spoke of the notion of the potential to re-enter practice through the perspective of another practice. ROTOR was conceived as a multi-disciplinary project, which provides a platform to question and explore integrative perspectives. Davies commented that '*the initial concept for ROTOR comes from my own interest in dance and choreography as expressive and constantly evolving art forms, and as generators of ideas and activities*' (Davies, 2010b, p. 3). As a starting point for ROTOR, Davies sent nine creative participants 'The Score', which was a film of a movement piece choreographed by Davies and performed by four dance artists at the Davies Dance Studios (Fig. 16). The backgrounds of the participants varied: poet, ceramic artists, composer, playwright, production designer, engineer, painter, photographer, artist. The performance was filmed from above, giving an abstract and simplified view of the movements.

This compact dance, filmed from above, shows the four walking together, as a line, in concentric circles. Each dancer has his or her own speed depending on where they are in the circle, so that the central point barely moves from the spot, whilst the outside dancer has to lengthen their strides in order to avoid creating a curve in the line. This is repeated, building into a relentless and almost hypnotic cycle, until the dancers begin to challenge this by introducing small disturbances that create new movement patterns and shifts of behaviour.' (Davies, 2010b, p. 3)



Fig. 16 Siobhan Davies Dance Studios (2010). 'The Score'. Photograph of video projection of 'the score', filmed from above and projected onto dance floor. (Photo credit: courtesy of Siobhan Davies Dance Studios, ROTOR catalogue)

The intention of the project was for the nine participants to use *'The Score'* as a stimulus to create work within their own field of expertise. Over a period of time, the participants studied the film and had the opportunity to view the performance live, and observe the performers in practice in the dance studios. Through close individual investigation of *'The Score'*, examined from the perspective of their own primary discipline, the participants inhabited the world of movement, dance and choreography. Out of this experience nine varied works were created from one source. In retrospect Davies states, *'I am interested in paring something down to its vital components, and seeing if with a generous exchange it can generate or lead to other things'* (Davies, 2010b, p. 4).

2.3.3 Dance as stimulus for ceramic practice

Of the nine participants taking part in ROTOR, of particular value to this research was the work of London-based ceramic artist Clare Twomey. Twomey's work entitled, *'Is it madness. Is it beauty'* (Fig. 17) was presented as a live performance, performed by a dance artist in one of Davies' dance studios. The scene for the performance was composed of three trestle tables in a line, in the background were stacks of unfired, air-dried clay bowls, two buckets of water, and a jug. On the trestle tables were clay bowls filled with water, collapsing into a soft clay heap at varying time frames. The dance artist, working within a choreographed time frame, selected a bowl from the unfired stack. She placed it on the table and walked to the water buckets. Extracting some water, she poured it from the jug into the newly placed clay bowl on the table, filling it right up to the brim. When the bowl was full, she stopped and walked back to the stack of bowls and continued with the process. The performance lasted about 30 minutes. By the time I arrived at the studios the trestle tables were almost full of the bowls, at varying degrees of disintegration. The unfired dry clay could only contain the water for a short duration of time, before the material buckled and collapsed, giving the work a sense of time, stillness, motion, tension and ease. The performer was ordered and consistent with the clock. The timing of the decline of the clay vessels varied, and mostly had to do with the thickness of the vessel walls, and the amount of time it took for the clay to absorb the water to completion and lose its structure, returning to

mud. As a first-time experience working with a performer, Twomey states that she responded to the unfinished *'rawness of the making process'* and the opportunity to experience the rehearsal stage of a dance discipline (Twomey, 2010, p. 5). In reflection Twomey states:

The work I have made in response to 'The Score' frames the repetitive action of the dancers, who strive without hesitation to achieve a state of harmony in the group. It is this human ability to strive and hope to achieve that I have isolated as a dialogue in the new work, 'Is it madness. Is it beauty.' In the performance of this new work the repetitive action of continually filling unfired ceramic bowls with water that then collapse, isolates the notion of action and continued hope with the human condition.' (Twomey, 2010, p. 28)

As a viewer of this work, I noted that the opportunity to explore dance as a direct stimulus to inspire work in one's own field motivated the artist to consider the potential for movement within the material of clay, resulting in the choreographing of the artwork, and the positioning of ceramics as performance/performer.



Fig. 17 Clare Twomey (2010). *'Is it madness. Is it beauty'*. Photograph of performance. Siobhan Davies Dance Studios. (Photo credit: courtesy of Siobhan Davies Dance Studios, ROTOR catalogue. (Image: Steven White)

In July 2015 I returned to Siobhan Davies Dance Studios, where I had the opportunity to speak to some of the programming staff about the ongoing yearly ceramic and dance residency that has been established as part of a programme at the studio. It was explained to me that the value of the residency experience is in the artist's willingness to take risks in their approach to making. The studios, unlike a commercial gallery, have no set rules for the visiting artists, except to interact and experiment. It was stated that the process of experimentation and risk taking is what the experience is all about. My visit coincided with the second stage of a three-part ceramic/dance residency facilitated by the studios. The residency involved a ceramic artist using the experience of the dance space as a catalyst to explore three phases of making work. The dance/ceramic residency, I am told, started five years earlier, after Clare Twomey took part in ROTOR. At the time Twomey was part of a studio called 60/40. The studio in partnership with Davies selected and curated the ongoing yearly residency. During my visit the artist in residence, UK-based Tamsin van Essen, was in middle of her three-part residency experience, entitled '*Time and Transition*'. Van Essen's residency was in conjunction with a year-long curatorial project at the studios that investigated the concepts of '*Time and the Single Frame*'. The concepts of Van Essen's work fit within the theme of the ongoing curatorial project. Her work '*explores the idea of movement and stillness within the ceramic form. It stems from an interest in fragility and impermanence, in particular the tension and ambiguity of the moment between something being held intact and tipping over into collapse*' (Van Essen, 2015, n.p.). As her experience and involvement within the dance studio evolved, van Essen's installation format began to evolve from traditional forms of display on plinths to works varying in display throughout the building. Styles of working and materials shifted from clay to drawing and use of wire, as capturing the movement of the dancers in time required quicker, more immediate forms of making (Fig. 18).

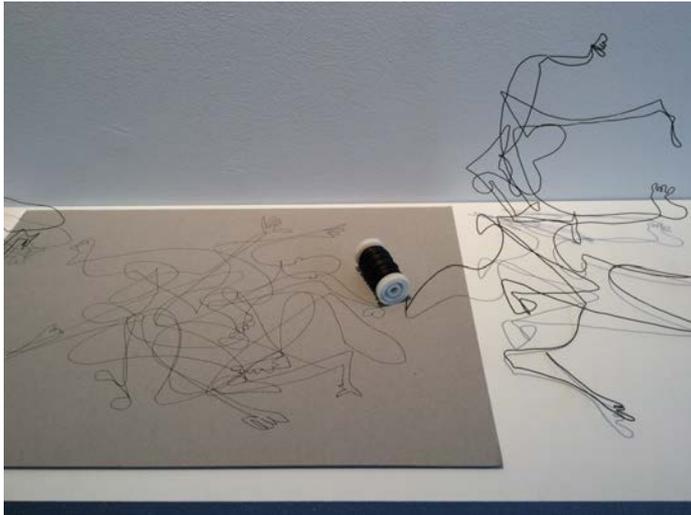


Fig. 18 Tamsin van Essen (2015). Wire sketch of dance practice. Siobhan Davies Dance Studio.

2.4 Challenging Familiar Perspectives and Merging Two Disciplines

In the summer of 2012 the Siobhan Davies Studios designed and facilitated a study entitled '*Side by Side*', with the objective of placing two artists together from different fields of practice to explore the act and process of cross-disciplinary thinking and making. The artists participating came from the discipline of dance – Laila Diallo – and the discipline of visual arts – Helen Carnac. The project was conceived as an open-ended experiment to dissect and explore what is shared and what is different within two diverse practices. The objective was to bring an open mind to the possibilities of what can be learned through the experience of interaction through different perspectives and different approaches and processes applied to creativity and art making. The first stage of the project involved a three-week residency in the studio at the Crafts Study Centre at the University for the Creative Arts in Farnham, Surrey, UK, where Carnac shared her working processes with Diallo. The second stage relocated the artists to Siobhan Davies Dance studios in London for a further three weeks, where Diallo in turn shared her working processes with Carnac. This exploratory residency/project was envisioned without a final requirement other than to meet the experience with an open curiosity, to immerse oneself in the other's field, and way of thinking, looking and working. The findings were documented through a daily mapping and recording of the experience as it

unfolded, through interviews, experimental works, photographs, and journaling.¹⁴

Conceived without a definitive end, '*Side by Side*' has continued to expand into a multifaceted research area which encompasses the artists' most recent collaborative commission, entitled '*Edge and Shore*'. This particular work evolved out of the time the artists shared together working and learning, and subsequently developing new ways of working together and merging practices or forming a new way of practising. In July 2013 I had the opportunity to be part of the ongoing investigations of '*Side by Side*' as a participant in a workshop designed and facilitated by Diallo and Carnac. The five-day workshop, entitled '*Sharing Moving Making*', involved a gathering of ten creative participants from varying fields (theatre, visual arts, dance, textiles, ceramic art) who came together to explore varied perspectives and collaborative ways of working side by side, inspired by the emerging Diallo and Carnac methodology. At the time of this workshop I had taken part in numerous dance workshops and was four years into my own research. It was a relevant time in the research to observe and experience other findings and developments within a similar field of practice.

Diallo and Carnac collaborated in the designing and implementing of a series of 'tasks' for the participants to experience throughout the day. The 'tasks' were inspired by both backgrounds, dance and visual arts and had what I would describe as a feeling of a merged practice, a combination of moving and making. A year of working together resulted in fresh ways of working and subsequently of delivering a hybrid¹⁵ form of teaching and workshop content. Some of the workshop tasks were time-based and spontaneous, for example moving from one's space to another to make work, which integrated movement

¹⁴ These can be seen on the website www.siobhandavies.com>sidebyside.

¹⁵ Hybrid – In art forms, hybridity could mean the blurring of traditional distinct boundaries between artistic media such as painting, sculpture and film, performance, architecture, and dance. It also can mean cross-breeding artmaking with other disciplines, such as natural and physical science, industry, technology, literature, popular culture, or philosophy. Hybrid art forms expand the possibilities for experimentation and innovation in contemporary art. (www.schools.warkerart.org)

and space in the work, and a form of choreography through the making of the work. At other times the making of work was often timed to a duration of music, whereby a heightened sense of time and immediacy was imbued in the process of making. As the workshop evolved the process of making merged with certain characteristics of dance, as time and space and the choreography of the journey of making became an integral part of the experience. After the workshop was over the constructed objects remained in the space, left behind along rolls of white paper as evidence of a fleeting process, their materiality reminiscent of the characteristics of an art making discipline (Figs. 19, 20).



Fig. 19 Kathleen Moroney (2013). Wire and clay work, the making process timed to music. 'Sharing, Moving, Making' Workshop, Siobhan Davies Dance Studios.



Fig. 20 Workshop participants artwork (2013). 'Sharing, Moving, Making' Workshop. Traces of artwork left behind on rolls of white paper. Siobhan Davies Dance Studios.

2.5 Conclusion of Chapter

As the research path progressed I utilised select theories in philosophy and within the field of dance (see sec. 2.1, p. 40) as a springboard for investigation. I drew parallels from philosophy to my ceramic practice and to the research investigation in the field of dance as it unfolded. The parallels were drawn through the dualistic nature of movement in time as follows, which motivated the trajectory of the research:

1. 'External time' is movement in time that is evidence based and seen through stops and starts, and a series of 'nows' as described by philosophers Bergson and Heidegger (sec. 2.1, p.40). This avenue of thought is comparative to the representation of movement in time and space as seen through the composition of my ceramic work within a defined space (see Chapter 1 sec. 1.2).
2. 'Internal time', or lived time, described by Heidegger (sec. 2.1, p. 40) is a subjective experience of time. This time is defined and explored through personal experience. The experience of internal time relates to the investigation of movement in time through my participation in dance practice documented in the next chapter (Ch. 3). The experience of dance in turn motivated studio experimentation and informed the composition of new work.

In the context of this research I have noted interdisciplinary investigations within the field of dance and ceramics; however the studies I have noted (to date) are observational (in that the ceramic artist observes dance to inform practice, see sec. 2.3.2 and 2.3.3, pgs. 53, 57) and collaborative in nature (sec. 2.4, p. 60). My own path for the first part of the investigation (Case study 1) was a singular one and involved me (as artist and researcher) as a direct participant engaging in the physical performance of dance (see research aims, sec. 1.3, p. 22). Although investigations in the second case study (Ch. 6) and in work which tested research methods (Ch. 7) involved observational studies and a collaboration between dance and ceramics, my primary corporeal understanding of movement, time and space, and the ceramic work that developed as a result emerged from direct experience in dance, which is documented in the next chapter.

CHAPTER 3: CASE STUDY 1

When we experience ourselves through another cultural lens, we are enriched. When we interpret another culture through our own lens, we bring the difference the other can bring – sometimes the same thing insiders see, but more often aspects that bridge the known with the strange. And it is the strangeness of the unknown (how it can re-arrange our perceptual field) that calls us to travel across the bridge of difference ... Strangeness, the difference the other makes, sharpens the familiar. (Fraleigh, 1999, p. 17)

3.1 Introduction to Case Study 1

The first case study was conducted in three parts. The first part, which will be covered in this chapter, involved situating myself (the researcher) as a direct participant (see sec. 1.7.1, p. 32, the construction of a case study) within a Butoh dance workshop in Japan.

This part of the study explored how Butoh artists train, while reflecting on the potential for the exercises which pertain to Butoh to be used to inform movement, time and space within my studio practice. This part of the study aligned with the first two stages of the Kolbian cycle of experiential learning: 1. Experience and 2. Observation and Reflection, as discussed in Chapter 1 (sec. 1.7, p. 30). The aim of this part of the research was to move beyond the superficiality of movement as a concept and to become consciously and physically aware of the varying characteristics of movement that pertain to my work (see aims, Chapter 1, sec. 1.3, p. 22). The workshop, as stated in sec. 1.7.1 (p. 32), was an intense seven-day practice. The time frame of the workshop facilitated the experience and gradual process of embodying ineffable and subjective concepts such as time and space. From direct experience in movement practice, I consider the embodying of a concept as the merging or translation of information from the mind as words or an idea, to a physical sensorial state, felt in the body. This translation from mind to body is a gradual process as explained by Clarke (2011, cited in Lalitaraga, 2015, n.p.):

The information accumulates within the body. And it needs time for new information to first arrive in the body as sensation or awareness, and then to be applied and tested in practice and then to allow another layer of information to come in, in relationship to this ... if it is only ever met superficially, then it is going to be an idea in the head, not experiential knowledge taught through the body.

Embodied information, stored within a physical memory, draws a parallel to what Rawson (1984) describes as ‘*memory traces*’, the accumulation of memories stored within our sensorial field (1984, p. 16). Rawson states that these traces of memory, stored in the senses, defy definition or description and ‘*probably provide the essential continuum from which evolves everyone’s sense of the world and consistent reality, everyone’s understanding of what it means to exist*’ (1984, p. 16). Rawson believes that artists often draw from this bank of submerged memories and make tangible the intangible experiences through associating, connecting and transferring the intangible with objects, images and forms in the material world around us, in order to bring the experience to light. (1984, p. 16). Fraleigh (2015) speaks of movement as a ‘*wordless medium that gives us access to the life-world*’; she states that ‘*movement is a sign for life and, in itself, a fundamental form of expression*’ (2015, p. xiii). Similarly, working in ceramics, within the field of visual art, is also a ‘wordless medium’. In exploring the physicality of movement to inform studio practice, I was changing perspective; however I remained as researcher within a parallel genre of creative practice. During the seven-day Butoh workshop, a corporeal understanding of movement, time and space was processed and stored within a sensorial realm, a familiar place to mine for the artist in the creation of new work.

3.2 Characteristics of Butoh Relevant to the Research

The practice of Butoh is considered a movement-based somatic practice (Fraleigh, 2015). The field of somatic practice is wide and varied, incorporating commonly known practices such as yoga and tai chi. To gain an understanding of the essence of Butoh, an explanation of the essence of somatics is sought. The term ‘somatics’ comes from the Greek word *soma*, which translates as ‘*the body*’ and ‘*the body regulated from within, which can be considered the body*’

and the soul' (Fraleigh, 2015, p. xx). Fraleigh interprets *soma* as '*embodied conscious awareness*' (2015, p. xxi), defining it in biological terms as the '*elusive body of precognitive self ... referring to the cellular, water, organic state of the body*' (2015, p. xxi). Through the practice of Butoh, the essence of what is characteristically 'somatics' is located through movements that are transitional, bridging visible motion and non-visible motion. The focus on the internal and the external world of motion through movement practice provides a tangible platform to explore movement inherent in stillness. The linking of the visible and non visible which Butoh embraces and exploits aligns with Bergson's description of movement in time experienced as a continuous flux of '*variable changes in quality*' (see Chapter 2, sec. 2.1, p. 40). This part of the case study describes how internal and external movement are experienced through methods explored in Butoh training.

3.3 Butoh Dance Workshop

Research Aim 2

To take part in a physical exploration of stillness as movement in time and space through personal participation in select areas of dance practice to broaden perspective and approach to my current ceramic practice.

To facilitate travelling to the workshop and to enable the second stage of the case study (studio experimentation) to take place in Japan, I had organised a two-month ceramic residency in Shigaraki, Japan. I set up my working space in the studio in Shigaraki and began to make plaster moulds of a plaster spinning top prototype – the object that I would use to reflect on movement and time. After four weeks I departed for the dance workshop, leaving behind a studio filled with slip-cast ceramic spinning tops – the workshop to provide stimulus for the new body of work that would emerge.

Venue: AGURI-KAN, Nyuzen, Toyama Prefecture, Japan

Date: August 18th – August 24th, 2010

This workshop was directed by 'Semimaru', a primary member of the contemporary Japanese Dance Group, 'Sankai Juku'.

Butoh grows out of felt imagery... the process of imaging for both the dancer and the audience is the aesthetic core of Butoh (Fraleigh, 1999, p. 142)

The primary method of practice used to inspire movement during Butoh training is the use of descriptive or metaphorical language. Metaphorical language is an essential part of the formation of Butoh choreography, designed to create an original physical sensation in the participant through the imagination. This form of movement direction was developed by Hijikata, one of the founding members of Butoh, who trained his dancers using descriptive words through a Japanese form of onomatopoeia (where sound implies the action) (Nanako, 2000). This form of language was used by Hijikata to capture a physical sense or sensation within the body, rather than to imitate an idea of a movement (Nanako, 2000).

... at a workshop held at the International Christian University in Tokyo, Ashikawa told participants to become wet rugs. Wet rugs? We lay on the floor in various ways. "Feel the weight of water within you, a rug." She suggested a feeling of wetness by using a Japanese onomatopoeia: "jyu jyu." The sound implies water sweating. (Nanako, 2000, p.15)

I arrived at the workshop on the morning of the 18th, at 8am, in the gym of a school building (Fig. 21), where the workshops would take place for the next seven days. There were approximately 20 participants who had travelled from various parts of Europe and Japan, and who were from a wide variety of backgrounds, creative and otherwise. I had a notebook with me, to take notes during the break. I focused on the second research question:

Research Question 2

How might an exploration of physical movement in time and space inform the understanding and articulation of stillness as motion in time and space within my work?

With this question in mind, I created four categories to focus on throughout the week:

- a) How is Movement felt in the body?
- b) How is Space felt in the body?
- c) How is Time felt in the body?
- d) How is Movement, Time and Space composed within dance?



Fig. 21 Early morning stretches in the gym, Butoh workshop, Japan, 2010.



Fig. 21.1 Workshop director 'Semimaru' demonstrating movements, Japan, 2010.

3.4 How is Movement Felt in the Body?

My first experience of moving to guided metaphorical language took place during this workshop. I looked around and most participants were stretching and warming up. I had absolutely no idea what to expect and felt quite self-conscious, aware of my lack of experience in the dance world. Semimaru (the director) positioned himself at the top of the hall by the stage and began to direct the participants in a series of movements (Fig. 21.1).

There is a string suspended from the top of your head, pulling you upwards. The same string extends downwards, grounding you in the earth. (text taken from workshop notes)

Immediately I became less self-conscious as I was guided by these words, a format that I understood and could respond to. My posture changed, moving upright as if pulled by an imagined string. As I followed the pull of the string, I was aware of each physical sensation in my body. I saw and felt the string as it extended beyond me and into the space above. I felt the continual pull of the string assist as a directional guide, positioning my body in space and rooting me to the earth.

There is a small ball inside your hips, imagine the ball is rolling slowly from one point on your hip across to the other and behind, follow the circular movement. (workshop notes)

The use of imagery facilitated an individual entryway into the movements, which made the methods of this workshop easily accessible. I was moving in response to my imagination and was not concerned with moving correctly. The dialogue kept me focused in the moment and acutely aware of my movements. I was aware of pace and of rhythm. I was not just moving, I was aware of how each movement felt. During the break I reflected on methods of imagining that I use within my own practice to create the narrative of the work, and would describe my process as follows: Imagining the life force and life cycle of a particular duration of momentum is the first stage in my process. For this I inhabit the object, through my imagination. I imagine how an object operates, and how it might feel at a selected point in time. How the movement feels (like in Butoh) is central to my re-creating it authentically in clay and how I will position the object in space. For this first case study I chose a spinning top to use as a metaphor to explore transient and ephemeral qualities of motion. At its height, the top spun at great speed, and the point of collapse loomed closely, as movement and stillness merged. I imagined what that moment might feel like, and how the object might be made, and what kind of environment the object would be placed in to reflect the moment before the collapse. When I could imagine this scenario, I could begin making the work in clay and constructing the surrounding environment.

In the dance workshop the metaphorical quality of the direction given enabled the participants to imagine and inhabit a movement, and to give it a specific characteristic or quality. I was immediately able to relate to and respond to this method of practice and observe and reflect on the learning that took place through a synthesis of imagining and physically enacting and feeling the movement. Through this experience time and space were felt in the body as part of the motion.

3.4.1 How is space felt in and outside the body?

I was new to the experience of Butoh training. I was not aware of the purpose of the exercises in the moment that I was moving, only that in doing them I became physically aware of the materiality of space through the guided imagery provided. The narrative functioned to inspire motion in the participant, this time the environment or space inside the body was described in a material form such as rock, water or air, and the environment/space outside the body was described similarly. Barbe (2011) states that the descriptive language serves to create an oppositional outer force field of material substance.

In slow motion, oppositional force is useful as an activating force and in butoh an image is often used to conjure that opposition. (Barbe, 2011, p.70)

Opposition served to slow motion down, and a physical awareness of the texture of space was felt. I got lost in a narrative depicting a relationship of conflicting materials, and my body moved accordingly.

