Intertextual Citations: New York and Trauma in Performances of the body and city

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Abstract

Violence and trauma are significant components of life. They punctuate human existence in such a way that it affects identity, perception and understanding. This punctuation then is recognised and triggered through experiences that are unexpected and uncanny associations. Therefore, this thesis investigates how art creates uncanny associations with violence and trauma, making clear how New York is an ongoing citation of trauma. It achieves this through the intertextual readings of city, body and performance in relation to the violent events of 9/11. The research investigates how the presence of the body in performance, outside in city spaces, creates a weaving of multiple elements of remembered violence that references the events of 9/11 and connects with the subjective trauma response. Through the case studies of dance, sculpture, photography and 9/11, the presence of the body becomes a constellation of gravitational pull. Around which circle and weave effects and relationships of precarity; impossible space; falling; memory and Memoriam; presence and absence; and stillness that intertextually reference violence and trauma perpetuating these associations across space and time.

Through the analysis of *Man walking Down the Side of a Building* (1970) and *New Beginnings* (2013), it becomes clear how the remembering of violence and trauma can be triggered through performance, perpetuating how violence and trauma continue to influence and impact the social, political, and cultural significance. This research is carried out through an autoethnographic approach that emphasises the cultural and social complexity of human experience related to violence and trauma. This approach incorporates the weaving of auto-ethnographic reflections that have influenced the analysis of the works and the development of new theoretical positions, with existing research in dance, trauma, and philosophy. The research, therefore, aims to address how the subjective trauma response is recognisable in the creative response of others and to understand what effect this recognition has on our understanding of trauma. It will also allow the subjective response of reading texts intertextually, which will clarify what role the city, the body, and performance have in recognising the complexity of the trauma response in the chosen works for analysis.

To My Past, Present, and Future.

This PhD experience has allowed me to understand more about myself than I thought possible. Therefore, the process has been challenging and would not have been achievable without the support and guidance that I received from many people. First, I would like to show my most sincere gratitude to my Director of Studies, Dr Victoria Thoms, for the continuous support throughout my research and writing of my thesis. Her patience, motivation, immense knowledge, and challenging questions have challenged me and helped my research grow in exciting and unexpected ways. You have guided me through the process and have been a great comfort during the more difficult times; I am immensely grateful. I would also like to thank the rest of my supervisory team: Dr Emma Meehan and Dr Michaelina Jakala, for their insightful comments and encouragement, their unwavering support and their diversity of perspectives that have enriched my project. I have been truly blessed to have had such a kind, supportive team. On a broader scale, I wish to thank all those other researchers who call the Centre for Dance Research home. It has been a joy and honour to share this time and experience with you; your solidarity and listening ears of understanding have been a gift.

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Finally, to all those who are no longer with us, you were the reason I needed to write this thesis and the reason this thesis had to be written.

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Preface

We often try to write down in textual forms practices that are non-textual, in order to build a discourse of understanding and rigorous provocations that challenge *our* social and cultural situations; however, in this textualization the communication loses its solidity. In trying to fix it down and formalize it, *we* cause it shift. I am not suggesting that *we* should not write about these practices; alternatively my intention is to allude to the tension between theatre/dance and scholarly activity. Though *our* bodily understanding through movement needs to be highly valued, *we* can also value the physicality of writing. As Foster expresses, "[t]he body, no longer the stylus, the parchment, or the trace, becomes the process itself of signing, a process created mutually by all those —choreographers, dancers, and viewers— engaged in the dance." (1986: 227). In writing about dance or, as Foster terms it, "writing dance" through an engagement with it, the dance takes on a renewed significance of more than the act of dance-making or dancing alone. Dance begins to expand its possibilities beyond its assumed activity; beyond its assumed influence and effect of meaning-making. In turn, by being aware of *our* own physical presence as a dancing writer *we* may understand the world and dance from a new perspective. This then becomes a position of tacit knowledge (see the work of Polyani 1962) that knows through the body, writes through the body, and communicates through a bodily-centered writing. The process of writing through a bodily awareness also effects how *we* construct literary texts and how those texts find ways to provoke questioning and possibilities of knowing.

This thesis brings together discussions from a variety of areas of study in order to open and develop a discussion about how *we* respond to socially traumatic events. These responses problematize and bring into question the current ideas of memory; falling; space; and the body; and how they relate to New York as an ongoing cite of trauma. As the research developed it became clear that there is a synthesis between the approach to embodied understanding that informed the approach and a methodology that circles around the lived experience. The lived experiences I had throughout the research can be seen in journal entries that are positioned to offer an insight and understanding of the argument. They offer an illustration of how these theoretical and abstract ideas may manifest in experience and how this experience influences how *we* potentially see the violence and trauma

response in the works being analysed. These journal entries are offered as a further level of detail and as an open positionality of the researcher and their bias in relation to their trauma reality. The researcher is unable to completely eradicate their subjective response to trauma, and therefore the inclusion of it in the thesis is an attempt to be aware and vulnerable in it.

As part of these journal entries and in the thesis as a whole, *you* will notice that my style of writing at times is poetic and addresses you as a reader very directly in a conversational manner. You may also notice that I voice my thoughts at times in the subjective 'I' and a more general though subjective '*we*' and '*our*'. This is not in an assumption of a shared or similar experience of violence and trauma that I, as a white, cis-gendered, British, woman may have had. Instead, the use of *we* and *our* is an attempt to remain in conversation with you, the reader and to leave open a door for discourse and a subjective response. It is also in the acknowledgement that texts in their broadest definition are co-written, particularly in relation to interpretation and significance. I therefore use a different font and italics on these words, to remind and draw your attention to the consciousness of this engagement between the text and your own experiences and subjectivity. This language then is an acknowledgement that the reader may have a memory of violence or a trauma that relates, or that is still yet to be recognised; that they could insert in place of my journal entries, or that could inform their own interpretation of a piece. This is in a need to not undermine the subjective nature of the research and the desire to invite further subjective responses from those who engage with the text.