Your body is filled with air, like bubbles, you are surrounded by air, as you walk each step lifts like air, your steps rise and fall like you are floating on air. (workshop notes)

When you move, the air moves with you, when you stop, the air stops. (workshop notes)

As you drop to the floor, you leave an empty space the shape of your body. (workshop notes)

The narrative conjured a physical awareness of the body as a material form moving through a material space. I reflected on the idea that movement, time and space become one, with no divides, only through a change in texture. The body in these exercises is in a constant state of motion, responding to the pull of gravity, an awareness instated at the start of each exercise as the string extends and pulls the head upwards and forward. The harmonious and/or conflicting relationship of materials (rocks, air, water) juxtaposed within the narrative defined the pace, rhythm and weight of the movement that I was creating at that given moment.

I reflected on my own studio practice and compared and related to those exercises which gave space a consistency, a texture. My ceramic installations are composed of an object within a fabricated environment. The environment situates the object in time and space and provides evidence of a sequence of events, a time frame of motion (see Fig. 1 and Ch. 4). In relating to the Butoh exercises I began to imagine the space of the environment that I created, and the potential to explore its textural consistency to inform or describe motion in the work.

3.4.2 How is time felt in the body?

A typical exercise within this workshop was slow and repetitive. The imagined state of space as a textural entity served to slow motion down. During the class I was moving slower than I could ever imagine. I reflected on the work of Butoh artists Eiko and Komo (Ch.2), whose performances can often consist solely of moving from one end of the stage to the other. I discovered that through the use of incremental movements, many segments of a movement are revealed that would not ordinarily be seen. The slow movements render the non-visible visible. The variable qualities of stillness introduced through imagery and the concentration required of each exercise led to a focused attention on the present moment. Dance artist Barbe (2011) uses a particular Butoh exercise where one imagines water within to heighten a sense of stillness:

In stillness, the image is given of the pelvis as a bowl of water. The surface of the water is imagined to be very still. By 'stilling' the container (their body) the performer stills the contents (the water). Any subtle swaying in the body is amplified by the image, encouraging performers to seek a more profound level of stillness. (Barbe, 2011, p. 115)

To move beyond the present moment would create motion through lack of focus and the stillness would be lost.

While performing the Butoh sequences, movement did not stop, it changed in quality. This part of the practice found a parallel with Bergson's description of a flux of motion (see sec. 2.1, p. 40), and I began to experience changes in qualities of motion and variables of stillness. A sequence of repetitive

movements changing in quality (through the imagined texture of space) was a method used to slow down, pause or speed up time; however motion did not stop. Elongated sequences of one form of movement, where the texture of space did not change, but repeated, fixed the participant on the present. In that moment, there was no past or future, just the present ever-changing state of being. I reflected on my own practice and saw that the narratives I created depicted a time frame that incorporated the past, the present and the future (see sec. 1.2, p. 12). As I explored and experienced varying states of stillness within these Butoh exercises, I saw the potential in the extended present and the variables of motion within the seemingly still present moment. I was curious to explore the extended present moment in studio, drawing from the memory of a corporeal sensitivity to movement, time and space. Fraleigh states that the process of change within Butoh *'is less to be looked at than experienced ... through change, stillness is more visible. In the morphing of butoh, stillness seems to extend time, making it visible and expansive'* (2010, p. 75). The dematerialisation of movement in time and space was particularly evident in an exercise where each participant travelled the length of the gym in repetitive, minimal movements at an eternally slow pace. The narrative used to guide the exercise was designed to focus the attention on the weight and consistency of the present moment.

Your body is heavy, it is filled with rocks. You are pulling a heavy pyramid, leaning forward, pulling this heavy weight, with this heavy weight inside you. (workshop notes)

In this exercise your body leaned in and pushed against the weight of space, inside and outside the body. The physical feeling of weight was key to the quality and pace of motion performed. Moving against a flow of weighted energy, time appeared to pause in the present. The passing of time was experienced through slow, deliberate movements that accentuated the physicality of space. At this stage in the workshop I was reminded of Wyllie's description of Heidegger's 'lived time', described as *'the present awareness one has of movement from one experience to the next which is brought about by one's bodily activity within a particular context'* (2005, p. 174, see sec. 2.1, p. 40). I observed how I was then experiencing and processing information, and

how the process of embodying information had begun. This exercise performed in the gym transformed an 'idea' of lived time from a concept into an 'embodied feeling' of lived time (see sec. 3.1, p. 64, on embodying a concept), felt and experienced in the body. I was aware that this was the first time I had mindfully experienced an awareness of time felt in the body while moving through space.

3.4.3 How is movement, time and space composed?

The dance of Sankai Juku floats. Its detachment derives from the evanescent flow of nature and the transience of all things. It brings a flowing and sometimes bitter attention to the emergent and fading aspects of lived time. It augments the traces of historical time and our evolutionary body – of nature and culture entwining. (Fraleigh, 1999, p. 81)

The movements and sequences practised during the workshop week facilitated a physical awareness of moving through time and space in the present moment. The workshop consisted of six days of intensive movement exercises in the morning and the choreographing of those sequences in the afternoon. The seventh day of the workshop was the final day and it culminated in a performance staged by the participants and members of the dance group Sankai Juku. This performance took place at night, outdoors in a Shinto shrine. Although performing at the end of the workshop was not essential to this research, performing gave me the opportunity to experience the composing and stitching together of the sequences in real time. It gave me the opportunity to personally experience how the methods used in practice translate to a finished artwork/performance.

The final performance consisted of a narrative which contained seven parts or sequences. Each sequence overlapped into the next; the present sequence holding central stage as the next group of performers slowly emerged from the shadows of the outdoor space. The background performers slowly became the focus as the prior sequence faded out.

The technique of overlapping facilitated a layering of motion that provided a consistent stream of undulating motion in time, which served to blur the

boundaries between the beginning and ending of each sequence. Therefore there was no beginning and no ending, movement was in a continual state of flux from the beginning of the performance to the end. A series of stark white sculpted figures constructed in plaster, positioned on chairs in the forefront of the forest that surrounded the Shinto shrine, formed part of the outdoor set (Fig. 22). The stillness of the plaster figures juxtaposed against the subtle swaying of the trees at night and the movement of the performers again added to the layering and varying qualities of motion.



Fig. 22 Grounds of the Shinto Shrine, Japan, where the Butoh performance takes place (2010). Plaster cast figures standing on chairs form part of the set.

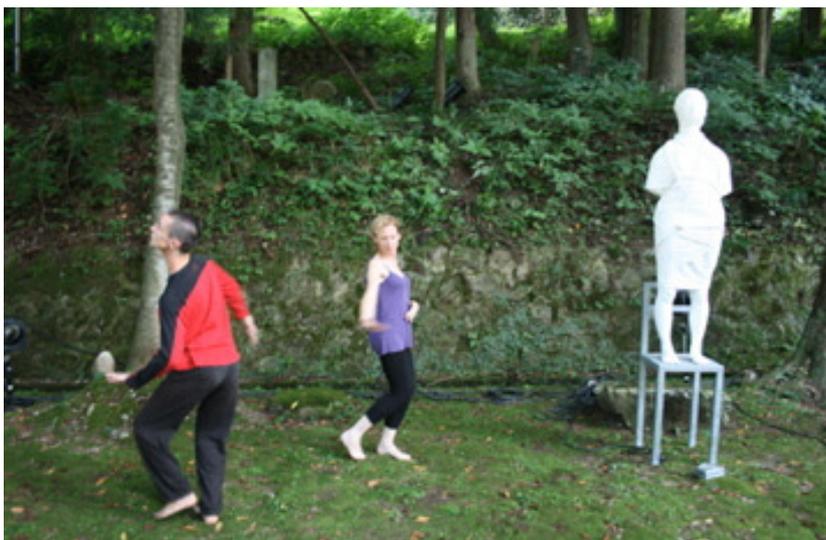


Fig. 22.1 Kathleen Moroney (2010). Practice performance, Shinto Shrine, Japan.

As one of the workshop participants I took part in two separate sequences. In both sequences a group of 17 participants, all wearing similar pale costumes of draped cotton, performed an identical sequence of undulating, very slow movements, each within their own time frame. Each movement followed the next in a continual path, changing gradually in pace and rhythm but maintaining a consistent level of slowness/stillness. There was a slight delay from performer to performer as the sequence was carried out simultaneously. This had been practised, but it was not uniform. The individuality of each performer within the group marked a moment in time as it appeared to stretch and form a connected sequence of moments. I had seen this stretch in time performed by Sankai Juku on stage; observing this sequence of connected moments was a primary reason I selected this particular style of Butoh to research. It was beneficial to this research to have the opportunity to physically experience these methods of moving in training and then on stage.

Although the performance is on video, the quality of film shot at night was poor, and was not used in this thesis. However, a similar sequence of overlapping repetitive movements, a method used in the composition of this performance, can be seen in the image of Sankai Juku performing on stage in '*Toki*' (Fig. 23), and in my own performance at the Shrine, taken from stills from the video of the live performance (Fig. 23.1).



Fig. 23 Sankai Juku (2009). 'Tok'. (Photo credit: Thomas Ammerpohl)



Fig. 23.1 Participants from Butoh Dance Workshop performing at night, Shinto Shrine, Japan, 2010.

3.5 Conclusion of the Workshop

At the end of the workshop, I travelled back to the ceramic studio in Shigaraki for the remaining four weeks of a ceramic residency. On the journey back to the clay studio I reflected on two of the aims of my research, which were considered and explored during the first part of the case study during the Butoh dance workshop.

Research aims 1 and 2

1. To locate common ground between ceramics and dance and explore the potential to apply relevant knowledge and methods across disciplinary divides.
2. To take part in a physical exploration of stillness as movement in time and space through personal participation in select areas of dance practice to broaden perspective and approach to my current ceramic practice.

The primary developments after the workshop were in how I then perceived and understood movement in time and space. This was experienced through a gradual transition from cognitive to physical knowledge, experienced through the body. The translation of this embodied knowledge from a movement-based discipline to a still-based ceramic discipline was not direct and required studio experimentation, which forms the second part of the case study in Chapter 4.

The common ground that was located between my ceramic practice and Butoh dance practice (as discussed in sec. 1.6, p. 24, and explored during the Butoh workshop) was a 'state of stillness', as part of a continuum of motion. Stillness, as a vital component of movement, had been explored and exploited through time and space and was now held in my mind and my body's sensorial memory. At the beginning of this research I extended my knowledge and understanding of movement, time and space through philosophy, in particular Bergson's explanation of movement in time and space as a continuous entity, not always visible to the human eye (sec. 2.1, p. 40). At the start of the workshop I was curious about Bergson's description of continual movement, described as '*The*

obscure mysteries passing from one position to the next' (Bergson, 2007, p.153, see sec. 2.1, p. 40). During the workshop I had the opportunity to locate, explore and physically manifest what I would describe as the '*obscure mysteries*' through slow and deliberate movement exercises. The dance workshop deepened and extended my understanding of this concept.

As I returned to the ceramic studio in Shigaraki and eventually returned to Ireland, I experimented with this new layer of corporeal information, with a curiosity to explore:

1. The texture and physicality of space
2. Stillness as motion
3. Evidence of a continuity of motion.

The studio experiments that are documented in the next chapter (Ch. 4) form Stage 2 of the three-part case study, which was as follows:

Stage 2 of Case Study: Studio experimentation which involved the translation of information from the discipline of dance (experienced in the workshop) to the practice of ceramics.

CHAPTER 4: REFLECTING ON LEARNING, STUDIO EXPERIMENTATION

This chapter examines the changes that occur in the understanding of and articulation of 'movement in time and space' when transitioning from a dance studio experience to a ceramic studio experience. The chapter documents studio experimentation, stage two of a three-part case study, a fundamental stage when translating information from dance to ceramics.

4.1 Introduction to Chapter

Research question 3

How can information and learning be experienced, processed and utilised from dance to ceramics and subsequently inform the creative composing and installing of ceramic work?

This chapter examines the third research question. The chapter explores the learning that emerged from the Butoh workshop, highlighting the areas of learning that were later explored in the ceramic studio. The chapter then covers the experimental process of translating and utilising information from the dance workshop to the ceramic studio in order to utilise information and make new work, which required an interim stage of experimentation. This is where common ground again was sought (see sec. 1.6.2, p. 29), this time in the ceramic studio, through ceramic processes, as opposed to movement exercises. This was the experimental stage of the research, Stage 2 of the constructed case study (outlined in sec. 1.7.1, p. 32)

Stage 2: Studio experimentation which involved the translation of information from the discipline of dance to the practice of ceramics.

Transitioning from a fluid, transient, motion-based world back to the stillness of the ceramic studio and the making and composing of static ceramic objects into an installation format required a re-thinking and a re-engagement with methods of practice, materials and their use. This experimental stage took the form of devised 'tasks', which involved a practical '*re-conceptualising*' (Kolbian cycle) of methods of practice from one discipline to another. The steps that occurred

during the translation of information from dance to ceramics integrated relevant sections of Repco's (2008) model of interdisciplinary research: integrate insights, identify conflicts between insights, create common ground between concepts (and methods of practice), reflecting on, testing, and communicating the understanding. The experimentation process also referenced relevant sections of the Kolbian cycle (Kolb, 1984) of experiential learning (both outlined in sec. 1.7.1, p. 32), in particular abstract conceptualisation¹⁶ and experimentation.

4.2 Reflecting on a Butoh Dance Workshop

The fundamental difference (relevant to this research) experienced after crossing the threshold from the ceramic studio to the dance studio was the physical experience of stillness as motion. As a result the exercises experienced during the workshop that were significant to this research and an investigation of stillness as motion were those that were performed at a very slow pace (see sec. 3.4.2, p. 71).

While performing Butoh exercises, movement and time appear to merge, which is to say the pace of time or feeling of time as it passes in the present moment is felt acutely through the slowing down of movements. Through the slowing of motion, a fluid movement of the hand for example is seen and experienced as many segments. A pattern of motion that is ordinarily not visible to the eye in a brief and fleeting time frame is revealed in many parts. As motion is stretched and forms into a connected path in space, time connected with motion is also stretched in space, without leaving a void or pause. (Tracing a path in space will be explored further in Chapter 5 in the second case study.) The physical act of slowing down the pace of movement in time and space through guided exercises provides a practical method for learning and processing information. This method of physical processing located within the discipline of dance is I would argue on a par with the practical engagement of thinking through materials in the ceramic studio.

¹⁶ Abstract conceptualisation is the process of making sense of what has happened and involves interpreting the events and understanding the relationship between them. At this stage the learner makes comparisons between what they have done, and reflects upon what they already know.
(www.2.le.ac.uk/departments/gradschool/training/eresources/teaching/theories/kolb)

When I returned to the ceramic studio after the Butoh workshop I carried the knowledge that was now embodied in my sensorial, physical memory. I had a corporeal understanding of a continuous flux of motion, which I now recalled in my mind and in my body as physical movements that were almost imperceptible and continuous. From this new perspective, stillness as explored in my ceramic work could be exploited and extended from a static state to stillness as a moving entity. Stillness from the perspective of dance has the potential to contain many variables and qualities of motion. At this stage in the research the theme of my studio enquiry, 'Movement in Time and Space', had been explored theoretically through philosophy (see sec. 2.1, p. 40), then performed and experienced physically during the Butoh workshop, where the information was embodied. At this point I could say that I was aware of the physical feeling of time. I was aware of the physical feeling of space. I was aware of how to move in order to feel both time and space. With this new information I was curious to explore movement, time and space as a continuous changing flux through the ceramic objects that I made in the studio (Fig. 24).



Fig. 24 Kathleen Moroney (2010). Ceramic spinning tops. Scale of spinning top: 6" x 4".

Back in the ceramic studio, I returned to my familiar role as ceramic artist and began the process of translating the fluidity of movement experienced in the dance workshop to the static nature of fired ceramic forms. I realised very quickly that when working within the discipline of dance, I was the performer, I was experiencing movement, time and space first hand. Experimenting within the field of dance, I was both the subject of investigation and the vessel through which concepts were explored. I moved and I processed the movement. I could sense, intellectualise and articulate what I was experiencing and learn first hand. In this respect I was the primary source of information. Working in the ceramic studio, the ceramic objects became the object of investigation, and I became a conduit, channelling information. In this respect the studio work that I created became a secondary source of information, a translation of information from dance to ceramics. At the end of the seven-day dance workshop, I began a journey in the ceramic studio that necessitated the creating of a material bridge that connected two diverse ways of learning. Prior to doing this I reflected on concepts and methods of practice used in both Butoh dance and ceramics, compiled in the chart below (Fig. 25).

4.3 Two Perspectives and Approaches to the Concepts of Movement, Time and Space

There were three central concepts during the dance workshop. These concepts were also explored in my own practice through the composing and installing of my work.

1. Motion
2. Time
3. Space

Each concept is outlined as a heading in a chart entitled 'Comparing insights from dance and ceramics' (Fig. 25). The chart also lists the methods used to articulate these concepts, within my own practice in ceramics (up to that stage in the research), and in Butoh practice. I have highlighted the similarities across the two disciplines. The similarities reflect the common or shared area of

interest between my practice and Butoh. It was this shared area, experienced through two different disciplines, that was explored in studio, whereby a process of translating information from dance to ceramics was mapped out. The aim was to provide new information and a way of integrating learning from one discipline to another, the results of which were integrated into the composing of each of the four installations that will follow.

Research aim 3

To create and install a body of ceramic work where time and space, the concepts inherent in my work, have been considered, composed and configured from the combined perspective of dance and ceramics.

Concept	Methods used to articulate concept in Ceramics	Methods used to articulate concept in Butoh Dance Practice
Motion	<ol style="list-style-type: none"> 1. Metaphorical content of ceramic object used 2. Repetition of object/s 3. Composition/layout of work 4. Narrative of work 	<p>The Experience of Continual Motion through:</p> <ol style="list-style-type: none"> 1. Repetition of movements 2. Metaphorical language guiding the exercises 3. Use of gravity to explore continuity and direction 4. Cycle of change explored through narrative and composition of work.
Time	<ol style="list-style-type: none"> 1. Metaphorical content of object 2. Use of space in layout of work 3. Use of repetition 4. Minimal palette of colour used in the making and composing of work 	<p>The Experience of Time:</p> <ol style="list-style-type: none"> 1. Metaphorical language which inspires slow pace of movement in space, and the experience of time through qualities of stillness 2. Repetition of movement and sequence of movements 3. Minimal palette of colour and similarity in costume and makeup of performers.
Space	<ol style="list-style-type: none"> 1. Integrated and explored during layout and installation of work 2. Used to explore the passing of time 3. To create an environment for work and for viewing of work 	<p>Imagined Texture of Space used:</p> <ol style="list-style-type: none"> 1. To experience time 2. To change the quality and pace of a movement 3. To feel space 4. Space as environment to perform

Fig. 25 Kathleen Moroney (2017). 'Comparing Insights from Ceramics and Dance'.

The methods used to explore concepts within my own practice, listed in the second column of the chart, are consistent with my ongoing practice, and will continue to be used. The methods listed under Butoh Dance, in the third column, are extracted below and are what I explored through ceramic processes in studio:

1. Motion – Continuity of motion (see task 1, sec. 4.5, p. 86)
2. Time – Stillness as motion (see task 1, part 2, sec. 4.5, p. 86, see Fig. 28)
3. Space – The texture and physicality of space (see task 2, sec. 4.5.1, p. 92)

4.4 The Ceramic Studio – Returning to Familiar Methods of Practice

In the studio the first parallel between dance and ceramics was the use of metaphor (see Fig. 24), and the selecting of an object to explore motion. Prior to my visit to Japan, and in preparation for studio experimentation, I selected a simple wooden spinning top, a kinetic toy through which motion and stillness converge as the top spins. This seemingly still point in time is located at the height of the object's rotational velocity, when the top is spinning at great speed. The inertial velocity of the top as it is spinning has the visual appearance of stillness. This state of stillness as motion is brief, as the collapse of the spinning top is an inevitable part of the balancing and spinning narrative of this kinetic toy. In order to maximise studio time while in Japan and focus on the learning after the dance workshop, I travelled to Japan with a plaster prototype of the spinning top. The plaster form was inspired by the toy spinning top and was made larger in scale, fabricated months earlier during a residency in Denmark. In order to create a perfectly circular spinning top that would give the appearance that it could spin, I needed to use the wheel and turn plaster. Turning plaster on the wheel was a skill I did not have, and a skill that I felt could be exploited in studio if acquired. In order to learn the skill of turning plaster, enough to fabricate the up-scaled spinning top, I travelled to Denmark and spent four weeks at the International Ceramic Research Centre at Guldagergaard. Working closely with the centre's master plaster and mould-

making technician I enlarged the scale of the spinning top through drawings, and made a metal template of the profile. Wet plaster was positioned on the wheel and the form was created through speed, pressure and spinning motion of the wheel as the metal template was held in place and pushed against the plaster (Fig. 26, 26.1). I noted at that stage the relevancy of capturing and creating a form that represented motion, through a motion-based process, and revisited the wheel for this purpose later on in the research (see sec. 4.5.1, p. 92, and Ch. 6).



Fig. 26 Kathleen Moroney (2010). Plaster spinning top prototype.



Fig. 26.1 Kathleen Moroney (2010). Ceramic spinning top, cast from plaster prototype. 6" x 4".

4.5 From Live Performance to Static Ceramic Objects: Translating Learning Across a Disciplinary Divide

Task 1, part 1

To explore continuity of motion through the application of select methods experienced during the Butoh workshop using multiple ceramic spinning tops.

Location

Ceramic Studio, the Ceramic Research Centre, Shigaraki, Japan

Butoh (Dance) method for exploration

The director of the workshop guided posture and direction of movement through the use of metaphorical language (see sec. 3.4, p. 69):

There is a string suspended from the top of your head, pulling you upwards. The same string extends downwards, grounding you in the earth. (text taken from workshop notes)

This imagined string was experienced through me as a gravitational pull; though my feet were rooted to the earth and grounded, there was an awareness of a magnetic force pulling the body forward and keeping it moving. The string extended above my body and extended downwards to the base of the earth. The string was an extension of my body, and what I considered my centre of gravity. This hypothetical pull I also considered to be an extension of my body's movements, it proceeded me and followed me. During this exercise (and because of the imagined string) I visualised and experienced the continuity of motion as an unbroken path in time and space, though it could not be seen, it was there.

In the workshop the body moved in the direction of the gravitational pull, imagined as a line, which the body's movements followed. In the studio, searching for a parallel, I compared this experience to the movement produced by an inanimate marionette puppet and its puppeteer. The collapsed puppet, lying on the ground, slowly ascends to the upright, pulled by strings, and

maintains its upright position through the taught strings. If the puppeteer lets the strings go, the puppet collapses on the floor.

Comparing this continuous movement experience to methods within my own studio practice I located a parallel through the process of slip casting and the forming of a line of repetitive objects. Continuity of movement in my work was implied through the layout of forms in space. Slight variations to the positioning of the ceramic object within a space was deployed as a method to represent movement within a time frame (see Fig. 1, Ch. 1). After the Butoh workshop I was aware of the spaces left between the repetitive forms in the layout of my work. I also reflected on the force and pull of gravity which remained as a strong visual image and a physical sensation in my body. I could feel the pull and see gravity as a thick black line in my imagination.

Guided by this visual and the experienced pull of gravity I began experiments, and started to push and pull the ceramic spinning tops by using a black rope pulled through the forms, attached at the base. The black rope was introduced to explore a path of continual fluid motion. I used the rope to slowly pull the forms from a lying down position into an upright position, using the tension of the rope to imply stillness. As the rope went from slack to taught, the spinning top was pulled into the upright position and held in place by the rope. I positioned a number of the ceramic forms in varying stages of motion, from lying down to the upright, to standing still without the rope (Fig. 27, 27.1). In this created narrative the forms that no longer had the rope were released from the gravitational pull and threatened to collapse.



Fig. 27 Kathleen Moroney (2010). Ceramic spinning tops held in position by black rope.



Fig. 27.1 Kathleen Moroney (2010). Ceramic spinning tops in various stages of simulated motion.

I took photographs of the work and reflected on the rope as a visual metaphor for gravity and as a continuation of motion. I reflected on myself as the operating system for motion produced in the work and concluded at this point that the pulling and positioning of forms with the rope felt contrived. The ceramic forms were inanimate static objects. Without my intervention, through the pulling of the ropes, the spinning tops did not move. I questioned the visual representation of a gravitational force, as opposed to an entity that had been imagined and felt in the body. I reflected on how I could cross this disciplinary divide from a corporeal world to a visual one, without losing the essence of the

learning and embodied experience. I was aware, however, that trial and error must be a necessary part of the translation stage as I searched for parallel experiences in studio to connect dance to ceramics through material processes. I noted that the studio experimental stage was on a par with the process of 'abstract conceptualisation', one of the four stages of the experiential learning cycle applied by a reflective practitioner (Kolb, 1984, cited in Ostermann and Kottcamp, 1993, p. 3, see sec. 1.7, p. 30). In the dance workshop, the imagined black line of gravity engendered a sense of stability along with an awareness of a continual path of motion to follow. I realised through this experiment that what was missing was a physical sensation of motion felt in and through the body and that there was no direct way to translate methods of practice across discipline divides. A series of studio trial and errors must be a part of the translation process. As I intuitively felt my way forward to what I felt was a parallel platform, a shared language between disciplines, I was reminded of Repco's strategies for interdisciplinary practice: identify conflicts between insights and create common ground (see sec. 1.7.1, p. 32). I removed the ropes and progressed forward in search of the representation of continual motion, through the stillness of the static ceramic forms.

Task 1, part 2

Peterson states that installation art distinguishes itself from performance art, in that it frames the 'object' as performer and/or the *character of an artwork ...* and not ... *'merely a subordinate status as a "prop" or "piece of scenery"'* (Peterson, 2015, p. 267). At this stage in the task I realised that I could not re-create fluid motion authentically through the pulling of the fired static ceramic forms with rope. Continuing forward in this way turned the ceramic forms into props, and positioned me as the performer. After removing the ropes from the ceramic forms I imagined the spinning tops as the 'performers' and the installation environment as the stage. I reflected on the point in time in the narrative of motion of the spinning top when movement and stillness merged. It was the point just prior to the collapse of the top, it was a moment of suspended motion in time. At this stage of my working process I thought back to the Butoh workshop and I found as close a parallel between the static ceramic forms and

the movement exercises. I recalled the feeling of motion merging with stillness experienced through slow-pacing the exercises:

Your body is heavy, it is filled with rocks. You are pulling a heavy pyramid, leaning forward, pulling this heavy weight, with this heavy weight inside you. (workshop notes, sec. 3.4.2, p. 71)

The above narrative guided the pace of motion created and in doing so I experienced a continual path of motion inherent in a dancer's articulation of stillness. In studio I recalled during the slow-paced exercises how time stretched through active focus on the present moment. I then returned to the narrative of the top spinning and changed the time frame of motion to the future, visualising the top spinning out of control and collapsing. In past work I have engendered a visual perception of motion in the work through a representation of a time frame that included the past, the present and the future (see Chapter 1, sec. 1.2, p. 12). After the experience of the Butoh exercises I realised the potential of stillness explored through the extended present moment and made a decision to compose continual motion through stillness.

Composition of work reflecting continuity of motion through stillness

To bring this first task to completion I returned to a familiar way of working, which was the composing of an environment for the ceramic object/objects to be placed in. The fabricated environment situated the object/s within a time frame and assisted with the visual articulation of the narrative of motion. The difference, however, in the creating of this installation (as opposed to early works) was in the awareness of stillness as motion and the potential to articulate the protraction of time and as a result imply a protraction of motion, through the composition of the work.

In the first stage of fabrication I re-created a floor (a surface for the top to spin on), from a group of wooden floorboards 4" x 6' in scale, painted white. As I laid out the floorboards I left a visible seam between each board. I organised ten white ceramic tops on this temporary floor, positioned and fixed upright through supports attached to the floorboards (Fig. 28). The spinning tops were purposely placed at varying distances from the floor crevices, and from the

visible edge of the floor. The surrounding three walls were positioned approximately 5" away from the floor. The fabricated floor placed on a floor served to suggest a stage. The work surrounded by three walls could only be viewed from the front, also suggestive of a stage. The spinning tops positioned upright were spotlit, the shadows suggesting drama and a performance about to unfold. There was no movement in the work, only implied movement through the use of a spinning top as object, and the upright positioning of the tops. The upright position of the tops suggested a brief moment of extended pure balance, just before the top fell over. In line with the narrative of a spinning top, it was understood that this balanced upright moment could not last, and the visible seams purposely built into the floor suggested an inevitable decline and collapse for the tops, if they were to hypothetically spin onto the divided surface. The narrative of the work explored stillness as motion through the protraction of the present moment.



Fig. 28 Kathleen Moroney (2010). 'Still'. Ceramic spinning tops, wooden floorboards, spotlights.

At the end of this first studio task, culminating in the installation 'Still' (Fig. 28), I reflected on the importance of experiential learning. At this stage on the research path I had acquired embodied information, subtle sensations of stillness, time and space which I drew from in the making of my work. I realised the importance of a sensorial memory when translating information and learning from one creative and intuitive discipline to another. I began a process in the studio of back and forth reflecting. As I composed the work in space and created a narrative of motion through form, I reflected back to the movement workshop and then returned to the making of work with a new perspective and a deeper level of understanding that merged information processed in the mind and the body. The composing of work as installation within a defined space was a method of working that was familiar to me. However, I realised that I was now composing work from the experience and physical memory of how a state of motion felt, as opposed to creating a visual image of motion. I was also aware that stillness from the perspective of a dance practice is not static, but contains varying degrees of motion. I packed up my work in Japan, and returned to my ceramic studio in Ireland to continue with the next phase of experimentation: exploring the materiality of space through ceramic processes.

4.5.1 The materiality of space and its effects on motion

During the Butoh workshop metaphorical language assisted with a tangible experience of the space that I was moving in. Each movement was motivated by an imagined quality given to space, both inside and outside the body (see sec. 3.4.1, p. 70). When the texture inside the body was imagined as air, for example, and the texture outside the body was the same substance, movements were flowing and the pace was even. However, when there was a conflicting substance inside and outside the body, for example air and rock, movements became laboured and slow. The quality of the air became dense as the body pushed through space. Changing the pace and flow of a movement was determined by the texture of space which was imagined by the performer. Although this was an imagined scenario, it was a method that assisted with creating a quality of motion. At this stage I reflected on a description of lived time by Wyllie (2005, see sec. 2.1, p. 40), who describes the experience of

personal time as movement determined by a particular context. He states that if one's own time (personal time) in and amongst the time of others (intersubjective time) is synchronised within the context of the environment (time of the environment), then movement flows. Lack of synchronisation can cause a re-structuring of time and motion. I compare this description to movement produced as a result of imagined textural space within the dance workshop. Up to this point I had not considered varying qualities of motion and wondered how my work might change if I was to introduce this method in the making of my own work.

Task 2

Consider the texture of space inside and outside a ceramic object. Explore the moving of an object through space within this imagined scenario.

Location

Ceramic studio, Ireland

Object for experimentation

I continued with the spinning top for the second phase of experiments.

Exploring the texture and physicality of space

In this experiment I used raw clay as opposed to the fired ceramic forms in the first task. I was interested in the malleability of the raw clay and possible changes in structure as a result of a devised material relationship of space and form. I considered how I might create textural space and decided that a relationship of opposing motion could be explored on the wheel. I was interested in continuity of motion, a function of the wheel and the ability to speed up and slow down this flow of motion. Using one half of a plaster mould, I pressed clay into the form to make half of a spinning top. I pressed this form, which had a flat base, onto the wheel and fixed it to the centre. When the wheel was in motion, the form spun fluidly and looked still, replicating the aesthetic and actual performance of a spinning top in motion (Fig. 29).



Fig. 29 Kathleen Moroney (2010). One half of clay spinning top centred and spinning on the wheel.

Using the metal template which was used in the making of the original plaster prototype, I pressed it against the clay profile and turned the wheel. The metal template fit the clay profile, so when the wheel was turning and my hand holding the template was still, the clay form remained unchanged. I imagined the space around the clay form as texture, as the clay form spun fluidly, there was no conflict. However as I applied pressure to the clay form with the metal template, the wheel started to slow down, the motion of the wheel became laboured and the surface of the clay form started to change (Fig. 29.1).



Fig. 29.1 Kathleen Moroney (2010). Metal template pushed against clay form creating textural effect in the clay as the wheel turns.

The pressure of the template pushing against the clay form as the wheel turned served as a parallel experience reflecting the experience of an imagined force field in the Butoh workshop. Space, through this exercise, became a tangible entity and effected the flow of motion. As I continued with this wheel experiment I observed the elements that were successful and unsuccessful. The act of pushing against the clay on the moving wheel felt similar to the experience of pushing against imagined textural space in the Butoh workshop.

In carrying out this clay exercise I located a parallel experience between movement practice and ceramic practice. I would argue that I found an authentic translation of methods through the benefit of the embodied feeling of the texture of space, which remained in my sensorial memory. I questioned how to move forward with this information. The clay I was using was very soft, as I pushed against it with the metal template it lost its shape very quickly. I reflected on the fact that the method of using the wheel was a successful vehicle to translate information from the workshop, however it was during the process of making that the experience mirrored the fluidity of motion within the workshop. When the wheel stopped, and motion in time and space subsided,

the clay result was misshaped and static, and not a form I wanted to work with. I was curious to bring this work to a conclusion and to create an installation that considered and applied information from dance, and therefore continued on with experiments.

Task 2, part 2

As I moved forward I reflected on the prior exercise. I was interested in the force of the template against the clay as the wheel moved. As this pressure was applied the clay form began to move off centre, lose balance and spin out of control. I slowed this motion down and focused on the off-balance effect created by the form moving off centre on the metal plate of the wheel. The wheel had become a tool to explore unpredictability of motion in time and space (see Chapter 6, where further exercises on the wheel continue). The next series of tests did not use the wheel directly, however the experiments were inspired by the wheel.

Following the last experiment, I explored the translation of the 'off-centre' effect performed on the wheel, through the process of slip casting. This was a process I was familiar with. It is a process that captures and solidifies form in time, through the drying process of liquid clay in a plaster mould. It is a slow and measured technique, which results in a level of refinement of form which can be repeated multiple times. Using the moulds and the de-centring process on the wheel as stimulus, I explored the decentralisation of form through the process of slip casting.

Centralisation is a personal control, a secure home base, which tends to limit the full scope of action. It is a personal filter, a filter flavoured by the ego and thereby limiting and coercing the identity of movement.

Decentralisation releases the central ego's hold and allows the body and mind to freely shift the focus and movement center to any point in the body or surrounding space. Decentralisation allows space, time and shape to relate to their contribution to the totality of a movement. Decentralisation is the unbiased statement of action. (Nikolais and Louis, 2005, p.12)

Using the plaster moulds I made multiple slip-cast positives of the spinning top. I explored the misaligning of the slip-cast clay parts of the spinning top to re-create an off-centred effect (Fig. 30, 30.1). In Fig. 30.1 the two halves of the clay form have been attached slightly off centre. As I did this I recalled a technique in dance that I read about called 'Grain', where movement is implied in a still state when the visible life force or energy of the body shifts off centre and is focused in a select area. This subtle movement has the effect of directing the viewer's eye to the onset of the impending motion (Nikolais and Louis, 2005, see sec. 2.1.1, p. 43). Depicted in Fig. 30.1, the anticipated movement of the clay spinning top was positioned in the direction of the impending motion. Applying the language of dance I would say the grain of the form was off to the left, seen as the top of the form leaned towards the left. This exercise of misaligning the slip-cast clay forms was followed by purposely misaligning the plaster mould¹⁷ so the seams did not line up. The intention was to create a misaligned clay form during the pour, exploring the de-centralisation of the clay object during the liquid stage of the making process (Fig. 30.2). At the end of these experiments I reflected on the work created and the methods used to create the work, as I moved forward in the translation process.



Fig. 30 Kathleen Moroney (2010). Two clay halves of slip-cast spinning top purposely misaligned.

¹⁷ When pouring clay into a plaster mould, the separate sections that complete the plaster mould are held in place so the seams of the clay form will be aligned. Misaligning of the plaster mould parts will produce a misaligned form which is considered a flaw in production.



Fig. 30.1 Kathleen Moroney (2010). Misaligned clay spinning top, reflecting the idea of 'graining' to the left, a term which describes the direction of internal energy, 'and charts the itinerary of mobility' (Nikolais and Louis, 2005)



Fig. 30.2 Kathleen Moroney (2010). Misaligned form created during the pouring of clay into a misaligned plaster mould, resulting in large disconnected seams on the side of the form.

4.6 Conclusion of Chapter: Reviewing Studio Experiments Moving Forward

The following chart (Fig. 31) was created to summarise the translating of information from the Butoh dance workshop to the making of work in the ceramic studio (Stage 2 of the case study). The chart shows the relevant areas of interest carried through from the dance workshop to the ceramic studio experiments and shows how the application of methods changes from one discipline to another.

Areas Explored and Translated:	From: Dance Explored Through Movement Exercises (see Ch. 3)	To: Ceramics Explored Through Studio Experiments (see Ch. 4)
<p>Continuity of Motion</p> <p>Stillness as Motion</p> <p>Location of Motion in Time and Space</p>	<ol style="list-style-type: none"> 1. Explored through the feel of an imagined gravitational force. 2. An imagined line of gravity guides motion and pulls the body forward in time. 3. The line of gravity creates an imagined path of motion that extends forward and leaves a path behind, showing a connected trail of motion. 	<p><u>Task 1</u></p> <ol style="list-style-type: none"> 1. Gravity translated as a visible line, a black rope attached to the ceramic forms. 2. The black rope is used to push and pull the ceramic forms, moving them in time and locating them in space. 3. The spinning top is used as a contingent object within a fabricated environment, both reflect a narrative of motion.
<p>Experience of Space</p> <p>Experience of Stillness</p>	<ol style="list-style-type: none"> 1. The texture of space is experienced through guided imagery, defining the quality of a motion, and changes in pace and rhythm. 	<p><u>Task 2</u></p> <ol style="list-style-type: none"> 1. The texture of space is explored on the wheel through resistance of fluid motion by pushing against the flow of motion in time and space. <p><u>Task 2, part 2</u></p> <ol style="list-style-type: none"> 1. Exploring a force field and the decentralisation of form on the wheel and through slip casting and a misalignment of forms.
<p>Experience of Time</p> <p>Experience of Stillness</p>	<ol style="list-style-type: none"> 1. Through an imagined density of space the pace of motion is slowed to a level of stillness where time is experienced, and stretched in the present moment. 	<p><u>Task 1, part 2</u></p> <ol style="list-style-type: none"> 1. Through the composition of ceramic spinning tops positioned upright on a fabricated floor surface, a balanced moment which is fleeting in time is highlighted and captured, frozen in the moment.

Fig. 31 Kathleen Moroney (2010). Chart depicting the studio experimental process of translating of methods from dance to ceramics.

In the ceramic studio I explored a direct translation of fluid motion through the use of black ropes and the pulling of ceramic forms in a puppet-like fashion (see Task 1, sec. 4.5, p. 86). Slowly pulling forms through space, marking a visible path of motion I noted mimicked floor exercises in the dance workshop. The use of ropes and the manipulating of forms into motion became a starting point in the studio as I worked towards the gap evident in this disciplinary divide between the fluidity of dance and the static nature of ceramic objects. This method of pulling forms with rope was used to re-enact and translate the feeling of continual motion and a sense of a gravitational pull that I experienced through movement exercises in the Butoh workshop. This experiment led me back to a familiar pattern of working through the composing of a narrative of motion in time and space. However, from the newly acquired perspective and experience of dance, a state of stillness is not experienced as static, stillness is never entirely still. Conceptually within the discipline of dance, stillness is explored as a duration of time as component/s of motion composed within an entire performance. As a result, the translation of stillness as motion within the ongoing studio work was subsequently composed as a still point in a performance, a happening,¹⁸ and the installation environment was configured as the stage (see Fig. 28).

In the next phase of experiments (Task 2, sec. 4.5.1, p. 92) I explored the changing nature and texture of space through ceramic techniques. Common ground between dance and ceramics was located through the fluidity of motion experienced on the potter's wheel. Typically within a ceramic studio a potter's wheel functions as a tool through which form is created in time. However, from the newly acquired perspective of dance, I began to notice the speed of the wheel and the malleability of the clay, which could result in changes to the emerging form which are swift and unpredictable. In Task 2 (sec. 4.5.1, p. 92) I experimented with the swift and fluid motion of the wheel and explored the slowing down of the wheel through the application of force applied to the clay form as it spun on the wheel. I noted that the potter's wheel during this experimental task did not function as a tool to produce form, but was used as a

¹⁸ A 'Happening' is defined in the dictionary as something that happens; an occurrence; an event. It is also listed as '*an artistically orchestrated performance*'. (www.dictionary.com)

tool to translate the feeling and experience of the physical qualities of space and movement in time, which were explored in the dance workshop. The potter's wheel at this stage in the research became a vehicle through which the physical experience of movement, time and space, which was stored in my sensorial memory from the dance workshop, could be realised and experienced similarly in the ceramic studio. I observed at the end of this experimental stage in the research that the ceramic studio had functioned as an interim platform. This platform served as middle ground between dance and familiar patterns of working in ceramics. It was in this middle space that ideas and experiences from the dance workshop were reflected on and through experimentation converted into a similar experience through a re-introduction to ceramic processes and ways of making.

The final stage of the case study, Stage 3, is documented in the next chapter of this thesis. Stage 3 involved the composing of new work in the form of four installations inspired by the experience of dance.

CHAPTER 5. NEW WORK: FOUR CERAMIC INSTALLATIONS

This chapter documents the final stage of the three-part case study.

Stage 3. The final stage in the case study involved the making of new work: the composing and installing of ceramic installation informed by the experience of dance.

5.1 Introduction to Chapter

The four completed installations were composed from the perspective and experience of dance, where stillness is a component of movement in time.

Installation 1. *'The Still Point of the Turning World'*, 2011 (Fig. 32)

Installation 2. *'Anchored'*, 2011 (Fig. 33)

Installation 3. *'When Shadows Exhale'*, 2012 (Fig. 34)

Installation 4. *'Where Past and Future are Gathered'*, 2016 (Fig. 35)

All works were created and exhibited separately.

Installation 1 *'The Still Point of the Turning World'*, 2011, was created in the studio directly after the studio experimentation process (see Ch. 4). The work was an extension and culmination of the studio experiments, using the spinning top as the contingent object in the narrative of motion.

Installation 2 *'Anchored'*, 2011, was the first in a series of three installations which cast a hummingbird as contingent object in a narrative that explored varying stages and qualities of motion inherent in stillness. *'Anchored'* was created on site during a residency in Fuping, China and the work forms part of the permanent Irish collection at the International Museum of Ceramic Art in Fuping.

Installation 3 *'When Shadows Exhale'*, 2012, followed on from *'Anchored'*; it was the second installation of a three-part series. This work responded to the narrative inherent in *'Anchored'* and captured a different quality of motion in stillness, which emerged within this second part of the work.

Installation 4 '*Where Past and Future are Gathered*', 2016. This work followed on, as the third in a series of three, four years after '*When Shadows Exhale*'. In the interim stage I completed the practical side of the research and created work, which is discussed in Chapter 6. The final work of the three-part series took up the narrative of motion and stillness from the prior two works and brought it to the next stage. This work was composed and installed in a gallery on the coast of Kerry in Ireland.

Both '*Anchored*' and '*Where Past and Future are Gathered*' were site-specific installations drawing inspiration from the local surrounding area to compose the environment for the hummingbirds.

The first Installation, '*The Still Point of the Turning World*', applied a synthesis of experiential learning from the Butoh dance workshop (Ch. 3) and the ceramic studio experiments (Ch. 4). This installation directly evolved from the interim stage of the case study and the studio experiments. The following three installations were informed by the physical experience of dance (Ch. 3) and by a process of translation to material form in studio experiments (Ch. 4). All four installations conveyed a synthesis of information from dance and ceramics through the composition and layout of the work.

The titles of each of the installations were strategically selected to reflect qualities of motion and stillness inherent in time and space, qualities which carry through to the composition of the work. Each title suggested a temporary resting place: '*The Still Point of the Turning World*'; '*Anchored*'; '*Where Past and Future are Gathered*, or a slow release from a state of stillness: '*When Shadows Exhale*, describing by definition a release of breathe from the body after a momentary pause. Within the material composition and arrangement of each work a quality of stillness, time and space was described. In the process of describing the work certain areas or entities merged within the composition, such as movement and time; for example, the slowing of motion or a moment of stillness explored through the positioning of the object could also describe the slowing or stretching of time (see Fig. 32.2). A gravitational pull, locating objects in time and space, suggested through the use of tightly strung fine cord was

also used within three compositions to define and give texture to space (see Fig. 33, 34, 35). In this respect it is challenging to describe the final works under clear-cut separate headings, such as stillness, time and space, and as a result they are discussed organically (overlapping at times) within the writing. The interrelationship of these entities in the final composition of the works was similar to the composition of dance, where movement time and space merge within a performance.

Each of the four installations articulated a state/s of stillness as motion which was explored in the Butoh dance workshop and in the ceramic studio, where a synthesis of information emerged. The works addressed the final aim of the research:

Research Aim 3

To create and install a body of ceramic work where time and space, the concepts inherent in my work, have been considered, composed and configured from the combined perspective of dance and ceramics.

The aspects of and experience of movement in time and space that are explored and described in all four installations are:

- Stillness explored as time and as motion
- Space explored as texture
- Gravity explored as a path of motion and evidence of location in time and place

5.2 Installation 1, 'The Still Point of the Turning World'



Fig. 32 Kathleen Moroney (2011). 'The Still Point of the Turning World'. Ceramic, glass, black twine, metal rope, light, mechanical motor.

Do movements present merely differences of quantity, or are they not quality itself, vibrating, so to speak, internally, and beating time for its own existence through often incalculable number of moments? (Bergson, 2004, p. 268)

This installation explored an extended state of stillness and movement in flux through the use of a contingent object: a ceramic spinning top (used in earlier studio experiments, see Ch. 4) and through the composition of the work.