The importance of the presence of subjective freedom in the work also poses some challenges, as an argument still needs to be made and justified. Therefore, the idea of the juncture, as discussed by Bahti (1986), becomes useful. It is a juncture that exists between ambiguity and indeterminacy, between description and interpretation, specifically in relation to the writing and reading of poetry. An ambiguity in writing that avoids the determinate singular meaning, and an indeterminacy of interpretation that acknowledges, as Culler states, "…the impossibility or unjustifiability of choosing one meaning over another." (1982: 189). Therefore, you may experience some ambiguity in the description of

artworks and in the expression of the journal entries, and indeterminacy in my interpretations of the artworks. The presence of this subjective lived experience and the analysis of the artworks was particularly valuable in understanding the significance of the existing theoretical frameworks that support each chapter. They were also instrumental in creating and supporting the broadening of existing theory and the development of new theoretical ideas, and therefore essential in the writing of the thesis. The approach of ambiguity and indeterminacy allows me then to avoid absolute determinacy, in a situation where I need to make my interpretations clear in order to make an argument.

In further support of the discussions throughout the thesis, access to the visual examples of dance, sculpture, and photography are provided in the appendices. Each appendix provides hyperlinks and images for easy reference of the works, and they are presented in the order that they first appear in the thesis. The appendix letter is then referenced at the first mention of the particular work in the body of the thesis and at other useful junctures throughout.

Chapter 1- Weavings of the Uncanny

There is a memory that lingers, an image if *you* like, of looking at a photograph of Trisha Brown's *Man Walking Down the Side of a Building* (1970 see appendix A); with a presence of gravity-less movement, or in Brown's view her need to fly (Walker Arts Centre 2008). Thirty years later, the world experienced an event that affected the lives of many physically, emotionally, and mentally. The terrorist attacks on the 11th of September 2001 were recorded through mass media and resulted in various representations that included film, literature, visual and media arts, and live theatre. Many images became synonymous with the events of 9/11; however, one photograph raised controversy and questions of ethics that resulted in the media choosing not to re-use the image when reporting on the events beyond its first publication on the 12th of September (Keiper 2017). That image was Richard Drew's *Falling Man* (2001 see appendix B). Famous for the controversy of its unsettling image of a falling body and questions of who the man was, activated in me the image created 30 years previously of *Man Walking Down the Side of a Building*. Drew's image of a man falling from a New York skyscraper —suspended for eternity in photographic form in mid-air— connects in my mind with an image of a dancer suspended from the side of a building in New York City. Both bodies continued their descent, both meeting the ground at some point, though to different ends. The intention is not to suggest that Brown could predict the future, or that her work directly responded to the tragedy of 9/11 in any way. It is, however, the connection of the now and memory, a moment that returns and prompts questioning and provokes investigation and contemplation that preoccupies this research. This thesis tracks influences of the uncannily logical, unpredictable, and non-generalisable between *our* present and past in *our* trauma responses to violence.

This thesis will construct an argument that positions New York as an ongoing citation of trauma through uncanny, unrealised, and unpredictable relationships between art and society. Freud frames the uncanny as "…the frightening that goes back to what was once well known and had long been familiar." (2003: 124), something that "…applies to everything that was intended to remain secret, hidden away, and has come into the open."

(ibid: 132). The uncanny then is a realisation of something that was not previously evident; that in some way links to an element of *your* experience that is known. It has, therefore, two sides, the known and the unknown, a collision of these two things that creates an experience of strangeness that can be associated elsewhere. Freud discusses how the uncanny experience connects with fear and uncertainty and posits that the feeling of the uncanny is concerned with "death, dead bodies, revenants, spirits and ghosts" (2003: 148). This is not to suggest that the uncanny can only be associated with these experiences; the uncanny is not a material manifestation, but an effect of feeling, juncture and uncertainty. The uncanny can bring about a change of perspective, a point of departure, through the uncertainty and feeling that is effective.

This thesis will move the psychoanalytical convention of the uncanny, which Freud developed, into a discussion of art and the uncanny of violence and trauma. The research will investigate connections and tensions between familiar elements and the elements that emerge from hidden places; that tug at the threads of the familiar, but are realised as unfamiliar through the uncanny and sometimes uncomfortable connections *we* experience that are unfamiliar. The uncanny can only be realised through disruption of familiarity and the realisation of something that has been hidden and unrealised. For example, a tall building is familiar; a body is familiar; however, a body on the side of a building or falling alongside a building is not. What then is uncanny is the connection and familiarity that can be found between these two separate events in that both have a building and both have a body. Both bodies have an unusual relationship with the building; however, one body is harnessed, the other is not. The uncanny therefore establishes this hidden relationship and opens up a new space for consideration and contemplation.

In this research, the analysis of the uncanny will be through art examples that have a bodily subject or the presence and use of the body. The discussions that follow will clarify how the presence of a body and bodily representations in the city space create a weaving of multiple elements, making references to and recognitions of associations between the body and memory and across time and space. More specifically, the city in these relationships makes uncanny references to violence as a citation of the lived traumatic experience in the making

and reading of art and performance. The performances discussed in this thesis offer multiple perspectives of how the site of performance becomes a referential citation of its traumatic past through performances of bodily experiences in different mediums. These bodily experiences refer to remembered violence from the events of 9/11 concerning ideas such as the disruption of time, impossible space and impossible bodies, falling; memory and memoriam; and the relationship these have with performance, all of which occur in the city space.

This research is framed in an inter-disciplinary approach between trauma and performance studies, where a complex relationship resides between artistic intent and the viewer's response. In this complexity is a variety of artistic responses to traumatic events and multiple possibilities of reactions. Therefore, the research approaches discussions of trauma and performance, not merely through the bodies in dance works like *Man Walking Down the Side of a Building* (Trisha Brown 1970 see appendix A) and the dance film *New Beginnings* (New York City Ballet and Christopher Wheeldon 2013 see appendix C), but more generally through artworks that include the presence of a bodily representation. The thesis shows that negotiation between body, space and performance is intrinsic to the complex understanding of how art speaks of violence and trauma. Therefore, the inclusion of other representations of the body, and specifically the body in representations of motion, became useful in the discussions. Significantly, the presence of the photographic work of *The Falling Man* (Richard Drew 2001 see appendix B), sculptures such as *Icarus* (Roy Shiffrin 1976 see appendix D), and *Tumbling Woman* (Eric Fischl 2002 see appendix E), are examples of such bodily representations that differ to the dance works in the use of the body.

These examples that include representations of the body in motion, use the body as an image of representation and have a different relationship between the body and the artefact in the creative process. As Weis and Haber suggest, there is a dichotomy between the way the body is seen as either nature or culture, rather than the site of both in a complex association (1999: xiii). The dance works tended to in this thesis have the body centred as an essential part of the creative process and the interpretative process— it is the instrument through which *we* investigate and experiment with movement, *we* engage with

space through the relationship of the whole body to the space, and for some the investigation is an internal contemplation that manifests externally, in, around and through the body. To separate the physical body from the cultural is to deny the power that the body has on culture and vice versa. As Weis and Haber also identify, the centrality of the body in the everyday is "…central to *our* sense of agency as well as a distinctive cultural artefact in its own right." (1999: xiii). It is *our* mode of expression, a site of control and the tool with which *we* create.