The layout of the work was divided into two sections, employed to suggest a time frame of before and after, and a narrative of motion that played out through the reading of both sections in relation to each other (Fig. 32). Positioned to the left, four black ceramic spinning tops were placed symmetrically on a glass platform (Fig. 32.1). Black twine extended from the base of each form, through the glass and was tied to metal clips attached to the floor. The twine, a rudimentary material which ordinarily functions to tie or fix objects in place, was used to suggest an informal tying of the work in position, a transient fixed state. The blackness of the twine extending from the black forms referenced an

extension of the forms in space, and a tangible line drawn in space. The twine served to locate the work in the moment through this suggested tangible gravitational pull to the earth, while showing a path of energy extending from ceiling to floor. Gravity mirrored through the black twine was a method practised and carried through from the dance workshop (see sec. 3.4, p. 69) and then through the translation of that experience in the ceramic studio experiments (see Ch. 4, task 1, sec. 4.5, p. 86). A sense of momentary stability was suggested through the symmetrical layout of the forms. However, the forms were placed on a glass platform, which was suspended from the ceiling with fine-grade metal rope, like a swing. The taught twine holding the forms in place on the glass 'swing', created a slight sense of vibrational motion, the result of a merging of tension and instability in the composition of the work. The forms appeared still, however there was motion inherent in this stillness, as was experienced through the practice of stillness in the discipline of dance.



Fig. 32.1 Kathleen Moroney (2011). Detail of *'The Still Point of the Turning World'*. Black forms held in position by black twine.

Placing the ceramic spinning tops on a pair of identical swing-like platforms suspended at waist length from the ceiling facilitated varying levels of barely visible motion in the work. This motion was subtle and referenced qualities and vibrations of motion in stillness existing on an internal plane (see philosophy,

sec. 2.1, p. 40). The black forms were moored to the ground with black twine, restricting obvious motion, while the glass swing to the right suspended from the ceiling was not fixed to the ground and swayed slightly, tentatively balancing the white spinning tops on its surface, at the point of collapse.

Using repetition of form, with slight variations in layout and composition, is a method that functions to convey a time frame of motion. The arrangement of the white spinning tops on the glass transitioned from a stable geometric arrangement of four black forms to three white forms tentatively balanced off centre on the un-moored glass swing (Fig. 32.2). This organic pattern of forms were placed in a circular pattern suggesting motion, the tops had progressed into performance. The form at the front of the glass, its top half off centre, leaned forward, poised for collapse in an exaggerated pose towards the edge of the glass and its inevitable decline (see Fig. 32, 32.2). This part of the composition referenced the idea of centralisation and decentralisation and a method of 'graining' (the body leaning towards an anticipated motion) used in dance and then explored in clay during the experimental stage of the study (sec. 4.5.1, Task 2, part 2).



Fig. 32.2 Kathleen Moroney (2011). Detail of *'The Still Point of the Turning World'*. Spinning tops positioned to suggest motion.

The three spinning tops precariously positioned on the glass swing, when compared with the four black spinning tops to the left suggested that one of the spinning tops had fallen off the swing. Its absence was accentuated by a marked white circular pattern of dust on the front edge of the glass (see Fig. 32.2).

However, the central part of the performance of motion, the present moment, was suggested through a theatrical spotlight, which lit up the form in the moment prior to its collapse. The spotlight served to add drama, and focused on the central object as performer within a staged performance (see Peterson's comparison of performance art and installation art and earlier studio experiments, sec. 4.5, p. 86, Task 1, part 2).

The transparent glass of the swings was a deliberate choice of material to place the work on. It was used to reflect congealed space around the forms, attributing a physical quality to space, and it was on and within the density of space that the spinning tops were balanced (Fig. 32.3). The idea of congealed space suggested a thickening of the air around or under the forms. As space is not a fixed entity it provided an ephemeral platform for the work, in a suggested constant state of flux. In composing this section of the work, I was drawn back to the dance workshop, and the experience and feeling of moving through a density of space where motion is laboured and slow and space has a tangible quality (see sec. 3.4.1, p. 70).

Secured to the wall behind the suspended forms was a circular motor (Fig. 32.4). One hand of a clock was attached to its surface, and turned at a consistent and continual pace throughout the day. There were no markings on the circular dial, and no hour hand to correspond to the turning minute hand of the clock. The motor device was painted the same colour as the wall, purposely, to allow it to fade into the background. The moving hand rotated at a steady pace, clockwise, as a visible marker of consistent 'external' movement in time. This physical external motion was juxtaposed with the still motion (internal motion) captured in the foreground in the composition of spinning tops (see sec. 2.1, p. 40, for external and internal motion). The moving mechanism

accentuated the levels of stillness in the work in the foreground, and was a marker of time and continuity.



Fig. 32.3 Kathleen Moroney (2011). Detail of '*The Still Point of the Turning World*'. A sense of congealed space is demonstrated through the two glass swings.



Fig. 32.4 Kathleen Moroney (2011). Mechanical device at the background of '*The Still Point of the Turning World*'.

The qualities of stillness in motion composed in this installation were reflected as constant and changing, subtle and obvious, visible and non-visible. The work summarised and visually articulated a merging of information in relation to the investigation of motion in time and space from three parts of this research: philosophy (sec. 2.1, p. 40), dance (Ch. 3) and ceramics (Ch. 4), and was a

direct result of the interim stage (Stage 2, Ch. 4) of the investigation, where the translation of creative languages from dance to ceramic occurred.

5.3 Introduction to a Three-Part Installation

The three parts of the following installation, *'Anchored'*, 2011 (Installation 2) *'When Shadows Exhale'*, 2012 (Installation 3), and *'Where Past and Future are Gathered'*, 2016 (Installation 4), were created at different times of the research and in very different environments, which was reflected in the narrative and composition of each work. Each of the three installations explored aspects of the experience of movement, time and space from direct experience in dance (Ch. 3), and integrated learning from the experimental stage in the ceramic studio (see Ch. 4). The experience and embodiment of motion, time and space from dance, explored as a constant state of flux, changing in quality rather than existing in stops and starts, provided me with stimulus to examine the idea of continual motion through varying states of stillness composed in the following works.

'Anchored', the first in the series, reflected stasis. From the perspective of dance, stasis is the first phase of motion (see sec. 2.1.1, p. 43). Stasis is a state of stillness where movement is internalised, it is rooted in the moment (suggested through the title) in a state of immediacy. *'When Shadows Exhale'* followed on in a state of relaxed presence, where variable qualities of stillness became visible and were explored in the work through moving mechanisms. *'Where Past and Future are Gathered'* was the final in the three-part series, where stillness again slowed to an almost non-visible state. The three works were connected through a cycle of motion and the exploration of varying states of stillness, which were absorbed from the dance workshop (see Ch. 3).

Non-material concepts such as gravity, time and space, explored in the Butoh dance workshop through a combination of language and the imagination, were translated to material form in the installations. Gravity was composed in all three works through a series of cords, which held the work in time and place. The cords also functioned to align space and give it a textural dimension. The

texture of space explored through the constructed environments was a feature of all three works.

A ceramic hummingbird/s was used as a contingent object in all three installations (see sec. 1.2, p. 12). The bird is a symbol of time and motion, and as a result was cast as the performer within a fabricated fictional environment (see sec. 2.3.1, p. 51). The inherent symbolism of the object used in each of the installations was crucial to the reading of the work. A defining characteristic of this bird is its ability to stop abruptly in mid-flight and hover; it was within this threshold of time that the work explored stillness as motion. Each installation positioned the hummingbird/s in time and space through a constructed environment, which also articulated the narrative of each work. The number of hummingbirds differed in each installation, chosen to fit the installation environment, and convey a density of space to visually inhibit or facilitate certain qualities of motion. All three works were positioned close to the floor and extended into space from floor to ceiling. All three works were installed to allow viewing of the work from different angles. However, the viewer could not engage with the work or enter the space of the work. The installation space was in this respect similar to a stage, in that it could only be looked at, and walked around. A 'staging' strategy was employed in the work to suggest a performance unfolding or about to unfold. This was not a new compositional strategy, it carried through from earlier work (see Fig. 1, 2). In its structure as space set apart from the viewer where the narrative of the work played out, it was comparative to the context of performance (see sec. 1.2.1, p. 16). The three focal areas explored in the installations through the composition and layout of the work (and carried forward from the last work) were:

- Stillness as Time and Motion
- Space as Texture
- Gravity as Continuity and Location in Time and Place

5.3.1 Installation 2, 'Anchored'



Fig. 33 Kathleen Moroney (2011). 'Anchored'. Porcelain, nylon cord and wooden cartwheel. Scale approx: 10' x 4'. Fule International Museum of Contemporary Ceramic Art, Fuping, China. (Photo credit: Andrew Standen-Raz)

'Anchored' (Fig. 33) was composed of 54 pure white porcelain hummingbirds. Each bird was handmade and formed using plaster press moulds, which facilitated a continuity of form and scale, allowing a slight variation in wingspan in the grouping. The birds were suspended from the ceiling with fine white cord

that threaded through each bird and was fixed to the base of the work. The formation of the birds followed the circular pattern of the spaces in the wheel at the base.

The white nylon cord was a tactical and tangible compositional feature of all three installations as well as the initial installation; the cord was also used in studio experiments (see sec. 5.2, p. 105 and Ch. 4). In this work the cord had a number of functions, it served to hold the work in place, while drawing a tangible line from ceiling to floor. This taut line created a gravitational pull, accentuating a moment of pause, and positioned each hummingbird in time and space. The density of cord also served to transform the non-visible energy of the space into a visible entity. In this respect the white cord was used to represent an extension of the birds' motion (a fleeting prior moment traced in the space) and conveyed the energy of the space alive with the momentum of the birds. Reflecting on the Butoh dance I recalled how space inside and outside the body was imagined as a physical, material entity, which motivated the pace and rhythm of a movement; this experience inspired the composition of this work. In *'Anchored'*, the density of space composed through the cord visually suggested a slowing down of motion to a standstill as a result of the textured space.

Each bird replicated the next in colour and scale, with no variations except in the wingspan. The grouping of repetitive birds was used to reflect stillness as a duration of time and motion. Each bird served as a unit of time, the entire group reflecting a span of time or time frame. There was a minimal use of colour in this work. It was purposely reduced to the inherent colour of the materials used (porcelain, nylon and wood). Repetition of form and uniformity of colour was a method of working used to reflect on time and motion, as seen in earlier work (see sec. 1.2, p. 12). It was also used as a method to reflect time and continuity within the performances of the Butoh group Sankai Juku, who led the dance workshop in Japan (see sec. 1.6.1, p. 26, and sec. 3.4.3, p. 73).

The wooden cartwheel, a symbol of time and motion, was also a contingent object in the work. It was 100 years old and was found on the factory site in

Fuping, China where the work was fabricated, carrying in its central axis traces of earth. The organic heavy wooden wheel was juxtaposed with the ephemeral quality of the porcelain birds, providing a gravitational force and weight to the airy light qualities of the materials and birds hovering above. In this composition the wheel of time was out of action, lying on its side, holding time and motion in place by a web of fine white cord.

5.3.2 Installation 3, 'When Shadows Exhale'



Fig. 34 Kathleen Moroney (2012). 'When Shadows Exhale'. Ceramic, vinyl records, black cord, video. Scale approx: 10' x 4'.

The second part of this three-part installation, *'When Shadows Exhale'*, explored a transition space between stillness and motion. The title of the work suggested a breathing out of air, *'exhale'*, a bodily release and a process of letting go. This work followed on from *'Anchored'*, where time had stilled and motion was not discernable. In this narrative, movement resumed, and a thread of variable motion was traced through the composition of the work.

'When Shadows Exhale' was composed of 36 black ceramic hummingbirds and one white porcelain hummingbird (Fig. 34). The birds were suspended and held in place between floor and ceiling by individual lengths of black cord. Each bird was almost identical, except for varying dimensions of wingspans, which was consistent with *'Anchored'* (Fig. 33). The birds in this time frame had dispersed slightly and formed a looser gathering (than *Anchored*) around the mid area of the composition.

The dense black lengths of cord extended from the ceiling through each bird to the floor and through a black low-lying square platform at the base, where it was fixed. The taut cord formation served as a transparent column of black lines, cage-like in structure. The composition of the cords functioned to hold the birds in place mid flight, and to create a 3D architectural drawing in space. The lines hinted at a formal environment for the birds, a fleeting outline of *'place'*. As there were fewer cords/lines composed in space, the space around the birds was less dense. The birds made in ceramic were fixed in position; this time, however, the stillness of the cord and the assembled still birds were juxtaposed, with motion represented within the components of the constructed environment.

At the base of the work, mounted on the black wooden platform, nine vinyl records were positioned, with their labels painted out. The records, like the birds, served as both a symbol and metaphor for movement in time. Unlike the still black hummingbirds, the records moved methodically at a very slow pace, almost brushing against the black cord that aligned the circular edge. There were nine records, placed in three rows of three, edge to edge, but not touching. The slow continual motion of the nondescript records placed on a painted black background was hard to discern. At first they appeared to be still;

on closer inspection motion was detected. A singular white porcelain hummingbird was placed on one record (reflecting continuity from the prior installation, *Anchored*). The stark whiteness of this hummingbird was placed amid a dark environment that accentuated the rotation of the record, which otherwise would go unnoticed. The white bird was strategically placed at the edge of the turning record, circling consistently, aligned with a static black hummingbird attached to the black cord and placed close to the base (Fig. 34.1). As the bird circled it passed its black counterpart and faced it head on; at this point motion and stillness merged. There was no sound coming from the records. The display was silent.



Fig. 34.1 Kathleen Moroney (2012). Detail of *'When Shadows Exhale'*. Ceramic birds positioned on and near spinning vinyl records. (Photo credit: Andrew Standen-Raz)

In the background projected onto the wall were the shadows of the hummingbirds. The work was dimly lit except for spotlights used to create the shadows to accentuate the stillness of the birds. Projected onto the wall in the midst of the shadows was a film of a hummingbird that played throughout the day (looped with a minute interval). The projected hummingbird was also

shadowlike (filmed through a shadowbox¹⁹), it was similar in size and form to its shadow counterparts (Fig. 34.2). The bird in the film, however, was not still; made of layers of paper, its wings flapped frantically in an effort to fly away. Though the projection showed the shadow of this hummingbird attempting to take flight, its efforts were futile; it remained in place, its body attached to a black cord, which merged with the cords of the installation environment.



Fig. 34.2 Kathleen Moroney (2012). Still of film. Image of bird flapping wings.

The trajectory of this research evolved from philosophy to dance practice to studio practice, a synthesis of all three merging in the work. Through the experience of the Butoh dance workshop (see Ch. 3) I explored a continuous path of stillness where motion continued but changed in quality (rhythm and pace). The movements performed in the Butoh workshop explored a transitional space where stillness resided. Exercises explored a continuous path of variable qualities of motion where body movements interchanged between an internal and external realm; visible and non-visible, always in a state of becoming (see

¹⁹ The bird in the film was made in paper and filmed through the use of a shadow box. A shadow box functions with a spotlight and a constructed screen creating a shadow of the project image/object.

Bergson, sec. 2.1, p. 40 and Butoh, sec. 3.2, p. 65 and 3.4.3, p. 73). '*When Shadows Exhale*' provided a compositional platform to articulate Bergson's expression of internal, psychological time: '*the obscure mysteries passing from one position to the next*' (Bergson, 2007, p. 153, see sec. 2.1, p. 40), and a personal physical experience of varying states of stillness explored through movement practice.

5.3.3 Installation 4, '*Where Past and Future are Gathered*'

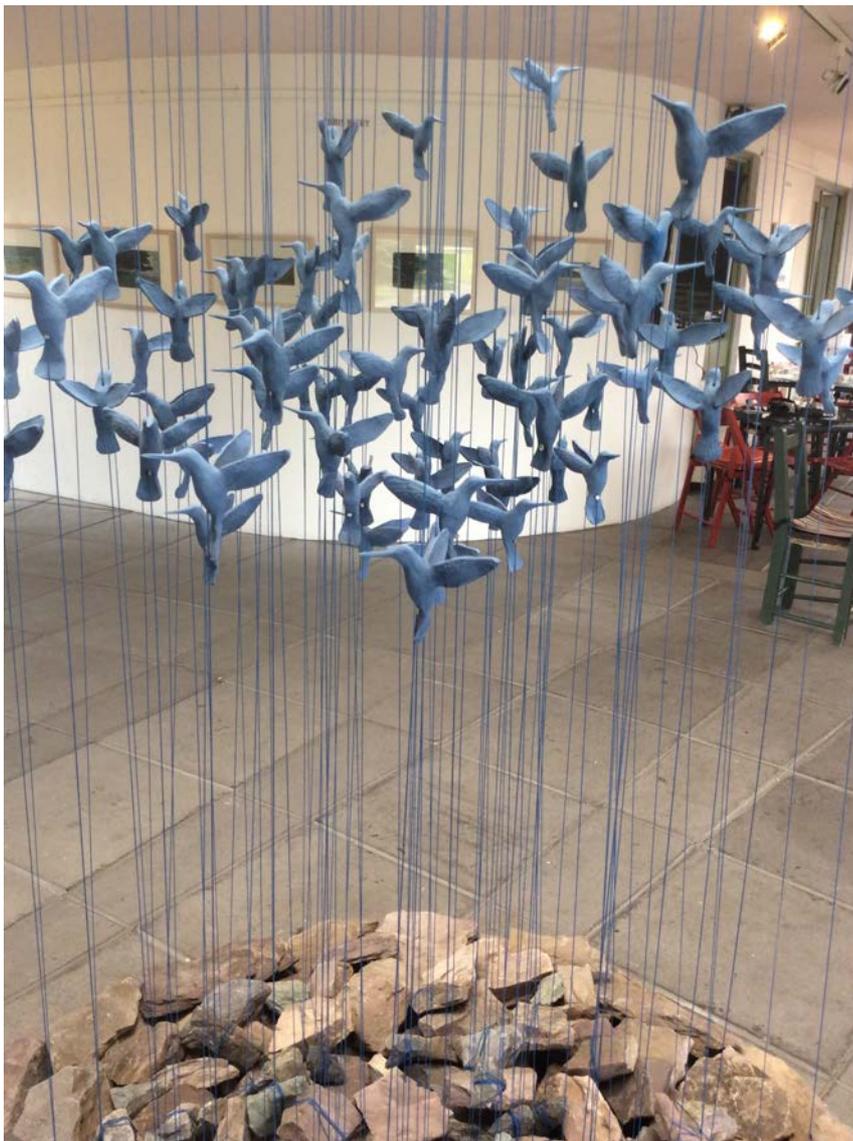


Fig. 35 Kathleen Moroney (2016). '*Where Past and Future are Gathered*'. Ceramic, blue cord, stone. Scale approx: 10' x 5'.

'Where Past and Future are Gathered' (Fig. 35) was the final instalment of the three-part series that explored a threshold of motion inherent in stillness. This work was not originally conceived as part of the hummingbird narrative (which was originally a two-part narrative). However, the opportunity to create a site-specific work, with the hummingbird as the central focus of the work, occurred in 2016, four years after *'When Shadows Exhale'*. As I considered the work for the space I reflected on this installation as the final part of a narrative of time and motion, in which movement did not stop but slowed down and rested.

'Where Past and Future are Gathered' was installed for three months in a gallery space surrounded by a rugged landscape and the Atlantic ocean on the west coast of Ireland. In this instalment the ceramic hummingbirds, like the sky reflected in the ocean, were blue; the cord to which they were fixed was also blue. This installation embraced the landscape and fit into it. These birds reflected a pattern of time in motion inherent in the ebb and flow of the surrounding tides as they blended with the constructed and surrounding environment, like the hummingbirds in the prior two works.

'Where Past and Future are Gathered' travelled full circle as the composition of the work in a circular format mirrored the layout of *'Anchored'* (Fig. 32), the first in the series. There were 77 hummingbirds in this installation. The grouping reflected a tangible yet ephemeral sense of the density of space where the birds hovered. The textural quality of the space (like in the first work, *'Anchored'*) defined by the cord suggested a sense of the slowing down of movement, when compared with the empty space beyond the work. Space and time were made visible through use of the cord and through the use of rock, which the birds were fixed to, holding them in place. The composition of the work with its arrangement of rock drew a parallel to movement exercises performed during the Butoh dance workshop, where the space of the body was imaginatively explored as rock:

Your body is heavy, it is filled with rocks. You are pulling a heavy pyramid, leaning forward, pulling this heavy weight, with this heavy weight inside you.

In this exercise your body leans in and pushes against the weight of space, inside and outside the body. The imagined physical feeling of the weight of stone is key to quality and pace of motion performed. Moving against a flow of weighted energy, time appears to pause in the present. (see sec. 3.4.2, p. 71)

A utilising of methods from dance to inform a visual representation of an experience of movement in time and space through the composition of a rock environment referenced the aims and objectives of the research (see sec. 1.3, p. 22, and 1.5, p. 23).

The blue cord, as in prior works, extended in a direct, taut line from ceiling to floor through the bird. This blue cord was employed to articulate a gravitational pull, locating the birds in time and space. The fine blue line extending from the blue hummingbirds also served as a visible path of motion (as seen in all four works). The environment in this work was composed of stone, which the birds hovered above and were rooted to. The stones, taken from a quarry in the area, were placed in a circular grouping, each stone was a separate entity and each hummingbird was tied to a single stone. Some of the stones to which the birds were tied were grounded in the grouping of stones below. There was little movement in this fixed grouping of stones and birds. The remaining stones were suspended slightly above the composed rock landscape (Fig. 35.1). Visible movement in the work was almost indiscernible; however a slight sway was present in the birds holding the hovering stones, which had not yet settled into the landscape. This was the end phase of a narrative of movement in time, and motion was slowing to a state of stillness. There was one white porcelain hummingbird that stood amidst the rocks below. The white bird had been carried through from the first and second installation, connecting all three works. This bird was un-moored, its wings were stretched out, it was about to take flight (Fig. 35.1). Purposely disconnected from the group in colour and location, the bird represented the next phase of time and motion.



Fig. 35.1 Kathleen Moroney (2016). Detail of *'Where Past and Future are Gathered'*.

5.4 Conclusion of Chapter

The four installations considered, synthesised and articulated through the composition of the work areas of learning in relation to the experience and expression of motion in time and space explored through a state/s of stillness in dance. Through the composition and installation of the work I focused on the following:

1. Stillness explored as a duration of time and as motion in space
2. Space explored as texture and used to inform the experience of movement in and through space
3. Gravity explored as a path of motion and visual evidence of location in time and place.

The works discussed in this chapter reflected a synthesis of the learning and experience that took place in the Butoh dance workshop (see aims, sec. 1.3, p. 22) and subsequently the translation of that information from dance to ceramics conducted through experiments in the ceramic studio (see Ch. 4). Through

dance practice I physically experienced motion, time and space through the body. In ceramics I translated the physical experience of motion, time and space through the composition of materials and the layout of form/s in space. In the dance workshop gravity was imagined and felt in the body. In the installations gravity became a material feature of all four works, visibly rooting the birds and spinning tops in position and locating them in time and space. The texture of space was explored in all four works. In dance the texture of space was an imagined entity; in all four ceramic works space was translated as a visible material feature of the work. The texture of space changed in each composition as the narrative of motion changed. In this respect, the materials and how they were installed suggested a state of motion through the material texture of space: the glass swing platform; the fixed cartwheel; the turning records; and the stones used as a plum-bob, both hovering and fixed.

A line drawn in space represented through the use of the cord was used to make visible traces of motion that are not ordinarily visible. The extended line/s translated the non-visible yet constant components of motion as a continual path projected in space. Continuing and extending on this area of learning, a path of motion in space was defined, isolated and analytically studied through the use of Rudolf Laban's Principles of Movement, entitled 'Space Harmony', in the second case study, documented in the next chapter.

CHAPTER 6: CASE STUDY 2 – EXPLORING A PATH OF MOVEMENT IN SPACE THROUGH LABAN’S PRINCIPLES OF MOVEMENT

Laban’s Movement Analysis serves as one of the most powerful methods for describing, visualizing, interpreting and documenting human movement. (Sutil, 2013, p. 173)

Along the trajectory of this research movement in time and space was explored and experienced as a continuous path of motion, changing in quality through rhythm and pace. The second case study built on prior learning through an exploration of a system developed by Rudolph Laban to study a path of continuous motion in dance. The aim of this study was to explore methods used in the choreography of dance to inform composition, and to apply these methods to ceramics to inform the composition of my own work.

6.1 Introduction to Case Study 2

This study returns to the three-part case study format constructed for the research (see Construction of a case study, sec. 1.7.1, p. 32). All three stages of the study are documented in this chapter. The first stage involved my observation of Laban’s Principles of Movement, explored through a workshop in progress within the graduate dance department of the University of Limerick. The workshop was implemented during a choreography module at a point when the students were refining their dance compositions for an end of year performance. Observing within an environment of learning provided the opportunity to observe how students critically engaged with the process of exploring and composing of motion in time and space. The workshop, entitled ‘Space, Harmony’, applied Laban’s analytical approach to movement in space as a tool to exploit and extend on a path of fluid motion. Laban’s methods build on Bergson’s concepts of motion (sec. 2.1, p. 40) and the experience of fluid motion in dance practice (Ch. 3) by providing a framework to study motion in a state of flux. This case study shifted the perspective and study of motion from that of a fluid entity (in dance practice) to a static entity, explored through the idea of the segmented snapshot of motion, which technically can be ordered and analysed (Sutil, 2013). This study brings the research and the study of

motion full circle, from static ceramic composition of my own work, to the experience of movement in time and space through dance practice, and back again to the observing and study of motion through the capturing of static moments in time and space.

The first stage of the case study situated me as the researcher as ‘observer’, as opposed to ‘direct participant’, where I was situated in the first case study (see Ch. 3). As ‘observer’ I did not participate in the workshop in this part of the research, I situated myself on the periphery in order to observe and reflect (see sec. 1.7.1, p. 32, The construction of a case study, second case study). This study, like the first case study, was conducted in three stages. Stage one involved the observing of the workshop in progress, the taking of notes and photographing of model diagrams presented to the class. The second stage (following in the same format as the first case study, see Ch. 4) involved a process of reflection in the ceramic studio. At this stage of the study the applicable Laban methods which were observed in the dance studio were translated or matched to methods used in ceramic practice and an experimental stage of work ensued which explored these methods in clay. Stage 3 articulated learning and experience through the composing of a ceramic installation entitled ‘*Stillness in Motion*’ (Fig. 41).

6.2 Observing a Workshop: Laban, Space, Harmony, Stage 1 of Case Study 2

Workshop dates: October 14-16, 2013

Location: Graduate Dance Studio, Irish World Academy of Music and Dance, University of Limerick, Ireland

The workshop facilitator (who teaches in physical education) had a background of four years’ training in choreutics, Laban’s study of the principles of movement.

Observational study

The first part of the study was as follows:

I spent three days in the studio observing students from the master's programme in dance participating in a Laban workshop. The students practised Laban techniques and reflected and interpreted his methods in relation to their own work. The students subsequently applied his principles of movement to inform and extend on their personal choreography projects.

Background to Laban's Principles of Movement

When a body is transferred from one spatial position to another spatial position, movement has taken place. The line between the two spatial positions that a movement follows is known as the '*path*' (Laban, 1966, p.10).

Laban's Space, Harmony consists of a devised grid that maps out directional points to study movement and to understand further the path of movement from A to B performed in time and space (Fig. 36). His principles of movement involve the allocating of specific positions for each movement in space within an area that he defines as the kinesphere. The kinesphere is the three-dimensional space that surrounds the body, which is reachable by extending all four limbs in space, in all directions (Fig. 36.1) (Schlicher, 2015). Laban uses the kinesphere to differentiate between space activated by the body and general space (Laban, 1966). The kinesphere is one's personal space, it moves when we move. In order to create a system to map and study motion within the personal space of the kinesphere, Laban converts this space to a cube and uses it as a structure to surround the body, enabling a segmenting and mapping of the interior area (Fig. 36.2). '*This cube assumes the stability of a single central point in the body from which all movement emanates and through which all axes pass*' (Spier, 2011, p. 119). This structural framework facilitates the mapping and deconstructing of a particular movement within a specific portion of space as defined by a grid system of directional planes allocated within this cubic space (Fig. 36.3).

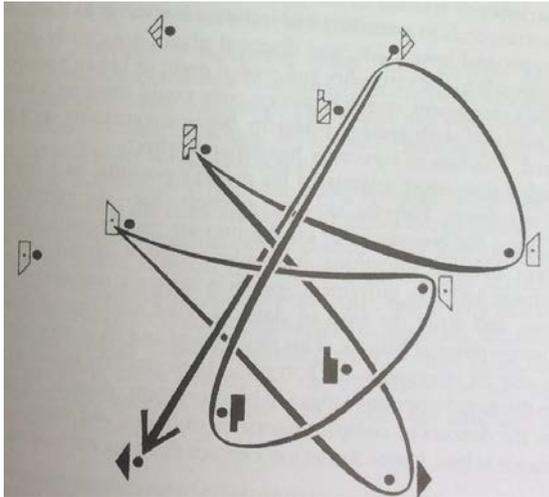


Fig. 36 Drawing of a fluid motion in space represented as a line or path. (Image from Laban, 1966)

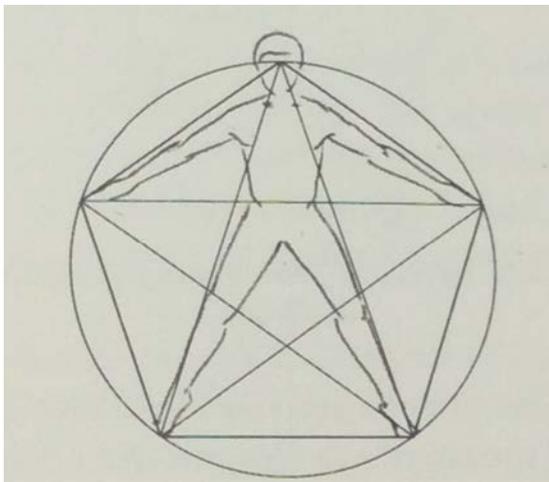


Fig. 36.1 One representation of the kinesphere as described by Laban. The personal space that surrounds the body. (Image from Laban, 1966)

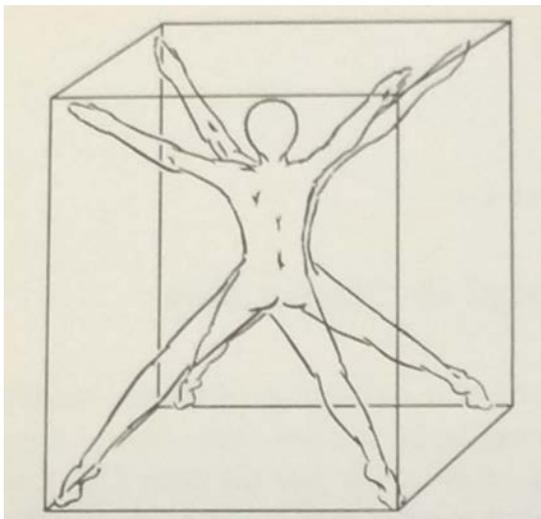


Fig. 36.2 The kinesphere represented as a cube in order to order and analyse motion in time and space. (Image from Laban, 1966)

Observing Laban's Space, Harmony Workshop in Progress – Exploring the Grid System

On the first day of observation the Laban grid system (Fig. 36.3) showing the directional points in space and planes was introduced as a visual aid to the dance students who were participating in the workshop. A three-dimensional cardboard grid and drawing (Figs 36.4, 36.5) was produced to simplify the directional lines into three 'planes' in three-dimensional space. Each plane was given a name and directions/co-ordinates in space. The basic elements of this orientation in space are composed of three dimensions: length, breadth and depth. Each dimension has two directions, either up and down; left and right; or forward and backward (Laban, 1966). The planes are as follows:

- 1) Door plane (vertical) – cuts through the central axis, left to right (Fig. 36.6)

'It has the format of a rectangular door with height and width, but no depth. It is the only plane that reaches the floor.' (Schlicher, n.p. 2015)

- 2) Wheel plane (sagittal) – cuts through the central axis, front to back (door and wheel intersect in the middle) (Fig. 36.7)

'The wheel plane has the feeling of a wheel, but in a rectangular format with depth and height, but no width ... it does not touch the floor.' (Schlicher, n.p. 2015)

- 3) Table plane (horizontal) – which cuts across the middle (Fig. 36.8)

'The horizontal plane has the format of a rectangle table with width and depth, but no height. The horizontal plane is the only one that has all the points at waist level.' (Schlicher, n.p. 2015)

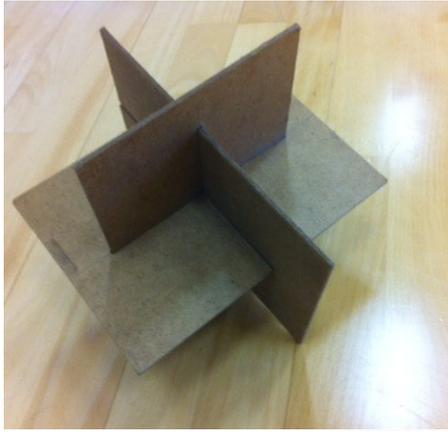


Fig. 36.4 Simplified cardboard model of grid system demonstrating three planes, which dissect a central axis. Model provided by workshop facilitator.

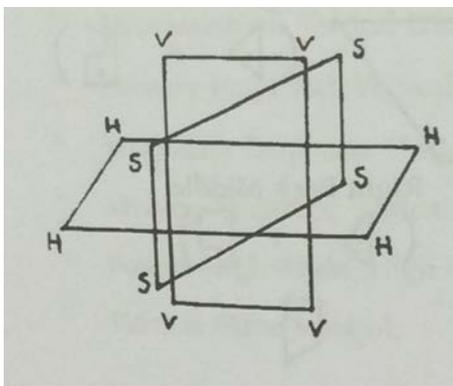


Fig. 36.5 Drawing of planes in space (mirroring cardboard model). H – Horizontal (table plane), V – Vertical (door plane), S – Sagittal (wheel plane). (Image: Fernandes, 2015 in Schlicher, 2015)

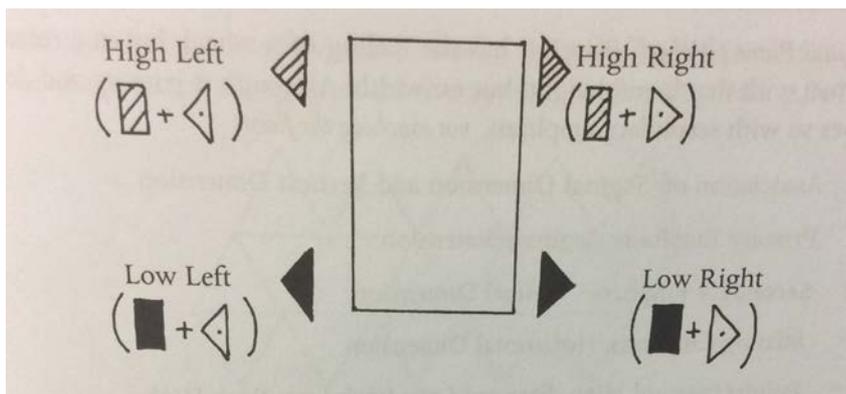


Fig. 36.6 Diagram of door plane showing notation symbols and directional points. (Image: Fernandes, 2015 in Schlicher, 2015)

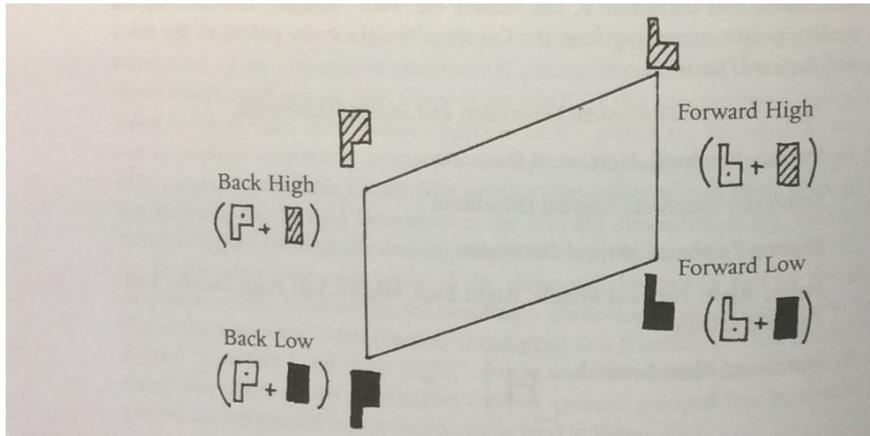


Fig. 36.7 Diagram of wheel plane showing notation symbols and directional points.
(Image: Fernandes, 2015 in Schlicher, 2015)

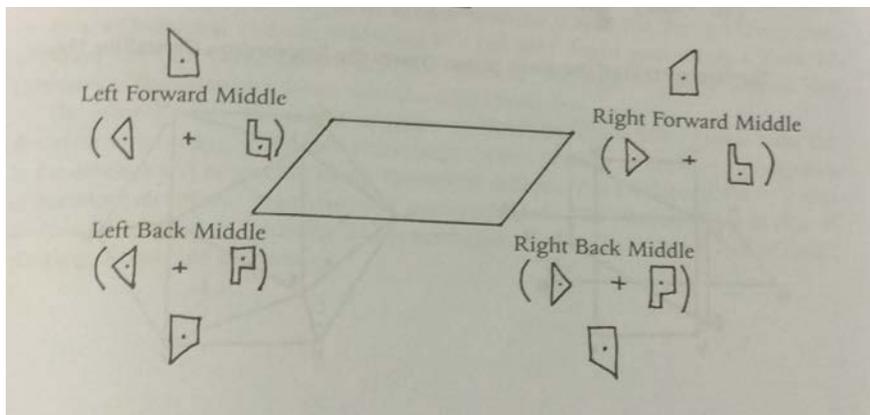


Fig. 36.8 Diagram of table plane showing notation symbols and directional points.
(Image: Fernandes, 2015 in Schlicher, 2015)

In order to physically understand and explore the co-ordinates in space outlined by the grid system, the students performed the directional planes through a series of exercises given to them by the workshop facilitator. These exercises assisted the students with an embodying of visual and cognitive information so that they could apply the information to their own work through a physical awareness of the co-ordinates. The following is a list of exercises performed by the students in the dance studio to explore directional points in space in relation to the Laban grid system, model and diagrams (taken from field notes and recordings of the workshop):

- 1) Walk around, get a feel for the space.
- 2) How does it feel walking in a straight line as opposed to a curved line?
- 3) Walk backwards and forwards. Take straight pathways and curved pathways, how does it feel?
- 4) How does it feel to push through the space?
- 5) Walk side to side, as if travelling through two pieces of paper.
- 6) Take one flat wall and using it as a guide, walk back and forth.
- 7) Be aware of how you move and of where you move.
- 8) Extend your arms across your body and beyond your body.
- 9) Extend your arms quickly into space.
- 10) Explore a vertical plane, above and directly below.
- 11) Explore a vertical line directly through the body, like pulling a piece of string through you.
- 12) Play with the dimensional cross lines – up, down, across – in relation to the geometric plains and points in space.
- 13) Move your limbs towards the points in space. Focus on points and allow the body to follow to the points in the room.
- 14) Create a small sequence with four points (represented by the grid and allocated to the eight corner points of the room, ceiling and floor).
- 15) Move with an awareness of the planes you are using (for example, door plane or table plane).
- 16) Choose a particular plane (door, wheel, table) and explore the limits of that plane in space. For example, the table plane encompasses a band of space near the middle section of the body, emerging out from the body, through all directions in space, on that level. It can move up or down, but stays on the flat plane, like a table.

Observing these exercises as the students explored their movements in reference to points and planes in space assisted with the comprehension of Laban's grid system. Similarly, it was also interesting to observe the students' confusion about the grid system on viewing it, and then to witness their understanding as they experienced the co-ordinates through their movements in the space. I observed that as dance students they had to first transfer

information through to their physical bodies, moving in space before comprehension emerged.

Applying the grid system to compositional work in progress

The Laban grid system positions a movement in space, and reviews it as if looking at a 'still' image from a film clip: '*We consider our snapshots separately only for the sake of analysing characteristics of the whole flux*' (Laban, 1966, p. 4). The students were told that by applying the Laban grid system to their choreography work in progress, a section of their compositional work could be isolated, stilled, and mapped along pathways in space in order to study further.

On day two, the analytical framework in the form of the grid system representing the three planes (Figs 36.4 to 36.8) was applied to the students' ongoing work. '*A ballet dancer is trained to imagine lines, arc, planes, and vectors in order always to know precisely where the parts of his or her body are in three-dimensional space*' (Spier, 2011, p. 139). Similarly, the students applied the grid imaginatively; they could do this because they had practised the co-ordinates with their bodies in space. The students were then directed to extract a small section of their movement composition (choreography) and map it within the Laban grid system. They did this by describing a section of movement as a path of motion, mapping its spatial positioning and locating the planes that it operated on or within. To clarify the task further, they were instructed to imagine the isolated section of their composition (that they had extracted) as contained within a three-dimensional box. The students were instructed to move within the constraints of the directional plane/s as an imagined box (Fig. 36.9). At this stage I was relieved to be observing and not taking part in this workshop. Breaking down the composition of motion from a fluid entity to segmented parts appeared confusing, and it was beneficial to watch each student grapple with the task and find their way through to understanding it. As I observed I witnessed the deconstructing of a fluid motion into parts, as the students isolated a section of their composition within a path from A to B and practised that section isolated from the whole. The Laban technique served to contain and magnify the anomalies of a fluid movement, which would otherwise have

gone unnoticed. Subsequently the final work was created with greater detail and awareness as it went back into its fluid state.

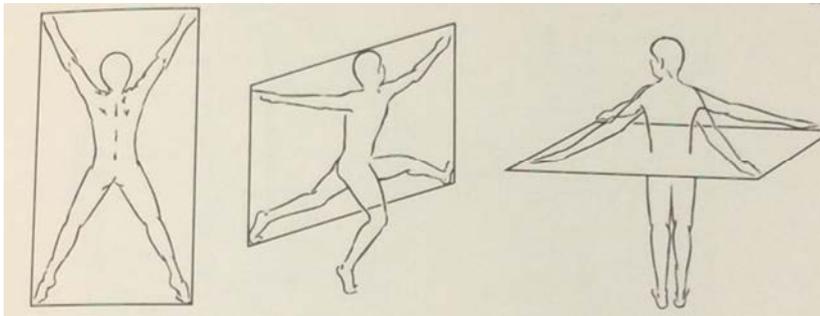


Fig. 36.9 Diagram showing movement within each of Laban's planes. Left to right, door, wheel and table plane. (Image: Laban, 1966)

On day three the students performed their completed choreography projects, with emphasis on the sections studied in the workshop. I observed the changes that had occurred in the work as a result of the Laban grid system. It was noted by students that as a result of the slowing down of a frame of fluid motion, a detailed approach to choreography emerged, and the students appeared more mindful and aware of what they were composing in time and space. *'Laban's approach makes a distinction between an understanding of movement as a continuum on the one hand and movement that can be captured and thus perceived as a standstill'* (Sutil, 2013, n.p.). The Laban grid system provided a system that assisted with the slowing down and studying of an art form (choreography) that emerged in time and space, often spontaneously. I could see that this was a method that was particularly beneficial within an educational environment where students were learning to compose movement. As I observed over three days the students exploring movement as a still snapshot of fluid motion, I reflected on the point of intersection between two different paths where motion and stillness converged as static composition, and noted this as a potential starting point. I returned to the ceramic studio with the task of applying the Laban grid system to my own work to explore how it might inform and effect change within the installation process.

6.3 From Dance Studio to Ceramic Studio: Applying Laban's Analytical Framework to Ceramics, Stage 2 of Case Study 2

The process of art making that I was familiar with was a slow and methodical process compared to the fluid and immediate act of dance. Within my ceramic practice the use of plaster moulds and the slip-casting of repetitive objects provided a compositional language to explore movement, change and time (see Ch. 5). The ceramic forms used in the work were static. The movement that occurred in the work was in response to mechanical moving components that formed part of the installation environment (see sec. 5.3.2, p. 114, Fig. 34). I recognised during the first case study (see Ch. 3) that the process of translating information and learning experienced within the discipline of dance to the discipline of ceramics was an indirect route. Translating information was a three-part process, mapped out in this research in the Construction of a case study (sec. 1.7.1, p. 32). Translating methods from dance to ceramics required an interim stage that bridged the gap between the fluid process of movement (in dance) and the still process of working with slip-cast clay forms.²⁰ The interim stage, Stage 2 of the case study, was the experimental stage, which took place in the ceramic study. It was a time of reflection and experimenting with processes and techniques to locate a match or fit to what was experienced within dance.

I began this process in the studio by stepping away from familiar methods of making and considering a more spontaneous approach to constructing work. I searched for a way of making through which I could locate a path of motion. When I located a path of motion within my working process and a form that resulted from this way of making, I then applied the Laban grid system to a section of the form, allocating it to a specific plane/s to study it in depth. I followed the same working format as the students in the dance workshop, as they magnified, explored and exploited their choreography.

²⁰ When objects are slip cast and delivered out of the plaster mould, they are 'ready made'. The materiality of the clay is not malleable, it is fixed in a finite form.