In dance the body is necessary, in some form, for the creation and performance of the work— once the piece has been structured and rehearsed, the body then remembers its experience through the creative process and performs the work for it to be seen. The performance is fleeting; it is alive, and once complete lives on in the memory of those that have seen it, and those that perform it. The body in the dance works is not an image of representation but a vehicle of performance, the conduit for creation, an element through which the work is read and the way that memories are created and left behind. Susan Foster et al. discuss how the body in cultural discussions is often used under the guise of body politics and then abandoned in favour of more concrete analytical terms (2005: xi). This problematic use of the body as something discardable undermines the very political questioning that is often bought into discussions of body politics. Just as the memory of a dance work does not disappear after a performance, neither should the agency of the body in discourse, though this issue of ephemerality is one that persists in the study of dance. Instead, through her edited collection and the contributing authors, Foster achieves a "…reflexive double-bodiness in writing about the body [that] permits that writing to perform alongside those third bodies which are referents." (2005: xiii). This relationship between writing bodies and performing bodies does not remove issues of ephemerality, but positions the body into a new context to speak anew with a different agency.

The body is also present in other art forms discussed in this thesis, such as photography and sculpture: the body is the subject of the artefact that is created. There is a bodily presence that forms part of the lasting image of the works, but the body is the subject itself. Like dance, a body is present in the artefacts' creation, but it is always working in collaboration

with or through another object such as a camera or malleable material, and therefore engages the body differently in an embodied experience. It is not the body alone that is generating the artefact, but it is a body that leaves it mark in the artefact during its creation. In these alternative examples, the artwork is not performed by the body for its audience, but the remnants of the bodies' impact upon the artefact are present— *we* see what remains when the body has finished creating it and therefore, there is a performativity of the body, the act of making and the artistic process present. The artefact also occupies space in a different way. It exists in a dimensional space, with or without a body to perform it or to watch it, and, like dance, also has an existence in memory for those that have seen it.

The premise of the artefact brings together the ontological position of sculpture as a three-dimensional art form, created through carving, modelling, casting and constructing (Goodwin and Figes 2019). Dance similarly sculps the body to create a three-dimensional and embodied effect on space. Robert Morris wrote two essays, the first called *Notes on Dance* (1965), the second called *Notes on Sculpture* (1966). Morris does not directly link the two concerns though his work encapsulated an interest in both. Instead, he discusses both artistic disciplines in terms of weight, time and space (1965:183 and 1966: 1). In *Notes on Sculpture*, he is trying to distinguish the differences between the disciplines of painting and sculpture;

> One of the conditions of knowing an object is supplied by the sensing of the gravitational force acting upon it in actual space. That is, space with three, not two coordinates. The ground plane, not the wall, is the necessary support for the maximum awareness of the object. One more objection to the relief is the limitation of the number of possible views the wall imposes, together with the constant of up, down, right, left. (1966:1)

The way Morris describes sculpture in these terms of three-dimensionality and gravitational force relates a connection of space, time and either defiance of or investigation of gravity seen in dance.

There is a genealogy of thinking about dance in multiple ways that relate to the ideas of space, time, and gravity. Copeland and Cohen state that "[d]ance is sometimes defined as any patterned, rhythmic movement in space and time." (1983:1). Dance, however, is not always considered in these terms of space, time and gravity alone, as John Martin relates the art of dance to metakinesis (the kinesthetic communication between dancer and audience). Metakenesis is the premise that dance creates an emotional expression that cannot be explained through rational or logical means (Martin 1983: 22-28). Though these considerations of how dance communicates through the body seem separate from the ideas of space and time, it is through these engagements that metakinesis is possible. In Levin's evocative language of discussing dance weight and space, there is a sense that expressive communication is felt by sensing the weight in space itself. "[…M]ass —for one, tensely magic second— to be stolen from the body, as its very movement denies, through form, the constraints of weight." (Levin 1983:136). The description of 'stolen', 'magic', denies, and 'constraints' are interpretative and are derived from this very engagement between the body, weight and space.

Though Levin is discussing ballet here as defiance of gravity, the development of modern dance saw an engagement with weight through the work of practitioners such as Martha Graham's use of contraction and release; and Doris Humphrey's fall and recovery, to name a few (Banes: 1987). In then Trisha Brown's work, as discussed in previous sections, there is a relationship with defying, whilst, simultaneously giving in to gravity's pull present in *Man Walking Down the Side of a Building* as one of many examples. Like many other art forms, dance is complex, with multiple perspectives of priority. However, these concerns of space, time and gravity can be seen in other works from the period of avant-garde exploration of which Brown was part.

Simone Forti noted and explored the connection between dance and sculpture in 1961. In what she termed "dance constructions" (Burt 2006:57), she encouraged the audience to engage with dance performance differently due to the use of space. Forti states

> The audience could walk around it … I saw then existing in the space the way sculpture exists in an art gallery space. The audience walked around the pieces. They took in different spaces in the room. (Forti 1993:7).

Their relationship to space is where dance and sculpture intersect most clearly as the presence of bodies and sculpture in a space creates a new horizon of limits. As the dancers move in the vast city space, they carve, model, cast and construct the space, re-shaping and marking it repeatedly, changing it from moment to moment. Burt notes that this type of performance would "…have made spectators more directly aware of the relationship between their perception of their own bodies and those of the dancers." (Burt: 2006: 58). This empathetic reading of dance allows these works to increasingly connect with the idea of trauma as a subjective response to violence (Caruth 1996 see Chapter 2) as will be discussed later on in the thesis.

By looking at sculpture and photography as representations of a body, the research is able to look at the position of the body in responding to trauma in different ways; in the presence of a bodily representation in artefacts that hold the body as subject, and not just as a performance of or by bodies. These other examples of bodily representation offer another perspective to consider dance through and alternative positions of the significance of the live body in relation to the city of New York and the trauma response.