Task 1, Case Study 2

I decided to work spontaneously with the clay and explore the fabrication of an obvious path in space through the use of wire as line and raw clay. I explored this form of making during a workshop in London entitled, '*Sharing, moving, making*' (see sec. 2.4, p. 60, Fig. 19), and found the materials to respond quickly to reflect line and form and engage with space in a spontaneous way. I twisted and pulled the wire, creating a path through the studio marking a series of stops and starts and twists and turns with clay nodules fixed at points to the wire (Figs 37 to 37.3). The clay nodules were used to map changes in motion or the beginning of a new segment/ time frame within the construction of the work. The clay nodules visually reflected a series of segmented paths from A to B within the larger construction, and the wire was used to reflect the fluid process of making involved in the fabrication of the work. The objective of this making style was to facilitate a quick and fluid form of construction, which would result in the work extending into the space in various directions. This structure extending into space as a defined path would enable the mapping of points of the structure as planes in space – according to the Laban grid system (see Fig. 36.3 to 36.5). Through these simple experiments with raw clay and wire, I was searching for a parallel with the fluidity of dance through 'making'. The final wire and clay construction facilitated a sectioning off of a portion of the work to analyse and consider through the Laban grid.

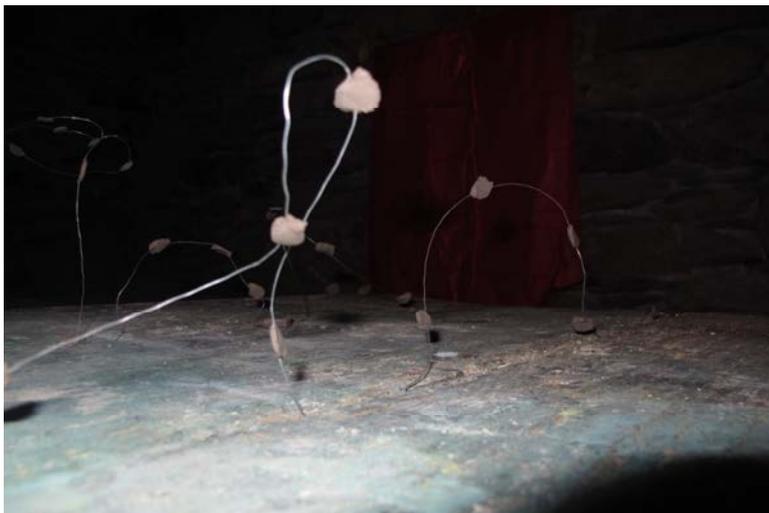


Fig. 37 Kathleen Moroney (2013). Wire and clay construction, clay nodules marking points on a wire path.

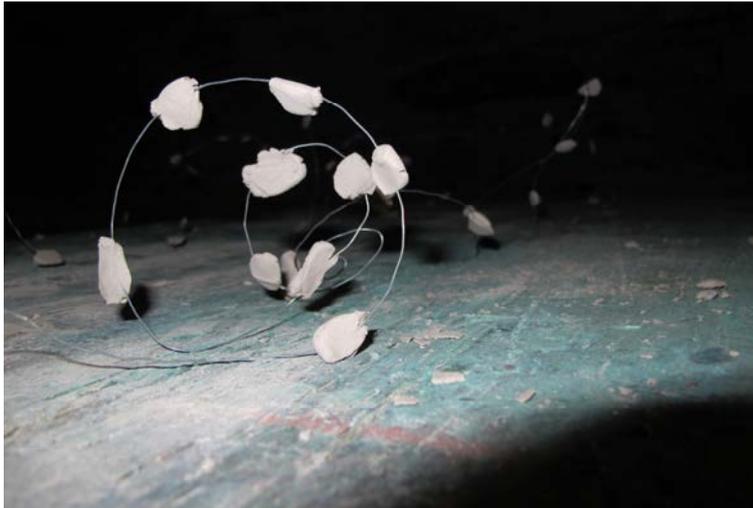


Fig. 37.1 Kathleen Moroney (2013). Detail of wire and clay experiments.

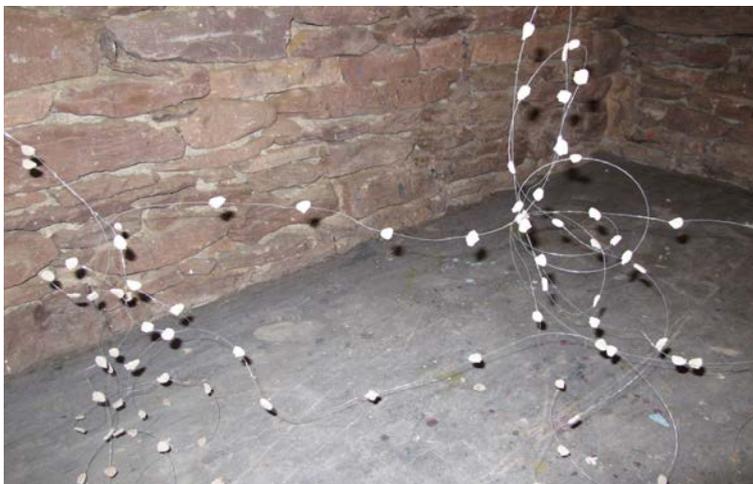


Fig. 37.2 Kathleen Moroney (2013). Wire and clay path in studio space, depicting a path of fluid motion through 3D construction.

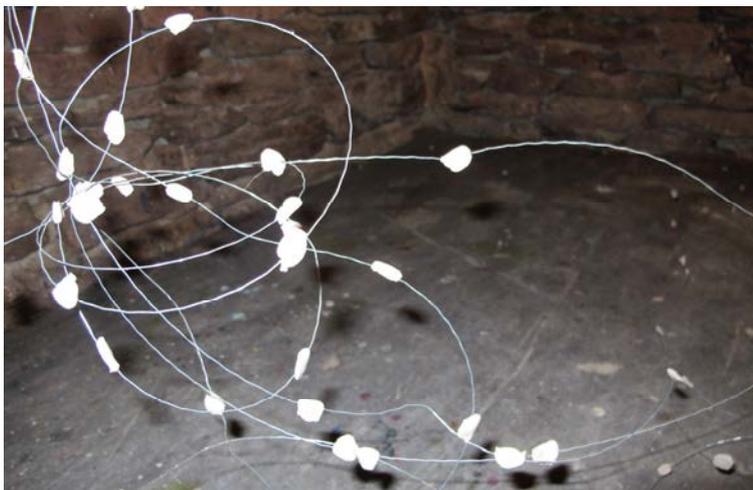


Fig. 37.3 Kathleen Moroney (2013). Detail of wire and clay path in studio.

Removed from habitual patterns of making, I noticed that there was a freedom to this new way of making, a sense of playfulness and discovery. As a result I could be more objective of the process of making and reflect on whether it provided an accurate platform to investigate Laban's methods. I also saw, through these experiments, the importance of stepping away from familiar habits of making (in my case, slip casting) within my own studio, to enable a fresh approach and a new perspective to engage with new information in order to bring about results which were not preconceived or forced. As I proceeded, I began to recognise that I was in the same position as I had been in after the first studio task of the first case study, when I explored the idea of motion in flux through the pulling of ceramic forms with rope (see sec. 4.5, p. 86, Fig. 27). As I reflected on the wire and clay structures I observed that the work lacked the spontaneous and fluid characteristics of dance. Yes, I was working with a static composition, and hypothetically this work could correspond with Laban's grid system (which works with motion as a still composition) however, the static wire and clay composition that I created did not emerge from motion, and the feeling and experience of motion was missing from this experimental process. At this point in the study, before I began to dissect and study the wire and clay structure through the Laban grid system, I began to reflect on the research path and gravitate towards a way of working that was closer to the fluidity of dance.

The process of applying methods of practice from dance to ceramics was not, as I discovered, straightforward. Each case study required its own level of participation or observation, reflection, and experimental time in studio. The experiments I worked on were intuitive and informative. Through trial and error, observation and reflection, the first task brought me to the next stage. As I moved forward I reflected on the steps that were taken in studio as I progressed through the experimental tasks during the first case study (see sec. 4.5.1, p. 92). I recalled experimenting on the potter's wheel to experience a physical quality through movement in time and space. I recalled the experience of clay forming and changing in time, in a constant state of 'becoming' on the wheel. I also reflected on the experience of the wheel, as form emerged in time and space through motion during the making of the plaster 'spinning top' prototype in Denmark (see sec. 4.4). I noted that the wheel had tremendous potential to

be exploited as a tool to experience the movement of material in time and space, and that this was where I needed to position my investigation. Past experience and experiments along the trajectory of this research path led me to this intersection and motivated me to explore the potter's wheel for the next series of experiments in search of an authentic making process to apply the Laban grid system.

Task 2, Case Study 2 – The Wheel

The next group of experiments took shape on the potter's wheel. I was interested in the act of throwing on the wheel, which integrates momentum, force and a malleable material. I was unfamiliar with the process of throwing; although I had used the wheel for sculpting purposes, I had not practised the skill of centring clay, and throwing on the wheel. I was interested in this unfamiliar path as a transitioning process (in the same way I gravitated towards wire and clay in task 1, sec. 6.3, p. 134) as I felt I was less likely to follow instinctual methods of working or have preconceived ideas or results. Using the wheel as a tool for experimentation and exploration of Laban's grid system united two disciplines through two diverse forms in an act of fluid motion, forming a legitimate interim step between dance and my own ceramic practice.

Exploring throwing as a familiar yet unknown technique, I felt, would facilitate an objective study, and would re-position me as artist and observer within my own studio, with the opportunity of a fresh perspective. Fraleigh describes displacement as '*the strangeness of the unknown*' (Fraleigh, 1999, p. 17), describing how a stepping out of familiar territory can shift perception and sharpen the familiar. Considering the act of displacement, I would say I was displacing myself twice: through engaging in the unfamiliar territory of dance and through the ceramic process of throwing, of which I had limited experience. In relating and reflecting on Fraleigh's observations, I have found that there is a brief period of time when we experience things – situations, cultures, environments etc. – with new eyes. When the experience is fresh, our senses are at their most acute. We take in and process information, which shifts our perception of how we expect things to be. This time frame is when learning is at its height, before familiarity sets in, causing a certain glossing over of the same

terrain, when the unfamiliar becomes habitual. I was a visitor to dance, and a visitor to the process of throwing, and through both I was bridging the 'known with the strange', and transferring the experience and the learning back into my practice. Though I graduated with a research masters in ceramics in 1998, and had worked with the material of clay since then, I was unpractised in the process of throwing. It seemed appropriate at this stage in the research to explore the ceramic process of throwing, in order to investigate a path from point A to B through a fluid process of movement and change. It was not my intention at this stage that the final installation work (in Stage 3) would be composed of thrown forms, nor was it my intention that my work would incorporate elements of dance. The methods composed in this case study followed an experiential and reflective path to practice and considered how exercises explored in dance practice and subsequently on the potter's wheel could be embodied and transferred to my investigation of movement in time through the composing of ceramic installation.

6.3.1 Exploring common ground – centring in dance and centring in ceramics

The act which precedes all others on the potters wheel. The bringing of the clay into a spinning unwobbling pivot, which will then be free to take innumerable shapes as potter and clay press against each other. The firm, tender, sensitive pressure which yields as much as it asserts. It is like a handclasp between two living hands, receiving the greeting at the very moment that they give it. (Richards, 1989, n.p.)

Throwing is a process that intertwines and explores a relationship of opposites: malleability of material against force of the hand, movement and yielding, speed and stillness, centred and off centre. The throwing process is fluid and composed of unceasing movement in time, and I would argue the closest comparison (in a process or technique) to dance within the discipline of ceramics. The act of throwing, like dance, begins with the process of centring. Centring of clay is obtained through applied pressure and the stillness of hands fixed onto the moving plastic material. The pressure of the hands fixes the material to a central point on the wheel. When the clay is centred, it spins

fluidly, with poise, and a stillness is inherent in the motion. When off centre, the material is clumsy and the movement exaggerated and pronounced.

Centring is the first phase of motion on the potter's wheel. Stasis, passivity or stillness is the first phase of motion for the dancer out of which movement emerges (see sec. 2.1.1, p. 43). A state of 'stasis' for the dancer is not a state of rest, it is considered a state of immediacy or a state of presence, which requires practice and concentration. Space and time are constant energies circling through and around the dancer that are brought to focus through a state of 'stasis' or presence (Nikolais and Louis, 2005). Loss of focused attention can affect the physical body and disrupt the totality of stasis. Consistent acknowledgment of keeping the body at pace with time and space must be held, or these entities will '*outdistance*' the dancer ... to be present within time and space '*the dancer must constantly adjust to them*' (Nikolais and Louis, 2005, p. 18,19).

Part of his act of stillness is the balancing of his energies and perceptions so that they ride upon time, neither exceeding it nor falling behind it ... Stasis, in this sense, is multifocal. It is part time, part space, and part self. (Nikolais and Louis, 2015, p. 19).

When throwing on the wheel, focus is also required. Synchronising three entities of motion – the hand, the wheel and the clay – the timing and pace of each is crucial.

While attending (as an observer), the 'Laban, Space, Harmony' workshop at the University of Limerick, I witnessed students as they were challenged to slow down a fluid entity of motion and analyse a specific segment. I observed that through close observation of a path of movement aligned in space, the residual components of motion (trace movement) as well as the grandiose were uncovered. A conscious awareness of a movement in its entirety was summoned forth for investigation. The workshop exercises explored Laban's choreological studies (in part) as an analytical tool for observing, evaluating, creating and developing dance practice. As an investigative exercise, I applied

this information to the wheel, and to the process of throwing in task 2 of this case study.

6.3.2 Throwing – the wheel as an experimental tool to explore motion in time and space

While dancing, the dancer rides the wave of the present moment (Nikolais and Louis, 2005); while throwing, I would argue, the ‘potter’ does the same. I was not practised in the ‘art’ of throwing; in fact I had never sat at a wheel or attempted to ‘throw a pot’. However, the fluidity of this process, the quick decision making, the co-ordination, sustained focus and presence required to make forms on the wheel were now some of the reasons I gravitated towards throwing. Looking back on the trajectory of my work and the forms used (slip-cast spinning tops ‘stilled’ mid turn [Fig. 28], records slowly spinning [Fig. 34], cartwheel held in place [Fig. 33]), movement of a wheel or a wheel-like form was implied and incorporated as a contingent object within the narrative, but the wheel had not been investigated as a process within ceramics. I was now utilising the act or process of throwing as a vehicle or tool for exploration in line with the research aims: to locate common ground between ceramics and dance and explore the potential to apply relevant knowledge and methods across disciplinary divides (sec.1.3, p. 22).

Aim of Task 2

1) To use a movement-based process within ceramics to explore and utilise the Laban grid system to inform the composition of forms in space within ceramic installation.

In order to locate a part of the throwing process to apply the Laban grid system, I first had to gain experience on the wheel. As I began my investigation of the throwing process I immediately questioned how skilled I needed to be, or whether it was a requirement for this clay experiment to be skilled at throwing. This question was similar to the questions that arose in my mind at the onset of the dance workshop in the first case study. How much knowledge was needed and what kind of knowledge? (ref. Repco, sec. 1.8, p. 37). I felt that the answers to these questions were subjective, and could change as the research

progressed. The research path was considered, however, it was also intuitive; the knowledge gained was experiential, and only through the act of doing could I know when connections and parallels were made and aims and objectives satisfied (see sec. 1.3 to 1.5, pgs. 22 - 23).

Observations on the wheel in relation to research trajectory

Creating clay forms on the wheel requires co-ordination of movement, consistent change of pace, and alternating levels of control and release of the hands. The surface of the clay must remain wet, in order to glide through the hands and maintain a fluid state of transition. I made a decision that I was not concerned at this stage with developing various techniques of throwing but I realised that I needed to develop a level of skill to centre the clay on the wheel in order to pull the clay upwards to create a basic form, and experience the fluidity of movement and form simultaneously. The application and relationship of movement and control needed to be co-ordinated; without a level of skill, the process of throwing would become distracting. As I began to understand the fluctuating levels of strength and control needed to position and hold the clay in position on the wheel, I closed my eyes and could immediately feel the clay spinning in my hands, and slowing to a state of stillness in the centre. Removing my visual focus from the graduating form, I was able to connect with the physicality of the process, the material, the rhythm and the movement, and the inner attitude and motion required to centre clay. As I sat at the wheel I could tune into a synthesis of stillness and motion. This was the first time on this research path that I had found a true parallel between ceramics and dance, a threshold of time where stillness and motion merged. As the wheel spun quickly and the clay was pulled upwards, the fluidity of the material in a state of flux was felt between my fingers, the form was not fixed, it was in a state of transition. As the wheel slowed, the clay form materialised, its fixed state was evident.

This alternating state of clay from fluidity to form, achieved on the wheel, is a mechanical process, which I would say is comparative to Bergson's concepts of 'movement in time' in a state of flux (1998, 2004, see sec. 2.1, p. 40). While living forms may suggest at times a 'standstill', in the big unceasing stream of

movement in which we exist form waxes and wanes uninterruptedly. The mind, according to Bergson (1998, sec. 2.1, p. 40), perceives the continual movement as a snapshot, a single phase of the uninterrupted motion. Similarly, wheel-thrown forms are created with and through a consistent flux of movement. The illusion of a 'static' form separates the idea of space from movement, in this respect space becomes the environment in which the objects alternate between physical movement and stillness (Laban, 1966).

Laban's philosophy of movement is based on the fact that empty space does not exist. 'Space', he believes, *'is a superabundance of simultaneous movements'* (Laban, 1966, p. 3); movement is registered in the mind as stages of stops and starts, as 'snapshots' of motion. Laban emphasises a need to study a path of motion, as opposed to 'stops' and 'starts' of a phase. He explains that if each fluid movement is broken into a series of 'snapshots', movement will not be perceived unless the 'shots' are positioned side by side in a particular format and allowed to roll in sequence (similar to chronophotography,²¹ a technique explored by the futurists). If re-composed, the sequence of a fluid motion would consist of paths of movement, fluctuating from residual motion to fast-paced motion, alternating but never ceasing (Laban, 1966). In this respect, the residual motion (often unnoticed) creates the link in a fluid chain of motion, and space becomes more than a location (similar to Butoh philosophy and exercises, Ch. 3), *'for movement is a continuous flux within the locality itself, this being the fundamental aspect of space'* (Laban, 1966, p. 4). As I apply Laban's strategies to the wheel and reflect on his philosophical understanding of space and motion as an undivided entity, three factors become an important focus of the explorations, continuing on and merging with previous studies of motion, time and space (see sec. 4.6, p. 98, Fig. 31):

²¹ Chronophotography is the capturing of movement over time by a camera, where a sequence of images in motion are developed onto one negative. The technique was developed first by Professor J. Marey, and gained notoriety through the experiments of Edward Muybridge, who is most known for his sequence of images depicting the running horse. The Futurists in the early 1900s explored this method of photography to capture energy and movement in their work (Davidhazy, A. www.encyclopedia.jrank.org. www.tate.org/uk).

1. Exploring a path of movement, which contains elements of motion changing in quality, almost indiscernible but not ceasing.
2. Exploring space as a physical entity, composed of unceasing movement.
3. The experience of movement, time and space as interrelated entities.

Exploring momentum on a potter's wheel

The potter's wheel in my studio, the tool that I chose to explore form in motion within ceramics, is a traditional kick wheel. A kick wheel is different from an electric wheel, in that it is not powered by electricity, but by the motion and pace of the foot, which spins a wheel, and in turn spins the metal turntable that spins the clay, and allows it to be turned into form. To create the spinning momentum, the operator stands behind the wheel, which requires a physical 'kick' motion from the foot to spin or turn the clay. The speed at which the foot moves in this repetitive motion sets the speed of the wheel, and the turntable that the clay spins on. The movement of the kick wheel is manual, it operates somewhat like a bicycle, in that the faster the foot moves, the faster the wheel moves. There is a physicality to the process of operating a kick wheel that does not exist with an electric wheel. When operating an electric wheel, one sits behind the wheel or turntable, a pedal is electrically operated through the slight pressure of the foot, and pace is determined by the movement or pressure of the foot on the pedal. Operating the foot pedal of a kick wheel requires more effort, the difference between it and an electric wheel is somewhat comparable to operating an automatic car and a stick shift, or the difference between the mechanics of a manual clock, the hours and minutes numbered in a circle, each minute located in space – and the flashing of the time of day on a digital clock, where there is no visible path from time A to time B.

Choosing to work with a kick wheel as opposed to an electric wheel facilitated a slowing down and embodying of the process and movement of the wheel, each component of motion necessary to create the pot was synchronised in time. Each interrelated moving component of the wheel was felt and embodied, and a path of movement and transition of form could be broken down and explored.

External and internal movement in time and space explored on the wheel

As discussed in the philosophy section of this research (sec. 2.1, p. 40), 'movement in time' can be described as having two distinct, interrelated states, inhabiting two realms: visible and non-visible and internal and external. These two states of movements are conceptualised by philosopher Bergson. The theories of Heidegger address how personal movement is affected by how we experience time. Heidegger refers to this as 'lived time'. Movement and activity, or lack thereof, corresponds with one's sense of 'lived time', which comes from within (see Wyllie, sec. 2.1, p. 40). Relating internal motion to the discipline of dance, 'effort', described by Laban, adds meaning to motion, it is an attitude that starts from within and propels motion, it gives life to movement (Bradley, 2009).

If one moves one hand forward in space, as a gesture, but the movement has no tension at all, no drama, nothing is revealed except direction and rate of movement. Add a countering tension from the stomach, or the heart, and meaningfulness appears. (Bradley, 2009, p. 39)

Another exchange of external and internal energy within dance can be found in the rhythmic alteration of stability and mobility, an exchange between stillness and motion. Stability, as Laban defined it, '*does not mean either complete rest or absolute stillness. Stability has the tendency to facilitate temporary and relative quietude which is equilibrium. Mobility on the contrary means a tendency towards vivid, flowing movement, leading to a temporary loss of equilibrium*' (Choreutics, 1966, p. 94) Applying an exchange of internal and external energy through an imagined material consistency of space was experienced during 'Butoh' dance exercises in Japan (see Ch. 3). The experience of a shift in a quality of motion, shifting from stability to mobility and from an internal to an external realm, had been explored in dance. I had now located a similar exchange of motion while centring clay on the wheel. It was at this intersection between motion and stillness, and within a path of fluid motion, that I freeze framed and applied the Laban grid system, to analyse and exploit this threshold of time further.

6.3.3 Applying the Laban grid system to the ceramic process of throwing

Laban's movement analysis provides a grid system to consider precisely the path a movement travels. The result is the slowing down and magnifying of a process to clearly understand what is being communicated and how it is being communicated. First I applied a grid system (which references the Laban grid system, Fig. 36, 36.1) to the potter's wheel and to the momentum of the spinning of the clay on the metal throwing plate. This process was very different from applying the grid to segments of dance. The momentum of the potter's wheel and the clay transitioning to form on the wheel appeared to operate solely within a vertical plane. Movement to the extreme left and extreme right was minimal. In order to use the grid on this moving structure, I looked at each area of motion on the wheel separately. I focused on the area of the metal plate which the clay spun on to locate the directional planes, and map the location of the clay fixed centrally on the plate. The spinning momentum of the metal plate with the clay positioned at its centre operated within the 'table plane' as the metal plate rotated with the clay fixed to it. The table plane operated on a horizontal plane. As the clay was pulled upwards into form, it moved from the horizontal, table plane to the vertical, door plane. As I experienced the movement of the clay on the metal plate, I also experienced the energy of the wheel below which operated the turning motion of the metal plate (Fig. 38), I positioned the wheel between the door and the sagittal (wheel) plane. Below the operating wheel my foot propelled a pedal, back and forth, creating momentum. This pedal operated the wheel and turned the metal plate on which the clay was positioned and 'thrown' into form. The pedal moved back and forth at a pace propelled by my foot; this area of motion was positioned within the sagittal (wheel) plane, according to the Laban grid. I observed four levels of motion, all interconnected (Fig. 38.1). Each circle of motion on the potter's wheel created the momentum that produced clay forms, which in turn were composed of circular rings inscribed into the clay – visible traces of motion (Fig. 38.2).



Fig. 38 Wheel that operates the kick wheel.

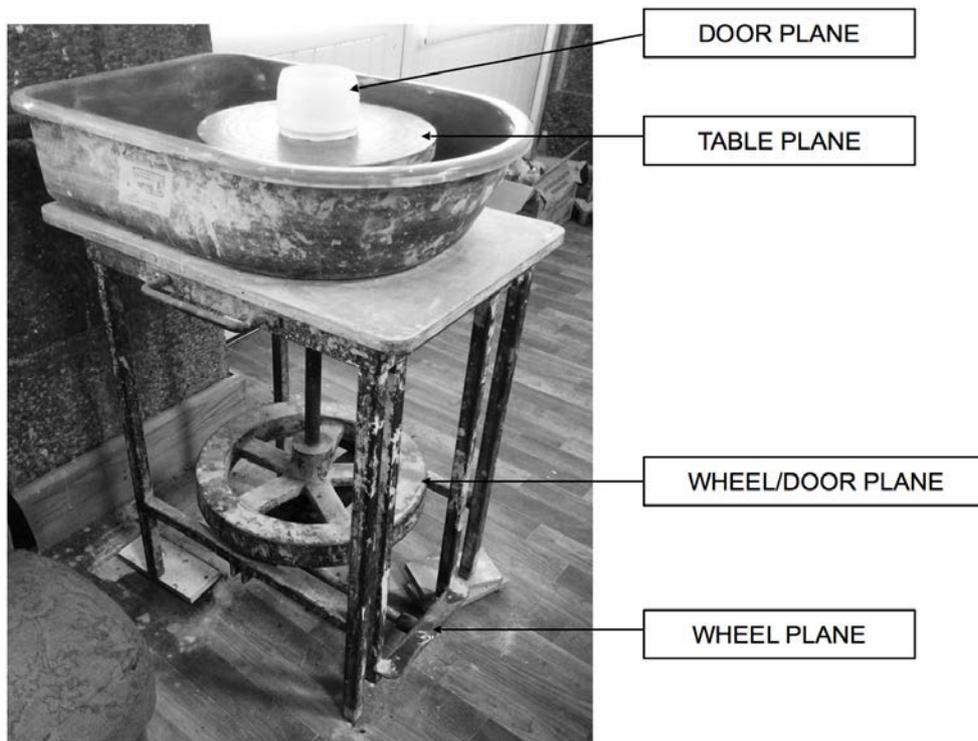


Fig. 38.1 Four levels of motion interrelated to create clay forms on the kick wheel.

The chart shows the different planes according to the Laban Grid system: The cylinder pot moves within the door plane as it is thrown upwards and out on the wheel at the base. The metal throwing plate and the clay as it is centered on the metal plate operates within the table plane, outward and on the one level. The operating wheel below is situated within the door plane and the sagittal (wheel) plane as it moves. The pedal towards the base moves backwards and forwards within the sagittal (wheel) plane.



Fig. 38.2 Thrown cylinder, clay form. Note the circular rings of motion inherent in the clay.

Focusing on the table plane, the horizontal path of motion and the experience of centring clay

For this exercise I considered the mechanism and motion of the potter's wheel, the momentum of the clay turning to form and my own physical motion as a working choreography composition. I followed the guidelines given to the dance students from the Laban workshop. The students were asked to focus on a section of their dance compositions and apply the Laban grid system to that section. Likewise, I selected a section of the wheel and a stage of throwing to focus on. I restricted my focus to the momentum of centring the clay: the threshold of time as the clay finds its centre on the metal plate, just prior to the pulling up of the clay into form. I imagined a box around this threshold of motion, the box was used to help me focus (similar to how the students operated during the workshop). The imagined box helped me to locate the motion of the clay as it came to centre, within the 'table plane', situating the metal plate and the clay on the horizontal axis. Bringing the clay to a stilled state 'centred' within extreme motion required inner effort and tension, which was applied to the clay. I noticed a parallel between the centring of clay and the momentum and cycle of a spinning top used in earlier work (see Ch. 4). A spinning top often wobbles until it reaches optimum speed and balance. At this point of balance, spinning at optimum speed, the top appears still. This point of balance within a cycle of movement appears to unite movement and stillness.

The top appears to harness the motion, containing the energy and shifting it to an inner realm, the motion appears to move from an external to an internal plane. The balancing of the spinning top at this point in time is fragile, the energy is alive and heightened, and can at any point be disrupted, the balance lost entirely.

As I reflected on the momentum of the spinning top, comparisons were made to the process of centring clay. The wheel spins at an extreme speed, the clay is brought to the centre of the wheel, and stilled there through a tensing of the hands which surround and support the clay. The internal effort of restricted movement within the body is applied, through a tensing of the muscles which keep the hands in position. The hands form a stable and steady wall around the clay (Fig. 39), which assists with the locating of the clay to the centre axis of the wheel, where it can spin in a balanced position. When the clay spins in this central position, like the spinning top – it is balanced, grounded, and spins without wobbling. Placing my hands over the clay and firmly guiding the clay towards the centre, I could feel a transitioning of erratic energy of the off-centred clay, shifting to one of calmness as the clay met the centre of the metal plate (Fig. 39.1). The energy and pace of the movement was felt as it changed in quality, from erratic energy to poise. The cycle of movement within the process of centring clay could be described as shifting from an external realm to an internal realm. The energy of the clay felt as if it was contained within, the clay felt steady, it was still, but it was moving inside my grasped hands. I had experienced a moment of transition from a state of visible motion to a state of stillness. Feeling and experiencing the quality of motion inherent in the process of centring is a form of tacit knowledge, knowledge which is only acquired through direct experience.

Experience provides the basis for learning: a problem or unexpected event prompts an inner sense of discomfort and perplexity. If this event is to create change, or to stimulate growth, the person must make meaning of that event, examine it, and appraise the activity.

Out of this process of observation and reflection comes new meaning, alternative perspectives, and new views about how things work. (Osterman, 1990, p. 135)



Fig. 39 Kathleen Moroney (2014). Throwing experiments. Hands grasped firmly around clay as it moves to centre on the metal plate.



Fig. 39.1 Kathleen Moroney (2014). Throwing experiments. Hands supporting clay as it is centred. Experiencing a stillness of motion as the clay turns.

After I had centred the clay and spent time experiencing external and internal energy through the clay on the spinning wheel, I began to pull the clay upwards and create simple cylinder shapes. I felt the stillness of the clay in my hands while it spun at great speed and I was aware of a juxtaposition of opposites (Fig. 39.2). After a series of clay cylinders had been thrown (Fig. 39.3), the exercise started to become repetitive. I returned to the Laban exercise and began to examine a path of motion as the clay was centred and then pulled upwards to create form.



Fig. 39.2 Kathleen Moroney (2014). Throwing experiments. A merging of stillness and motion as the clay turns on the wheel.



Fig. 39.3 A series of clay cylinder form in the studio, 2014. Experimental practice on the wheel.

I was aware at this stage that parallels in the research became apparent through a mindful study of process, where the present moment was accentuated and boxed off as separate from the past and the future (a heightened experience of the present moment was experienced in the Butoh dance workshop, see sec. 3.4.2, p. 71). As the wheel turned, I pulled the clay upwards and focused on the circular rings that were imprinted into the clay: traces of motion and of making. Applying the logic behind the Laban grid system, I slowed down each spin of the wheel and I could see that the clay was pulled upwards by the fingers, a few centimetres at a time. I began to see the clay cylinder forming as a unit composed of lines, circular rings of motion. Each ring graduated from the next, one on top of the other, extending from the base

of the clay form to the top rim. I experienced contained motion as the clay cylinder emerged in my hands, and I was aware that my foot was pushing a lever, back and forth, to operate the wheel and cause it to spin quickly. There was contrast between the contained energy of the clay on the metal plate and the speed of visible energy as my foot operated the pedal and propelled the wheel. There was a sense of balance within this motion, however I was acutely aware of how quickly the balance could be lost. The process of throwing is very much an exercise on being in the moment, it is a transient stage, alive with energy, shifting and changing in a state of becoming. If focus is lost, the clay will move from centre and begin to wobble again, falling out of form. In the blink of an eye I lost concentration and the clay cylinder that was emerging on the wheel was thrown out of shape and collapsed in a clay heap on the metal plate. I brought the wheel to a standstill; the energy ceased.

6.4 Stage 3 of Case Study 2: The Composing of a Ceramic Installation Inspired by the Potter's Wheel and Laban Methods

The final stage in the second case study followed the same format as the first case study, it involved the making of new work: the composing and installing of ceramic installation informed by the observation of students working with 'Laban, Space, Harmony'. During Stage 2 of the case study, a middle ground (between dance and my own methods of working) was sought through the experience of the potter's wheel. As the researcher I became an objective observer of my own practice and removed myself from familiar ways of working in order to locate a shared language between dance and ceramics. My operating the wheel replaced my moving in space (in dance practice) and the wheel became a conduit to explore movement, time and space from two perspectives: dance and ceramics. Stage 3 of the case study involved a return to familiar ways of working through the composing of ceramic installation, albeit with a fresh perspective and a synthesis of information from ceramics and dance.

As I began to compose the installation, I reflected on the learning and the experience of the wheel. I considered a path of opposites as the clay was centred: from motion to stillness, control to out of control, erratic to calm. I became aware of the pace of the wheel and the sound it created as the motion quickened and generated a high level of energy. I was interested in capturing these opposing qualities of movement in time and space with a ceramic installation. I created a series of flat rings on the wheel to capture a sense of inner and outer energy. I fired the clay rings and strung them together to visually create an internal ring and external ring of energy (see sec. 6.3.2, p. 141) which was experienced on the wheel. I noticed that the rings (because of the disproportionate weight of each ring) hung unevenly and there was a sense of order and disorder to the work which I was drawn to (Fig. 40). This clay sketch helped me to get a sense of the overall envisioned composition of the work and the elements that would be needed to fabricate an environment that would generate energy, producing varying degrees of motion and in turn propelling the ceramic rings into motion. I decided as I moved forward that I preferred the quality of the thinner circular rings (in the inner realm, Fig. 40); they moved more freely when suspended in space and the random possibility of breakage was a consequence of the motion as seen during a preview of the installation in the studio (Fig. 40.1). True to an authentic representation of movement in time, I wanted to incorporate an unpredictable quality to the work (and the possibility of the fragile forms breaking as they interrelated in space). I decide to slip cast the wheel-made rings to facilitate the making of a large number of thinly cast ceramic rings, the fine quality of which I could not achieve on the wheel. With the slip-cast rings I practised the installation in my studio space to assist with the layout and composition of the final work (Fig. 40.2)

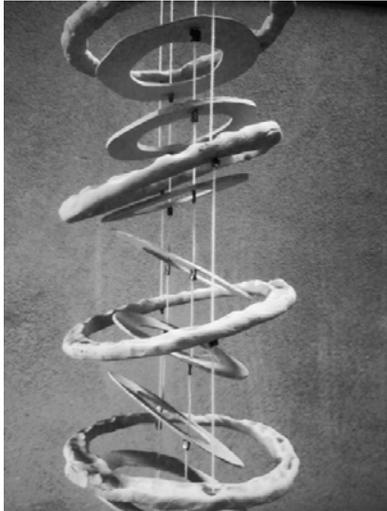


Fig. 40 Work in progress in the studio (2014). Clay rings produced on the wheel, fired in the kiln and suspended in space. A visual representation of a ring of internal and external energy experienced while throwing on the wheel.



Fig. 40.1 Work in progress in the studio (2014). Studio experiments. Breakage as a result of thinly fabricated ceramic rings suspended in space and activated by air.



Fig. 40.2 Work in Progress in the studio (2014). Practice instalment of ceramic slip-cast rings.

6.4.1 Final installation 'Stillness In Motion' (Fig. 41)



Fig. 41 Kathleen Moroney (2014). 'Stillness in Motion'. Ceramic, wood and an internal electric fan operating motion. Scale approx: 10' x 4'.

A series of approximately 40 white ceramic rings, varying in scale, were slip cast in clay. The size of each ceramic slip-cast ring replicated the clay ring prototypes created on the wheel, from which a plaster mould had been made. Slip casting facilitates a repetition of each form and the making of multiples.

There were five prototype rings made measuring the scale of each of the varying sizes of the concentric rings inscribed on the metal plate of a standard wheel.²² The benefit of using the slip-cast method to fabricate the ceramic rings was the potential to cast the rings very thin so that they appeared and were quite fragile. When the slip-cast rings were suspended there was a lightness to the work, a sense of both a two-dimensional and three-dimensional aspect was captured. The ceramic rings were suspended from the ceiling with white thread attached from two opposite corners of the form, with the intention that rings would hang horizontally in space. However, the rings hung at varying levels, depending on the weight of the clay distributed throughout the form. Some lay flat (horizontal), evenly balanced in space, mirroring Laban's 'table plane' (see sec. 6.2, p. 124), while other ceramic rings pointed downwards on a vertical plane like a pendulum. The ceramic rings cast shadows on the wall, which added to the dimension and number of the forms. Placed on a base below the suspended rings was a small thrown ceramic cylinder pot, with rings, evidence of its making, marking the surface of the form.

Space as Motion, Motion as Space

The white square wooden base below the suspended ceramic rings served to conceal an industrial fan. The top of the fan extended through the circular opening at the top and merged with the surface of the box. The visible structure of the fan was composed of a series of circles on which the thrown ceramic cylinder sat. Throughout the day the fan turned on and off, regulated at ten-minute intervals by a timer. The power of the industrial fan when in operation activated the air around the ceramic rings and set the rings in motion. The rings spun and interacted in an unplanned manner, some touching and creating sound, then slowing down as the fan turned off, almost reaching a standstill before the fan was powered on again. The fan, which created motion in time and space, stood in for the potter's wheel, it was a contingent object within this work. Mostly concealed, its industrial sound was powerful and its function generated an unpredictable quality to the moving forms in space. The wooden base vibrated with the power of the fan underneath. The ceramic cylinder sat

²² The concentric rings on the metal throwing plate are used as a guide to centre the clay.

still despite the power of the fan and the airwaves circulating around. This work articulated the qualities of stillness in motion as experienced on the potter's wheel.

6.5 Conclusion of Chapter

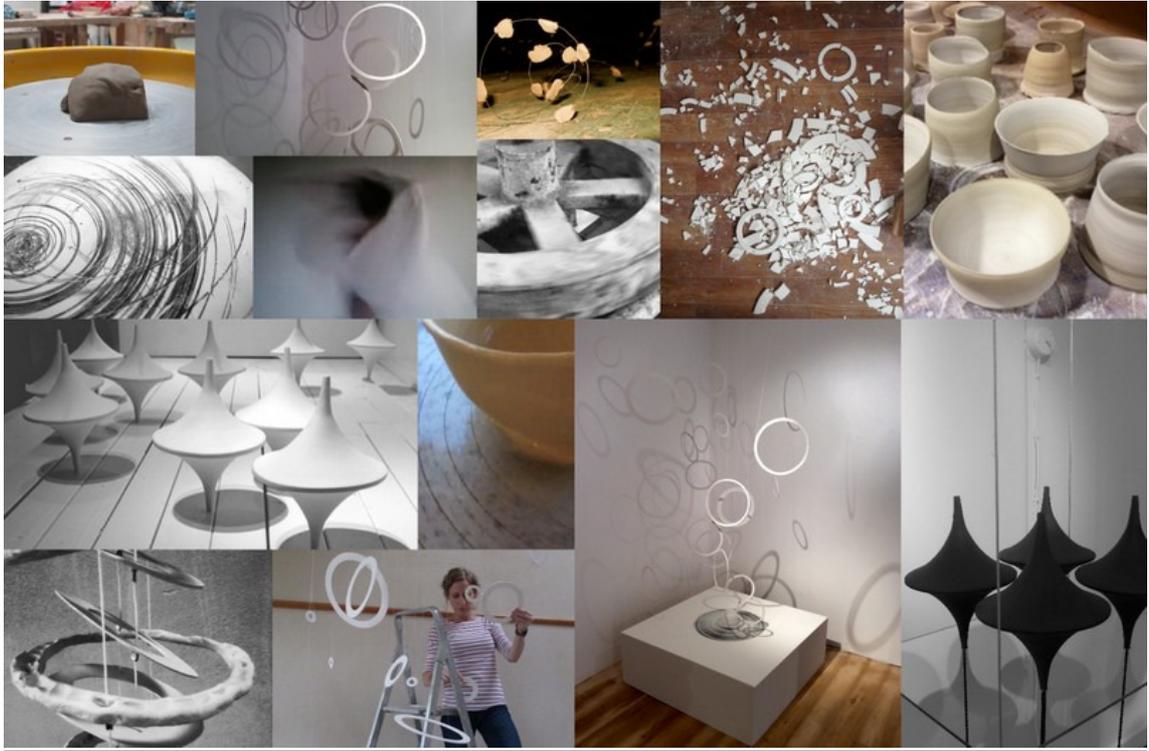


Fig. 42 Kathleen Moroney (2014). Collage of images of work reflecting stillness and motion.

The second case study, 'Laban, Space, Harmony', addressed and demonstrated through observation, experimentation and ceramic composition, the third question put forward at the start of the research:

3. How can information and learning be experienced, processed and utilised from dance to ceramics and subsequently inform the creative composing and installing of ceramic work?

Translating and transferring methods from one creative practice to another required reflective time, and material/technical consideration (as was discovered in early studio experiments, Case study 1, part 2, see Ch. 4). Utilising methods across disciplines involved a gradual process of working

through a divide between creative languages through the locating of parallel methods of practice. This path, as discovered, was not a direct process, and not all of the information from the Laban workshop was applicable across disciplines. As I observed the Laban dance workshop at the University of Limerick, I had the opportunity to take notes and began to reflect on the feasibility of applying methods used in dance composition to the composition of ceramic installation.

Theoretically I found Laban's method of mapping motion to points in space to be applicable to the mapping of ceramic forms in space, and/or the mapping of the process of making clay forms on the wheel as comparable to choreography. From early on in the research I observed that it was through a 'state of stillness' that I located a correlation between ceramics and dance and a platform for the exchange of methods from dance to ceramics (see sec. 2.2, p. 44). The opportunity to broaden my understanding of stillness, and how one moves in time and space, was an important part of the learning throughout this research. Through observing the Laban workshop and taking part in the Butoh dance workshop (Case study 1, Ch. 3), I came to understand space as energy. 'Space' through the perspective of dance is an entity where movement consistently takes place. In the world of dance empty space does not exist. Empty space is merely an illusion, a snapshot perception of a momentary stillness. Objects and living beings when in quietude may suggest a 'standstill', but whether visible or non-visible, motion never ceases (Laban, 1966).

In the ceramic studio, as I reflected on a path of motion on the potter's wheel, as the clay graduated to form from a state of stillness, I was aware of the tentative balance of motion, time, space and self and drew a parallel to dance. The first stage of motion in dance is a state of stillness, and part of the act of stillness for the dancer, like the experience of 'throwing', is a balancing of time, space and self (Nikolais and Louis, 2005). *'The dancer stands open like an Aeolian harp²³ as time and space pass through him, leaving their nature in their*

²³ The Aeolian harp originated in Greece. It is an instrument which is played by the wind and creates an eerie sound. It is placed in outdoor areas to facilitate the wind blowing across the strings and creating sound (www.newworldencyclopedia.org).

wake.’ (Nikolais and Louis 2005, p. 19). A path to working on the wheel emerged as a result of my experience of dance (in the first case study, Ch. 3) and through observing dance (in the second case study, Ch. 6). As I worked on the wheel and I experienced and reflected on the motion of the clay, this tacit exploration of material and motion merged with a corporeal understanding of movement, time and space embodied earlier through direct experience in dance. I was aware at the end of the experimental and reflective stage of the case study that I had been exploring and experiencing the momentum of the wheel, and the creating of clay forms in motion, from the newly acquired perspective and experience of dance. This recognition of a merging perspective between ceramics and dance facilitated new learning, and new approaches to practice, aligning with the objectives of the research: by locating myself as a practising artist between the discipline of ceramics and the discipline of dance, I became an objective observer of my own field of practice (ceramics) and an observer of dance, with fresh awareness, seen and experienced with new eyes. This enabled the locating of parallels and the establishing of common ground (sec. 1.6, p. 24) and consequently the adopting and translating of transferable methods of practice across a disciplinary divide (see sec.1.5, p. 23).

The research objective highlighted the potential for a cycle of learning where methods in dance could be applied to ceramics. Through studio experiments on the wheel, the location of common ground between both disciplines emerged. Through this shared space, learning could be explored across disciplines from dance to ceramics and subsequently the potential to reverse the learning from ceramics to dance became an additional outcome of the research (this is explored in Ch. 7).

The final installation, ‘*Stillness in Motion*’, was a narrative of a state of stillness composed as a duration of time in space. The installation was inspired by the experience of creating form on the potter’s wheel. This experience was magnified, explored and re-composed through a Laban dance method of analysis. The installation integrated Laban’s understanding of space as ‘*a superabundance of simultaneous movements*’ (Laban, 1966, p. 3, see sec. 6.3.2, p. 141 and sec. 2.1, p. 40), and mapped a path of motion in time and

space from floor to ceiling. In this the final installation created for this research, there was a departure from an obvious grounded sense of gravity explored in previous works through cords and ropes weighing the work down (see Ch. 5). Gravity discreetly inhabited the composition as the fan was turned off at intervals and motion began to subside. Gravity was also present in the grounded ceramic cylinder resting on the wooden base, a still point in a composition of motion. While there were white threads used to suspend the ceramic rings, the rings were not fixed at ground level, and moved freely in the space. The movement of the air generated by the fan moved the forms in space in an unpredictable manner; the threads caused interference and unplanned motion as the forms rotated. Although I composed the work, the fan created the unplanned choreography of the work. In this respect this installation employed chance in its composition, mirroring methods used in the work of choreographer Merce Cunningham, who inspired the trajectory of this research (see sec. 1.2.2, p. 20).

CHAPTER 7: CONCLUSION

This concluding chapter summarises the research and its objectives in a synopsis that reviews what I set out to do, my approach and what I did on this investigative path. Extending beyond personal practice, research methods are tested as a model of practice within the field of dance and within a therapeutic field of practice. In the final sections the research aims, questions and findings are reviewed within the context of the contribution to knowledge and this knowledge and experience leads to potential avenues for further research.