The central argument of the thesis — that New York is a citation of ongoing trauma— will begin to be established by considering the presence of the body in performance and the body in performance outside in the city of New York. In this argument, the city is particularly significant, as it is the connecting thread between the chosen artworks and performances. Each work is or was either performed or positioned in the city landscape of New York, in places such as Rockefeller Center (*Tumbling Woman*), Wooster Street, SoHo (*Man Walking Down the Side of a Building*), the roof of the World Trade Centre 4 Building (*New Beginnings*), and the Borough of Manhattan Community College (*Icarus*), as a phenomenon that creates part of the external landscape of cities such as New York. All these works, at some point, were housed in the outside city space of New York; Tumbling Woman is now housed indoors in the 9/11 Memorial Museum. The piece, however, still has a powerful

reference to the outside through its original positioning at Rockefeller Centre, its context as a response to 9/11, and the sculptures lasting image, which connects to the falling bodies during the events of 9/11. This connection between the outside city space and these works positions New York as a contextualising factor in the reading and understanding of them.

It is, then, also essential to point out that what connects them to 9/11 is the city itself. In some cases, such as *New Beginnings, Falling Man,* and *Tumbling Woman,* they were created in response to the events of 9/11; however, the creation of *Man Walking Down the Side of a Building* and *Icarus* occurred a long time before the events of 9/11. Through uncanny associations with 9/11, *Man Walking Down the Side of a Building* and *Icarus* link with 9/11 through the city's use as performance and contextualising space. The performance experience created through the city's use and the type of city space the piece is performed in — for example, on the side of a building— allows links between these pre-existing works to emerge. Therefore, this thesis aims to clarify how the presence of New York in the viewing of these works —along with the uncanny connections of remembered violence— allows the potential connection between these works, 9/11, and New York.

Site and Cite

This thesis then is about both site and cite. Site, as a geographical reference to a specific place, and cite as a contextual position that space has in relation to the city and trauma. In this thesis, the interplay between the ideas of site and cite is a deliberate play on words. The idea of a place or site having significance in the relationship between place and experience is essential in this research. This play on words is a tactic of differentiation and further elaborates on the relationship between where a piece is performed and the experiences from *our* subjective memory associated with these performances. It is undertaken in the spirit of the work of Jaques Derrida, where he elucidates the way language negates definitive meaning. Derrida does this by coining the term *differance,* which, when pronounced, sounds identical to difference and yet simultaneously signifies both to differ and defer. Therefore, the difference between these two words is only perceptible through the written language and the discussion of differences. “With its *a,* differance more properly refers to what in classical language would be called the origin or production of differences

and the differences between differences, the play [jeu] of differences." (Derrida 1973). Derrida, however, avoids fixing *difference* as a fixed concept or as a new word that has a singular meaning, instead through his writing, Derrida repetitively destabilises *our* understanding of the term through deconstructive means. More significantly, the discussion that Derrida produces creates a juncture, a place of possibility rather than definity. Similarly, site and cite, and the understanding of the difference between these two ideas is dependent on the text they are read in relation to and their relationship to each other in the position of this research. Though both words can relate to the same place, they do so in different ways, by different means and in ways that affect the understanding of both site and cite interdependently.

In the research, the word site refers to an idea of a place or destination. For example, the 9/11 Memorial Site is a particular place in New York where the Twin Towers once stood and now where the memorial pools stand in their place. This site, however, also has the potential to refer to more than just the geographical location that can be visited; this particular place, when shifted into a performance context, also forms part of the referential and readable elements of the performance. *We* can connect what *we* already know and see in a performance event through what *we* know about a particular site. Therefore, *we* see how a site like the 9/11 memorial becomes more than just a place; it becomes a reference or touchstone for the reader of performances such *as New Beginnings.* This allows the reader to create subjective readings dependent on both the site and the relationship of the work to the site. The site then also becomes a citation or reference to the site's context rather than its geographical position alone.

The idea of citation is particularly poignant in academic literature as *we* use it to refer to the ideas that emanate from another place and context. It identifies that which is not *our* own to create connections and refer to work that gives *our* own ideas context, positionality and substantiation. Nevertheless, an academic citation is taken out of its full context; it refers to something larger than itself. A citation is a small element of a more extensive source and yet, in some ways, refers to the whole through how *we* mark these moments in the texts *we* create. The citation marking in the text leads the reader to the source, where it can

be read in its entirety, not just the citation itself. The citation is, in this sense, like a map reference that leads us towards the original site. Cite is then part of the site, but by referring to them in different ways, the significance of these two attributes of the whole can be made clear. The use of site and cite specifically delineates between something identifiable as itself (the city as site) and is contextualised, re-contextualised, and contextualising itself and affective of something else (the city as cite). Cite then refers to and is inscribed by socio-cultural conditions, associative and referential, due to growth of understanding and convention.

This convention is created through a repetitive understanding that citation is related to an idea of the context of meaning. For example, New York is associated with 9/11, and 9/11 is associated with New York. It was not the only part of the U.S attacked in September 2001; however, the images that had prevalence, such as the Twin Towers burning, give context to the association between the site of New York and the events of 9/11. This connection between New York and 9/11 results in citational possibilities between the city and 9/11 as interchangeable contextualising factors. In turn, this relationship creates a citational reference between the two elements, where the city of New York may create associations and refer to 9/11, and 9/11 may invoke thoughts and references to New York as a city. Therefore, the association between 9/11 and New York is more than geographical; it is representational and referential. There exist between New York and 9/11 multiple uncanny realisations that could occur.

The word cite then is used to avoid associating ideas of context with specific geographical positioning. For example, New York is a site with a geographical positioning on the east coast of the United States of America; however, it also cites the city's traumatic past through its re-contextualising presence in artworks that speak of trauma and violence through uncanny associations. To use the word site may result in a potential that physical spaces and places may come to mind. This geographical specificity may, in turn, reduce the reference to a specific and singular place rather than the complexity of association. Using cite in this way, the readings have a point of reference that allows them to be both specific and in flux. As Derrida states about writing,

> It is also to be incapable of making meaning absolutely precede writing: it is thus to lower meaning while simultaneously elevating inscription…. Meaning must await being said or written in order to inhabit itself, and in order to become, by differing from itself, what it is: meaning… It does not know where it is going, no knowledge can keep it from the essential precipitation toward the meaning that it constitutes and that is, primarily, its future. (2001: 11).

Writing as a communicative form is always in a position of becoming; to assume that meaning precedes the moment of inscription reduces the possibility that in the process of writing, the meaning becomes apparent, and in the process of reading, the meaning may shift and grow. As the written is read, it becomes something of the other; it shifts from words on a page that had meaning to the writer to being bought to life and having meaning for the reader. In the act of reading, it becomes more than words and moves into its future of meaning, potential understanding and becoming. The cite is no more fixed than the words on a page. It partakes in the writing process but is always in a state of becoming. It is in a co-dependant flux of writing, reading, inscription and meaning. Though cite may also be associated with a geographical site, cite is not fixed, but part of the subjective process of the world having significance to each of us.

Referring then to cite rather than site, the positioning of trauma shifts from a geographical reference of space where the violence occurred and into a space where ideas relate and represent and where the violence affected and initiated the trauma response. The subjective nature of trauma becomes more apparent as something that exists in multiple sites and cites simultaneously through referents to a violent event. As earlier mentioned, the 9/11 Memorial Site is a site of a literal wound, a place where violence occurred; however, it is effective on multiple levels as a citation. It refers to 9/11 as a place where the events are memorialised and where one of the events occurred. However, it also now uncannily refers to falling buildings, planes, falling bodies, dust and debris, noise, fear, panic, a New York City landmark, and a place to take a selfie. What has become clear through this research is how *you* do not have to be in this place to be wounded or feel the effects of this wounding. Instead, through the uncanny associations between *our* present and the citation, the wounding effects can be experienced. These can be experienced subjectively in the city itself, through memories of *our* own experiences of 9/11 and through

the uncanny associations that come from unexpected places. Later in the thesis discussions of the uncanny connections of impossible space (Chapter 6), precarity and falling (Chapter 7), memory (Chapter 8) and the effects of re-writing space (Chapter 9) that can be felt in performance works also then further strengthens the connection of 9/11 to New York; New York to 9/11 and the performance works and *our* subjective response to the violence of the events of 9/11. This occurs through the presence of New York as a contextualising factor in the site of performances, linking the examples of performance to 9/11 through uncanny citations.

Space and the Uncanny

The uncanny associations between what *we* remember, what *we* now experience and the reference that the site makes are shifted in a performance context. New York and the artworks discussed in this project refer to and therefore cite the trauma in an energetic complex weaving of active inscription in constant flux, rather than giving the trauma somewhere fixed to dwell. This occurs through each work's relationship to space, the city, and violence. Concerning the artworks and space, the idea of the citation shifts the site to become a "de-centering space" (Hunter 2009: 411), which Hunter positions as a space where the choreographic content in site-specific dance performance is not the focus or response to the site. Instead, the site is an echo that communicates something of the context and the meaning-making relationship between site and performance. This positions the citational qualities of a site in a work as one of the key roles in reading site-specific performance, and indicates the interconnected relationship between performance and site.

This idea then of de-centering – rather than a re-positioning off-centre, as the term might suggest – is a dynamic relationship of flux; where the performance texts ebb and flow in and out of central consideration dependent upon the analytical sway and lens in the moment. This became clear in the analysis of the works as, at times, the content of the works was the catalysing factor in considering trauma, 9/11 and the city of New York. In contrast, at other times, it was the context of the city that made the content in the works make sense; in other situations, it was 9/11 that was the catalysing factor; and at others still, the theoretical knowledge from trauma studies. This dynamic weaving of multiple citations has

elucidated how each of these factors in the analysis contextualises the other. This results in de-centring the reading of the works and the reading of New York, 9/11, performance and trauma through the moving body or representations of it. Each reading is shifted off-centre by the other contextualising factors due to their interconnected relationship, but, more significantly, these fluxes are due to the centre shifting through and in relation to these factors. This makes the centre illusive in its identification; is the performance the centre, or the events of 9/11, the city of New York or the bodies present in all of the factors?

The effect of performance, de-centring space between site, event, and meaning, is partly due to the relationship between bodies and space. Though a choice of site for performance may be de-centring, Briginshaw (2001) discusses how further disruption can occur through a connection between bodies, space, and architecture, which "... can challenge and disrupt [the logic of visualisation] and suggest alternative possibilities for subjectivity." (2001: 185). As Lefebvre (1991) states, this logic of the visual perspective is a developed formalisation of logical order; as Lefebvre discusses, it is constructed through traditions are present in the art of painting, architecture, and geometers, which emerged out of social, religious and emotional experiences of space. This logic can also be seen in the traditional conventions of western theatre dance: the proscenium arch stage, specific expectations of form and ratio in line, and relationality of the bodies in performance in moments such as the pas de deux. Over time these traditions and assumptions have been challenged through the development of new traditions such as contact improvisation, the Avant-Garde of artistic collaborations such as The Judson Church Theatre, the deconstructive approaches to line and form by choreographers such as William Forsythe, and the approach to dance performance through Screendance or Dance Films as genres and approaches that create a disrupted logic in the viewing and experiences of dance. Each of these challenges to the traditional convention asks the dance audience to look at dance from a new perspective and, in doing so, has challenged the body’s relationship to other bodies and to the space they occupy.

The disruption and de-centering created through challenging dance and theatre's traditional assumptions occur through, as Briginshaw discusses, a disruption of the single viewpoint of perspective by shifting points of focus that avoid classical dimensions such as

"[p]olycentricity, disorientation and a lack of frontality" (2001: 190). As Briginshaw states, "… the dances trouble these notions, by disrupting the visual and finding other non-linear, discontinuous ways of experiencing space are explored and discussed." (ibid: 186). The dance works in this thesis achieve this through their site-specific nature and the body's relationship to the space and their mode of viewing. These include viewing the rotating and shifting views of the camera in the filming of *New Beginnings*, and the upward visual gaze required by *Man Walking Down the Side of a Building*. In addition, the premise elaborated on in chapter 6, Impossible Bodies/Impossible Spaces, discusses the placing of bodies in spaces of height in the city space in performance, which not only creates specific bodily relationships to space, but also creates moments of precarity. This idea of impossibility and space refers to spaces where bodies are not expected or cannot reside for extended periods, creating a position of the other through this unexpected view. This unexpected and impossible element again adds to this effect of de-centering and disruption that challenges this formalisation of logical order, expanding the possibilities of subjectivity. Therefore, there is a relationship and tension between formal expectations of performance, the performance space and subjective possibilities, and the live experience of viewing and the mediatised view through the filmic process.

The Uncanny and the Dance Works

The chosen group of dance works acts to understand and illustrate the proximity and relationship of the performing body to space and the subjectivity of viewing them. This viewing experience is de-centered and disorientated by the performance space, mode of viewing and context, allowing multiple potential subjectivities and readings of the work.