7.1 Synopsis of Research

I look forward to change. If I can make something that I've always done one way and then suddenly, for some reason, by accident or whatever, it becomes something different, I'm delighted. It gives me a different experience. (Merce Cunningham, 2011)

As a ceramic artist the emphasis of my practice is in the articulation of the non-visible entity of movement in time and space. This concept is pursued through the narrative content of the work and through the composing of forms in space, where space is employed to reflect a time frame, alluding to movement taking place. I was acutely aware that although I worked with the concepts of motion, time and space, my understanding of these entities within ceramic practice was limited to a visual perception and a visual representation through the composition of the work. From the onset, my motivation and intent was in stepping beyond familiar practice to explore new ways of seeing and doing. As a result the main objective of this research was to experience directly the physical materiality and creative articulation of stillness as 'movement in time and space' through participation in Butoh dance practice (Case study 1, Ch. 3). Primary experience and participation in dance provided the opportunity to explore the potential of utilising methods in dance for ceramic practice. The end result of the study has been the devising of a path to practice and an approach to installation which integrates two diverse perspectives and approaches to movement, time and space, from both ceramics and dance.

Ceramic practice in part is a physical process of material manipulation where concepts are processed through materials and transferred to form. Dance is a practice through which concepts such as time and space are explored and manipulated through the body. Movement in dance is immediate, whereas the creating of form in ceramics is gradual. An exploration of motion in time and space ignites an investigative path that explores a corporeal path to learning and processing information through the discipline of dance. The research path examined in two separate case studies (Ch. 3 and Ch. 6) how 'I' as researcher and ceramic artist processed information physically through the body and through observing the body in dance, translated the information through material investigation in the ceramic study, and combined information from ceramics and dance in the making of ceramic compositions (see Ch. 4 and Ch. 6).

Reviewing the literature on select concepts at the start of the research on the philosophy of movement in time and space (sec. 2.1 p. 40) assisted with an understanding of complex concepts and the locating of a state of stillness within a continuum of motion. However, exploring concepts physically through the body in dance activates a sensorial way of learning, which adds another dimension to the cognitive processing of information. This path through dance situated me as the researcher, at the centre of experiential learning where knowledge was explored and embodied and authentically transferred in studio to ceramic practice. In order to be fully responsive to a different perspective, different methods of working and different ways of learning, it was important for me to remove myself from the ceramic studio and return to the studio through the experience of dance. After completing an intensive Butoh dance workshop in Japan, which formed part of the first case study (see Ch. 3), I was ready to return to the ceramic studio with an embodied understanding of concepts such as 'time' and 'space'. This meant that I now had a physical sensation of time and of space, both of which were stored in my body, on a sensorial realm. I had no idea what I would do with this information, or how I would work with it; however, I had satisfied the main aim of the research, which was to explore a new approach and perspective to my practice by physically experiencing movement in time and space.

I intuitively felt that the physical practice of motion through dance would find a parallel with the physical process of making in ceramics and the narrative of motion that is articulated within my work. Through the journey of crossing disciplines into the field of dance, the research grew and developed through two case studies which unfolded in three parts: 1) the experience of learning and observing through the body; 2) the processing of information and the translating of information from dance to ceramics in the ceramic studio; and 3) the making of work synthesising information from ceramics and dance.

Through direct participation in dance I had the opportunity to experience time through the body as lived time (see Heidegger, 1992, sec. 2.1, p. 40); stillness as motion (see Bergson, 1998, sec. 2.1, p. 40) and space as a changing, physical entity (see Laban, 1966, sec. 2.1.1, p. 43), linking philosophy to practice, cognitive to corporeal. Through the observation and application of Laban dance methods that informed the choreography of dance (see Case study 2, Ch. 6), I drew a correlation between the composing of dance and the composing of ceramic installation, and utilised methods across a disciplinary divide.

Both case studies in dance (through direct participation and through observation) demonstrated that there was a shared place in practice where methods from dance and methods from ceramics merged. The shared place between dance and ceramics was located through the performing of a state of stillness as motion through movement practice, material exploration in the ceramic studio and the composing and installing of ceramic work (Ch. 3, 4, 5, 6). It is through this shared place of practice that methods have the potential to be explored and utilised across both disciplines, from dance to ceramics and from ceramics to dance. I would argue that the experiential component of the research lends itself to therapeutic fields of practice, where a multi-sensory approach to projects is conducive to learning and the making of ceramic work. As an extension of the research investigation I have explored the potential of my research methods within both fields of practice, extending the perimeters of the research and the potential use of the methods applied in practice. Two test cases are documented in the following sections 7.2 and 7.3 (pgs. 165, 171).

7.2 Extending Research Methods – Test Case 1: Applying Research Methods in a Therapeutic Field of Practice

Between September 2014 and May 2015 I took the opportunity to implement and test the interdisciplinary methods that I used in the first case study (see Ch. 3, 4) with a group of residents based in a drug and alcohol rehabilitation centre. I was selected as an artist to work in a therapeutic centre on an art-related project that involved the use of clay as material and process. The aim was in the developing and sharing of methodologies for working with people in recovery from substance abuse (Create, 2014/2015). The participants selected to work on the project had little experience working with clay or exploring a material language to create artwork. This project required that I guide them on my creative path, which would incorporate my research methods used to inform the making of my ceramic work (my methods of practice documented in this thesis was one of the reasons I was selected for the project).

A fundamental part of my PhD research was to locate an alternative route to practice that explores a different perspective and approach to shared working concepts. On this research path I experienced the difference between a cognitive understanding of concepts such as time and space, and a physical understanding of time and space. In the first instance 'time' (as in clock time), for example, is understood as a construct of the mind, an objective, detached concept of uniformity. Through movement practice in dance, 'time' is performed and explored through the body. In this way 'time' is internalised and felt in the body as lived time (see sec. 2.1, p. 40). I would argue that it is only when the concept of 'time' is felt in the body does it become personal and unique to each individual and can be authentically and creatively translated through the material of clay and into an art form.

Working with a group who were all at different stages of a recovery process, I noted their personal experience of 'time' was acute and varied, changing in pace and rhythm on a daily and often hourly basis (ref. Wyllie, 2005, sec. 2.1, p. 40). Concentration was often poor, and their interest in the project wavered. However, each had a powerful narrative and the objective was to introduce

methods to assist the participants to authentically connect with and articulate their story in clay.

7.2.1 Select research methods applied to the project

This section follows a process of working with participants as they transitioned from a detached sense to a personal sense of movement in time. I have not written an account of the entire project, but have extracted sections relevant to my research, and the testing of the methods used.

The use of metaphor as a visual language for artists (explored in my own work and in the dance workshop (see Ch. 5 and sec. 3.3, p. 66) was introduced. The participants were asked to explore a stage of their journey of recovery as a metaphor, using a vehicle for transportation as the subject of the journey.

Participant 1

One of the participants modelled a sail boat in clay. He placed the boat on a flat clay surface and drew lines on the clay to represent water and motion. This was his representation of how he was then in recovery; he was 'moving along nicely' (participant quote) (Fig. 43).



Fig. 43 Clay boat on clay water surface (2015). Modelled by participant on ceramic project based in a therapeutic centre for the recovery of drug and alcohol abuse.

I asked the participant, *'Is the boat moving slow or fast?' 'And what might fast or slow feel like, and in turn look like in clay?'*

I realised that it was too early in the project to ask such descriptive, material-based questions. I could see by the clay boat modelled that the participant had skills in working in clay and had created an idea or visual image of a boat moving on water. My objective within this project was to move towards an authentic feeling of moving through water through introducing my research methods.

Research method – the experience of physical movement in time and space

The first stage of the first case study in the research (Ch. 3) explored how I experienced and processed time and space through guided movement exercises consistent with Butoh dance. During the exercises I had the opportunity to experience the changing pace of time as I performed 'slow' in time and space. Similarly, I would lead the participants through similar steps to become mindful of the physical feeling of moving through time and space and to know, for example, what 'slow' authentically felt like if they were to express 'slow' through clay. I booked a dance studio and invited a Butoh practitioner/teacher to collaborate with me on a series of movement exercises that explored time through rhythm and pace.

Guided movement exercise

The participants sat in a circle in the middle of a dance studio, on chairs approximately two feet apart. They were asked to explain their idea of 'moving slowly' ... *'What does it feel like, how does it look?'* The following exercise was designed to explore what moving slowly really feels like.

The participants were asked to look up at the clock on the wall and register the time. They were then asked to move their position clockwise from one chair to the next chair, taking ten minutes to get there, an act that would ordinarily take a few seconds to complete. After initial awkwardness the participants relaxed into the exercise, transporting themselves from one chair to another in an act of

suspended animation. Each participant moved within their own time frame and personal enactment of ten minutes. Those that could see the clock moved more slowly, however the idea was not to be exact, it was to experience the feeling of ten minutes in time and space.

Results translated in clay

Back in the centre I asked the participants to comment on the exercise and discuss what slow felt like. Some comments were as follows (taken from notes on the day):

'It was relaxing.'

'I felt calm.'

'It took forever.'

'I felt like I wasn't really getting there.'

'I felt uncomfortable.'

It was clear after this exercise that everyone's experience of ten minutes as a performance was different, and that a felt experience and an imagined experience were two different realities.

When the participants began working in the clay again, one of them commented that their experience of moving through the recovery process was very slow and full of resistance. This time when asked to describe what slow felt like, I referred him back to the experience of the movement workshop and asked him to remember his experience of resistance and what it felt like to push through a space slowly. In response he said his experience was *'like trying to push through a brick wall'* (taken from workshop notes). The participant was immediately able to connect to a physical feeling of resistance and the experience of slow and transfer that feeling to the malleable clay and the narrative represented (Fig. 43.1). The work showed the moving through process through the material of clay and reflected the physicality of motion as evidenced in the clay. This result was significantly different to the first example (Fig. 43), which was a flat and static example of motion.



Fig. 43.1 Clay car pushing through a metaphorical clay wall (2015). Created by a participant on a project based in a recovery centre for alcohol and drug abuse.

7.2.2 Conclusion of combined movement and clay exercises

The combined clay and movement exercise both tested and answered the second and third questions posed at the start of the research investigation:

Research questions 2 and 3

2. How might an exploration of physical movement in time and space inform the understanding and articulation of stillness as motion in time and space within my work?

3. How can information and learning be experienced, processed and utilised from the discipline of dance to ceramics and subsequently inform the creative composing and installing of ceramic work?

The Butoh movement workshop (in line with my research investigation) was used as a method to facilitate a personal connection with an authentic feeling of movement in time and space, and to bring that experience back to the ceramic studio to transfer to clay. The result was an authentic representation in clay of a felt experience as opposed to a disconnected superficial representation. The participant used the malleability of the clay and a clay wall as a material form to

reflect the density of space and in turn his slow pace of recovery at that time. (Fig. 43.1).

As the project came to an end I brought the remaining participants (a number of them left or dropped out of the programme) to a pottery to experience the motion of the wheel and the manipulation of form in time and space. This exercise reflected and explored the first of the research questions:

Research question 1

1. What is the shared place of practice between ceramics and dance?

During my research investigation I gravitated towards the potter's wheel as a tool to explore movement in time and space. In doing so I located the technical process and experience of throwing as a method to connect to a shared experience of fluid motion and form in a state of flux in both dance and ceramics (Ch. 6, sec. 3.1, 3.2, pgs. 64, 65). In utilising this method for the current project, I chose the wheel and the act of centring and throwing clay as a vehicle for reflection through the experience and feeling of movement and change in time and space. This exercise was used as a method to facilitate objective reflection for the participants of their journey of recovery. During an hour-long workshop the participants each experienced a sense of the clay being out of control on the wheel, to an eventual sense of satisfaction as they progressed to making small pots on the wheel. The benefit of the experience of the wheel was not just in the acquiring of a skill of creating a ceramic form in motion, but as a potential tool for reflection to explore movement and change in time and space (see sec. 6.3.2, p. 141).

7.3 Extending Research Methods: Test Case 2 – Applying Research Methods in a Collaborative Dance and Ceramics Workshop

The first aim of the research was:

Research aim 1: To locate common ground between ceramics and dance and explore the potential to apply relevant knowledge and methods across disciplinary divides.

Locating common ground between disciplines is a fundamental part of interdisciplinary research. On the path of investigation I located correlations between dance and ceramics, and it was from that shared place of practice that I began my investigations and material explorations. As practices merged and enabled a transferring of information from dance to ceramics, the potential for ceramics to inform dance emerged as a consequence. For my initial case study (Ch. 3), I focused on the practice methods consistent with the dance genre Butoh. I selected this avenue of dance because of shared artistic philosophies, comparisons in compositional components of the work, and methods of practice that were both accessible and familiar to a visual artist (see sec. 1.6, 1.6.1, pgs. 24, 26). Exercises consistent with Butoh explored through the body relevant research concepts such as ‘time’, ‘space’ and ‘gravity’. At this stage in the research it was a natural progression to reverse the disciplinary exchange of methods and explore the potential for ceramics to inform movement, time and space within Butoh dance.

During the summer of 2016 I co-designed and co-facilitated a test workshop in collaboration with a Butoh dance artist (who also worked with me on the movement component of the project discussed in sec. 7.2, p. 165). The aim of the workshop was to explore the potential of a conversation between the malleability of clay and movement of the body.

Title and description of the workshop:

'Moving in Space. Making a Space. Butoh and Ceramics in Conversation'

'Explore, examine and exploit the nature and materiality of space, both internal and external, real and imagined, physical and visual, through a movement and clay construction workshop. This workshop integrates Butoh exercises and the construction of simple clay forms to provide a dual perspective and experience of the concept, physicality and articulation of space' (writing taken from workshop leaflet).

7.3.1 Select research methods applied to project

The Butoh and ceramic workshop was designed from the perspective and personal experience of Butoh dance practice and the method of exploring this particular form of dance to inform my own practice. The metaphorical language used in Butoh as a tool to inspire movement facilitates an imaginative and visual approach to practice (see Ch. 3) which relates to my own practice and the use of metaphor, and the broader practice of art. Space as an entity was explored in depth during the dance workshop in Japan (see Case study 1, Ch. 3), and eventually the experience was transferred to working practices in the ceramic studio and in the composition of final works (see Ch. 4, 5). Within Butoh practice 'space' is often imagined as a material substance, which the body moves within and through. It was a natural progression to introduce into the Butoh dance workshop a material substance such as clay to explore space and to create a conversation between the tangible and the intangible.

Guided clay exploration and movement exercises (the following information documents my perspective as co-facilitator, the information provided has been taken from my notes documented during the workshop).

Part 1, Clay

At the start of the workshop I gave the participants a portion of clay that would easily fit in their hands. I followed up with simple guided instructions to give them a feel for the material of clay, which included 'Feel the weight of the clay', 'Feel the clay's texture', 'Feel the temperature of the clay in your hands'. This was followed by an instruction to roll the clay into a ball and begin to create an internal space by pushing the thumb into the clay ball and extending the size of

the space as desired. The participants were asked to keep their eyes closed so the focus was not on perfecting the form, the objective (as with guided direction in Butoh practice, see ch. 3) was to feel the space forming in the clay and imagine the space forming. For the remainder of this exercise (approx. 10 minutes) the participants were asked to move within or outside the wall of the clay space with their hands and/or fingers and to imagine their entire bodies being inside/outside the space (Fig. 44).



Fig. 44 Sample work from collaborative Butoh dance and ceramic workshop, 2016. Clay pinch pot, exploring the idea of space inside and outside the form.

Part 2, Movement exercise in response to clay

The clay component of the workshop was followed by the movement component, led by the Butoh artist. The guided instructions were motivated by the clay exploration exercise. The participants were invited to imagine the space that they formed with their fingers in the clay. They were asked to begin to move around the space of the room as if moving around the inside or the outside of the clay form, remembering the texture, remembering the scale, remembering the space inside and outside the clay (Fig. 44.1).



Fig. 44.1 Movement in response to clay forms, 2016. Participants of workshop moving around the dance space as if they were moving around inside and outside the clay forms.

When the movement session was complete, I guided another clay session in response to the previous movement session. This was followed with a movement session and finally ending with a clay session, each session in response to the experience of the last. By the end, the clay forms had changed in shape considerably, and were left lying on the dance studio floor (Fig. 44.2, 44.3). The opportunity to leave a tangible material on the dance floor as evidence of the performance/workshop marked a relevant difference between the transient nature of dance and the physical presence of clay.



Fig. 44.2 Example of clay form explored after and in response to movement exercises, 2016.



Fig. 44.3 Clay forms made during workshop left on the dance studio floor, 2016.

7.3.2 Conclusion of combined clay and movement exercises

At the end of the workshop I conducted a short discussion with the participants. I asked them to give their opinion on their experience of the differences between clay and movement and to reflect on the conversation they encountered between both. I have included a selection of the comments taken from my workshop notes.

Clay is a tangible material, as opposed to the experience of movement.

The clay form is like an eye looking back on the movements, responding to the movements.

The conversation between movement and clay is like memory imprinted on form.

Exploring the clay in conversation with dance is like working in the reverse for a dancer; it is a material world moving into an immaterial world.

Exploring thought in clay as opposed to through the body is a more immediate and tangible way of perceiving and then this feeds back into the body.

Question 2 of the research asks:

2. How might an exploration of physical movement in time and space inform the understanding and articulation of stillness as motion in time and space within my work?

The Butoh/ceramic experience was a trial workshop, testing the potential to build on the above research question through a conversation between the manipulation of clay and the manipulation of the body within the dance studio.

An important aspect of the overall research investigation was in discovering the value of stepping outside familiar practice to challenge and extend methods and approaches to practice. The Butoh/ceramics workshop demonstrated the potential to utilise methods within ceramics to inform movement, time and space within the discipline of dance. It also demonstrated the potential of learning and motivation for creative work as a result of material conversations that arise through a juxtaposition and interaction between two diverse art forms such as dance and ceramics.

7.4 Introduction to Contribution to Knowledge

The research investigation followed a path of learning that was outlined in the research aims, through which I have established my contribution to knowledge:

Research aims

1. To locate common ground between ceramics and dance and explore the potential to apply relevant knowledge and methods across disciplinary divides.
2. To take part in a physical exploration of stillness as movement in time and space through personal participation in select areas of dance practice to broaden perspective and approach to my current ceramic practice.
3. To create and install a body of ceramic work where movement in time and space, the concepts inherent in my work, have been considered, composed and configured from the perspective of dance.

In order to conduct relevant interdisciplinary research it is necessary to locate parallels in practice between the disciplines that are being examined. Parallels are referred to by Repco as the locating of '*common ground*' between disciplines (Repco, 2008, n.p.), a term which I also use in this research as a result. The first correlation in this research was established through concepts located in philosophy (sec. 2.1, p. 40), where stillness is characterised as non-visible motion. Establishing a state of stillness as motion facilitated the trajectory of the research in the direction of dance and enabled a viable study between the stillness of ceramic installation and the stillness performed in Butoh dance (see sec.1.6, 1.6.2, pgs. 26, 29). The locating of common ground between dance and ceramics occurred at different stages throughout the research, and it is at these intersections where disciplinary philosophies and approaches merge and information and learning can be utilised across disciplines.

7.4.1 Contribution to knowledge

The contribution to knowledge provided by the research includes:

- Identifying the practice of Butoh dance as a relevant and viable path to introduce a physical perspective to the understanding of movement, time and space, the concepts explored and articulated in ceramic installation.

Through the practice of Butoh, stillness, a characteristic of the dance form, is performed in time and exploited in space. This avenue of practice provides a unique perspective for the ceramic practitioner, who considers these entities when composing and constructing ceramic installation.

- A fundamental contribution to knowledge is in constructing a model of stillness in motion: an interdisciplinary study of movement in time and space through ceramics and dance.

This model facilitates the reflection of practice in two different locations (the dance studio and the ceramic studio), whereby an objective, reflective and comparative study can emerge as the research progresses. The first stage displaced me as researcher and as ceramic artist within the dance studio (as participant in Case study 1, see Ch. 3, and observer in Case study 2, see Ch. 6), facilitating a new perspective and approach to concepts and practice through dance, while simultaneously enabling the reflection of my own practice through this new perspective. Through a deliberate removal from the environment of the ceramic studio and ceramic practice (at the start of the research for approximately ten months, see sec. 1.7.1, p. 32), a detached reflection of practice occurred, and concepts and methods could be reviewed objectively. The second stage of the case study involved a return to the ceramic studio, where a correlation was sought between the experience of dance and the re-experiencing of ceramic techniques and methods of practice through the perspective of dance. The return to the studio after dance marked an interim stage where a route emerged through similarities in practice, which facilitated a translation and transferral of information from dance to ceramics through a

series of experiments (Ch. 4 and 6). In both case studies a correlation emerged through the discovered shared state of stillness, motion, time and space experienced in dance and subsequently experienced in ceramics through the use of the potter's wheel to centre and create form in a state of flux. This shared place of practice emerged as a result of a re-entering of practice after the experience of dance, and subsequently the opportunity to experience the wheel from a dance perspective. Engaging in a deliberate indirect route changed my experience of the wheel and subsequently enabled me to draw connections between both disciplines, and utilise information and learning across fields. In the second case study (Ch. 6) an analytical study of motion in space through Laban dance methods located a parallel between the composing of choreography and ceramic installation. This in turn facilitated the transferral and application of methods used in choreography for the composing of ceramic installation.

- Information and learning has been gathered from two case studies through which the experience of physical movement in time and space has been explored, and the composing of movement in time and space has been observed.

Both avenues resulted in the essential locating of parallels of practice through studio experimentation, enabling a platform for exchange between both disciplines. In the third part of both case studies I returned to familiar patterns of working through the composing of new work in five separate ceramic installations. The contribution from this stage of the research is in the composing of ceramic work in time and space from the perspective of dance and a physical understanding of movement, time and space as separate and interconnected entities. The final works are as a result of a synthesis of information from dance and ceramics.

- Through the construction of a three-part case study I have created a model of practice and interdisciplinary research methods that offer a unique tried and tested approach to the articulation of stillness as

movement in time and space through the interrelation of dance and ceramics.

- The research provides a transferable framework for participatory pedagogic practice.
- An important contribution is in the locating of a route to practice through the processing and the composing of movement, time and space through a multifaceted route that interrelates cognitive, visual and corporeal knowledge. The essential locating of parallels within the discipline of dance and the discipline of ceramics motivated an exchange of information from dance to ceramics and, as the research developed, from ceramics to dance (see sec. 7.3, p. 172). An experiential and multifaceted path to learning through dance and ceramics has been tested in the field of dance and within a therapeutic field of practice (see sec. 7.2, p. 166). In testing my research methods through these routes, the research has begun to evolve beyond personal practice (which it was originally developed for) and the potential for this research to grow and develop has been established.

7.5 Areas for Further Research

As the path of this current research investigation culminates, anticipated areas for further research are located in:

1. Considering further the materiality and mutability of space through the materiality of clay.
2. Future research around the impact of the transferable framework of the methodology and methods within the field of dance and interdisciplinary fields of practice.
3. Examining further the installation of ceramics as stage and performance.
4. Investigating further the correlation between the composing of choreography and the composing of ceramic installation.
5. The potential to develop further study of the Kolbian cycle/theory in relation to the richness presented through this research.

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