Through its mode of viewing, each piece potentially offers a de-centring or disruption of space that could allow an uncanny association to occur. *Man Walking Down the Side of a Building* is a filmed version of a live performance; not created for film, but documented through the filmic lens. The lens draws the eye to and illustrates how the dance work asks *you* to look to a different place than expected when viewing performance—up along a vertical plane, rather than forward across a horizontal plane. Through the camera lens, *we* see the performance action and the change in the visual field; from the foot of the building

viewing the audience, shifting then to the performance space at the top of the building, and eventually the lens follows the action as it extends to the foot of the building at the end of the piece. There is disorientation in the visual field through the lens that de-centers the performance space. The traditional conventions of a performance being upright and in front of the audience is changed; yet, in the presence of performer and audience and the sense of an event that incites the action of watching, there is similarity. Similarly, the work also potentially creates a de-centring of the way *we* look at buildings in city landscapes as more than functional places to live or work and into something other than expected. *We* still recognise it as a building with an inside and outside, built-in conventional means, brick with openings that *we* recognise as windows and doors. The performance, however, creates a de-centring effect; the presence of a body on the side of a building instead of inside it or walking around the base of it disrupts the visual field, and can result in uncanny associations.

The disorientation, polycentricity, and challenge to frontality in *Man Walking Down the Side of a Building* can also be seen in the relationship between the camera and the bodies in *New Beginnings. New Beginnings* is a dance film adapted from the second act of a stage performance called *After the Rain.* It is important to note here that *New Beginnings*— as a ballet performance— is not unique in choosing outside space to perform in; the second act of *After the Rain,* for example*,* has been performed at the Fire Island Dance Festival 2010 (Virgil Eliezar 2015) and the Vail International Dance festival 2013 (Pacific Northwest Ballet 2013), (see appendix C). Though these other versions of the choreography by Christopher Wheeldon are performed in alternative spaces that may have a de-centering effect, *New Beginnings* differs. The work cites its intent to respond in some way to 9/11 not only through the film's creative stimulus, but also by how the site refers and is referred to through the visual content of the work. The memorial site is made known through the proximity of the Freedom Tower in the background and the identification of the building they are dancing on as WTC4. Along with the publicised intent of the work through media and the YouTube video itself, the work refers to 9/11 in its intent and visuality. Though this site-referential approach plays a part in the suggested reading of the work, the de-centring effect can also be felt through the use of the handheld camera. Significantly, it is the handheld nature of the camera that allows the camera operator to move around the

performance space, shifting the camera's relationship to the body, and disorientating the frontality that *we* usually associate with ballet performances. However, it is also a source for creating a sense of disorientation through the subtle instability of the filming. Though this disorientation is not obvious, it disrupts the usually sure, pristine expectation of ballet convention. This de-centring potentially could create uncanny associations with 9/11, not only through the new site for the ballet performance, but also through the physical disorientation and the association of bodies at height that can be found in the work (see later discussions in Chapter 6).

Therefore, this group of works is about the proximity and relationship of the performing body to space and the subjectivity derived from the viewing experience. This viewing experience is de-centered and disorientated by the performance space, mode of viewing and context, allowing multiple potential subjectivities and readings of the work. Though potential points of de-centering may be identified as examples here, this list is not exhaustive, and the uncanny effects derived from it depend on that which is familiar for each person. When considering this in relation to this thesis, the uncanny is also dependent upon what associations could emerge from the experience of violence and the engagement with these works.

The Uncanny and Violence- Chapter summaries

Each piece discussed here allows for a multitude of possibilities in responses to remembered violence that can be recognised in the performances beyond the original artistic intention, as they speak through the elements of body, time and space. The chapters in the thesis investigate different perspectives and possibilities for uncanny associations between the chosen dance works and violence. Each of the pieces through the de-centring elements in the works have the potential to create uncanny associations with the violence of 9/11 that may not have been the intended reading or outcome of the people who created the works. Each piece has a synthesis with each other where their readings overlap or cross over in the woven network of remembered violence, through the position of the body in precarity, their complex relationships with memory and temporality, and the way that the city and body are affective upon each other. These three works were chosen with

the intension that each piece would allow for associations that the others may not. In choosing such a diversity in case studies a multifaceted understand and reading of violence through art can be achieved. This helps to open a dialogue of how *we* respond to dance subjectively and allows the research to elucidate the complexity of reading violence and the trauma response subjectively through performance. As a collection of responses, each chosen dance work offers different relationships to 9/11, but also multiple perspectives and uncanny associations between the works and the violence of 9/11.

The thesis focusses on multi-perspective analysis of the performance works and relies on an understanding of key theoretical ideas. Chapter 2- Interweaving Nodes establishes the essential contextual information that the thesis relies on. It draws together complex threads that underpin the central and supporting arguments set out in each chapter. Particularly it sets out the complex and interlaced relationships between violence and trauma, and how they are temporally effective. It is in this disruptive temporality that the effect of violence and trauma can begin to be understood through the effect on the human experience and the body. This is established through how the conscious recognition of violence and trauma brings into realisation the experience and presence of a body in precarity, space, and as an empathetic touchstone. It begins to open the discussions of how the body in these situations of precarity, and as an object that has a relationship to space, has the potential to produce uncanny associations with violence, trauma, and, specifically, 9/11. What is most essential is the connection between performance and the experience of violence and trauma, through the presence of the body. Through the following chapters this thesis begins to unravel the multifaceted potential perspectives of how performance and the body speak of violence and trauma; and how violence and trauma can be understood differently through reflecting on the experience of the body from the positionality of performance.

If a performance work speaks of trauma, it is in some way an object that is imbued with elements that relate to violence and trauma. Chapter 4- Cultural Artefacts of Violence considers the idea of how performance or the performative behaves as an artefact. The chapter defines what I refer to as cultural artefacts of violence. This is an overarching principle that lays the foundations of understanding in relation to how the artworks in this

thesis have a foregrounding association with violence. It positions the way that the artworks as artefacts differ from the artefacts found in memorial museums, and are used differently to the actors and agents of cultural trauma proposed by Alexander (2012) as the way that trauma is culturally produced. Cultural artefacts of trauma instead operate with Farrell's "post-traumatic culture" (1998) as a cultural product that communicates not just trauma symptoms but trauma as a trope of general discontent and disruption. This sets up how trauma is communicated as a trope through the works, but also how this is recognised through the uncanny associations.

The uncanny relationship that the performance works have with violence and trauma begin to investigated in Chapter 5- Temporal Disruption and the Post-Date Effect. This chapter looks at the temporality and the effect that trauma has on the individual and the way they perceive their present past and future in moments of flashbacks. This personal experience of trauma extends into a discussion of how the temporal disruption of time in the trauma response can affect the way *we* look at artworks that may or may not be creatively or canonically related to 9/11. The original performance of *Man Walking Down the Side of a Building* predates the events of 9/11 by 30 years and, therefore, unlike the other two works, does not respond to the events directly. It does, however, create uncanny associations to 9/11, by placing the body in precarity in an outside venue in New York City. This uncanny association is further evident when the work was reperformed in international venues[1] after the events of 9/11, as it was then that uncanny associations could be recognised between the proximity and relationship of a body to the outside of a building. As the title suggests, it is precisely a piece where a man walks down the side of the building; however, the descent is a slow-motion type of walk, which prolongs the descent and the inevitable end when the performer meets the floor.

The temporality and performative nature of trauma allows the city to connect with works that were created before the trauma event's inception, through what I term a post-date effect. It relates to the reading of a work, rather than the work having a post-date effect on

[1] International venues included the Tate Modern, London (Tate, 2006), Walker Arts Centre, Minneapolis (Walker Art Center, 2009), Whitney Museum of Art, New York (Whitney Museum of American Art, 2010) UCLA Broad Art Centre, Los Angeles (UCLA, 2013), and Fondation Cartier, Paris (Bonacorsi, 2016), (see appendix A).

the traumatic event. The work can be read differently in its new sociological and cultural context, due to the changes brought about by the trauma event. This premise allows for the city's ability to cite its traumatic past through a temporal disruption, which allows a pre-existing performing body to in some way reflect the embodied understanding or connection to a trauma event post-inception. It is the intertextual reading of the body's past emergence and more recent appearances through *Man Walking Down the Side of a Building* (Brown 1971), and its relationality to the city, that suggests New York as an ongoing cite of trauma through temporal disruption.

Though Chapter 5 focusses on temporality, it begins to also establish a connection between space and performance in relation to violence and trauma. This spatial focus is developed further in Chapter 6- Impossible Bodies/Impossible Spaces, which develops the idea of impossible spaces, where bodies cannot exist or naturally reside without help or support. These are spaces where *we* do not expect to see bodies; this image then creates an unexpected, unassimilated image of the body. This image does not initially make sense in terms of cognitive understanding, and therefore in the moment creates a potential uncanny echo of the trauma, allowing someone to recognise their trauma response. By putting moving bodies into unexpected or places of extreme height, *we* create an unassimilated image of a space where bodies should not reside or transition through, either physically or metaphorically; this creates a subjective vulnerability, and renders the body impossible. This position of impossibility is established through its placement in impossible space that then puts the body into the position of the other. This has the effect of creating an abject space, where both the absolute and abstract spaces are bought into a question of complexity and context; this cites and elucidates an understanding of trauma through the city as performance space. The city as performance space is not only viewed though live performance, but, in the context of *New Beginnings* and *Man Walking Down the Side of a Building*, is also viewed through the screen, via the internet. This allows for a discussion around the precarity of the performing body and corporeality and Rosenberg's (2012) theory of recorporealization of the human body through the dance film medium and the potential relationship between Screendance, violence and trauma.

The uncanny associations between the violence and trauma of 9/11 and the performance works continues by investigating the idea of falling or the potential to fall. The thesis continues by looking at how these ideas or echoes of precarity of the human body falling from height or being at risk of falling in some way in the artworks that I consider. This impossible placement of bodies at extreme height also offers the potential to fall, and New York houses perpetual images of falling which are associated with 9/11. Chapter 7- Perpetual Falling looks at the idea of falling, particularly the perpetual falling which can be associated with 9/11. It takes into account the falling bodies, the planes, the towers, and the dust, which perpetuates in the memoriam of 9/11 through other means. Specifically, it considers the choice to use waterfalls in the memorial site, the choice to plant a deciduous tree grove in the memorial space – the leaves then falling – and the relationship between falling, risk and precarity, and disorientation in the chosen performance works. It is this perpetual falling that triggers the remembered violence that is embodied in the work where bodies descend and potentially fall or are in contrast grounded by the space they reside; this allows for the works to be read and be potentially re-contextualised. The space that the bodies move, fall, and resist the descent in effects the reading and relationship they have to the trauma event, initiating the intertextual reading. The idea of falling through the chapter becomes not just a physical act but a spatial one, that creates a connection of relationality between the city, 9/11 and the performances. The performances relate to falling not only in their placing of bodies in precarity, but also in the spatial relationship of the performances to a city that perpetuates falling in relation to a violent event such as 9/11.

In the previous chapters, echoes of the violence and trauma of 9/11 are discussed in relation to the performance works, and how they elicit a connection between remembered violence. Chapter 8- Violence, Trauma and a Conflict of Memories shifts to think about the idea of echo and memory and how pieces are created to ask us to look back and not forget. Yet this looking back and forgetting is never the same as the actual violent event. There is a conflict between the piece that is created and the violent event itself, which may create a conflict – through complex associations and intertextual reading – through the choice to re-work an existing ballet. This chapter focusses on the performance of *New Beginnings* and the original example of the choreography *After the Rain*. *New Beginnings* is a response to 9/11 as a memorial dance film; and is a reworking of a pre-existing act from Christopher

Wheeldon's ballet *After the Rain* (2005 see appendix F). Though *After the Rain's* creation was after the events of 9/11, and the choreography was not a direct response to the events, it has uncannily become the ongoing conflagration of the violence and trauma due to its association as a re-worked ballet that responds to 9/11. *New Beginnings*, as a dance film, was created to encourage a new outlook and is framed as a "… testament to the resilience of the human spirit, and a tribute to the future of the city that New York City Ballet calls home." (nycballet 2013). As a work, it is calm, gentle, nurturing, and supportive, both in the movement content and in the music chosen for the piece.

Though the work asks us to look forward *New Beginnings* creates a complex problematisation when considering memorialisation. By looking forward, *we* also have to look back due to the remembered violence that activates *our* memory of the past. Works such as *New Beginnings* (2013) create associations to the trauma event not only through the artistic intent, but also through other associations and contextualisation's; this further complicates the relationship of remembering and forgetting, and allows the city to cite the trauma through the performance of the body. It is this complexity of remembering and context that cites New York as an ongoing cite of trauma through intertextuality.

In sum, these chapters illustrate how the temporality and performative nature of trauma allows the city to connect with works that were created before the trauma event's inception, through the post-date effect. The reading of a work in this post-date effect allows for a re-reading in a post-9/11 context. This allows us to understand the city's ability to cite its traumatic past through a temporal disruption, which allows a pre-existing performing body to in some way reflect the embodied understanding or connection to a trauma event post-inception. The works do this in a variety of ways: by placing impossible bodies in impossible spaces, through images of perpetual falling, through each work's complex conflicts of memory and remembered violence, and through the bodily representations of absence and stasis that move us to remember, acknowledge, and see trauma beyond the event itself. The temporal disruption created through trauma experiences allows us to consider the complexity of *our* subjective response to trauma and allows us to see New York as an ongoing citation of trauma. These events are reflected back at us through artworks

that pre- and post-exist the events of September 11 2001, and include the presence or representations of the moving body. New York then acts as a trope of trauma that is recognised in a specific way through the presence of the body in performance. This tropic effect is achieved through the cultural artefacts of violence that speak of violence and trauma through cultural and, more importantly, subjective means. More specifically, the city of New York is considered as an example of a trauma trope that contextualises performance to speak of trauma, but also is read as a trope through the works that speak of trauma through the relationship of the body to space and precarity. This is illustrated in Chapter 10 through an analysis of Roof Piece by Trisha Brown, and Room/Roof Piece by the Trisha Brown Dance Company and their relationship to violence, trauma, temporality, impossible space, precarity, and a conflict of memory.

New York and 9/11

What is important to establish is that this thesis is about bodies and trauma, but specifically bodies and trauma in New York. New York is a key case in a very specific and important way, as it establishes an identity that is specific and unmistakably New York. This identity is in constant stages of reconstruction and transition through its history of gentrification, immigration, destruction, violent progression and historically distinct images of socially violent events such as the Great Depression and 9/11. The city of New York holds in its fabric memories of past traumas which seem amplified in the case study of New York and 9/11. Therefore, the works chosen to conduct the research through shine a piercing light on *our* understanding of the trauma response and 9/11 as a significant event in New York's history of trauma. The case studies of dance, sculpture, photography, and New York — through the presence of a bodily representation and trauma— become a constellation of gravitational pulls around which circle and weave particular effects and relationships. Though these examples all involve in some way the presence or use of the body they do so in very different ways.

There is a focus on the city as site, cite and visual backdrop in all of these artworks. They were all performed or positioned in the landscape of New York City. As the sculptures are moved, or as the city changes around the sculptures, the position of the city shifts; however,

it remains as an – sometimes uncanny – association between the works and New York. Yet, in the dance works, partially due to the record of the filmic image, the position of New York in the dance performances has a place as contextualising factor, but also in the remnants of the uncanny associations that can be found in the subjective response of the viewer. In the case of *Man Walking Down the Side of a Building,* the fact that the work pre-existed 9/11 by 30 years does not negate the potential for these uncanny associations between art and violence. It is not that this relationship between *Man Walking Down the Side of a Building* is unique in the way that *our* experience shapes *our* subjectivity of response to a performance work, but it is the way that the remembering of violence and elements of the work connect through the uncanny precarity and the relationship between bodies and space. It is how these uncanny associations manifest in relation to violence and trauma that extends the possibilities of understanding *our* subjectivity and how the interpretations that emerge may become richer by this potentiality that is not governed by a singular idea of before and after. In part the idea of the ongoing citation of trauma in works of art evolved out of the idea of the changing identity of the city of New York and its identity in a pre and post relationship with 9/11.

Through the idea of before and after, 9/11, as well as becoming a contextualising factor in the reading of the dance works in this thesis, has become a catalysing factor in popular culture narratives and the identity of New York. For example, the before and after of 9/11 can be seen in the opening credits to popular programmes such as *Friends* (1994) and *Sex in the City* (1998) where the opening images of New York before 9/11 included images of the Twin Towers, where as they are absent in the post-9/11 series openings. *We* recognise this change in credits as *we* are aware of the events of 9/11, but also because the opening credits are so familiar to us, and the setting of New York is central to the narratives of these television shows. Further examples of the before and after are communicated to us in popular literary works that are not set in New York, but where 9/11 is still utilised in the narratives. Lee Child's Jack Reacher fiction novels use 9/11 to contextualise changes in the banking system and the newly intensified need for identification to access money (2011: 16), whereas television dramas, such as Strike Back (2010) suggests that New York— and America in general — is different now to what it was, and will never be the same again. In television series such as Criminal Minds, for instance episode fifteen in season 3 - *A Higher*

Power (2008), 9/11 is used to emphasise how suicides fell after the socially traumatic events of World War II and 9/11. This emphasised that if they fell after those catastrophic events, then it is plausible for them to fall after any trauma event. This positions 9/11 and World War II in a high-stakes position that epitomises them as examples of violence and loss.

Through these popular culture mediums, the idea of the before and after of 9/11 becomes a performative means of using 9/11 to communicate in other narratives, and in narratives that are not set in New York. This has an effect of simultaneously effecting and building an identity of New York in relation to 9/11, while also positioning New York as a metaphorical metonym for America due to the events of 9/11. This research will investigate the complexity of before and after through a trans-temporal complexity that considers the trauma experienced not in terms of before and after, but as a non-linear ongoing experience of reflection, re-contextualisation and performative means, in which 9/11 effects and creates narratives that relate to violence and trauma. In turn, this positions New York City as a situational text that bears witness to or testifies of violence and trauma that may pre-exist and/or occur post the events of 9/11.

New York as a situational text and its relationship with 9/11 and violence will interact through the chosen performance case studies, to uncover their potential uncanny relationships to remembered violence, the city and the trans-temporal complexity of a trauma response. This will establish how New York, as a geographical site which has historical and cultural context, may cite violence and trauma through an interwoven relationship between performance, bodies and space. Specifically, this geographical site, through its relationship with 9/11, creates a sociological, cultural and political narrative, which is a citation of trauma that is affective trans-temporally pre and post the events of 9/11. It is not my aim to suggest that a piece not performed in the city cannot speak about the remembered violence and the ongoing trauma experienced in relation to 9/11, but that the position and presence of the city creates a unique yet uncanny link between the events and the works discussed in this research. Therefore, I do not negate other subjectivities in favour of what is presented here, but instead offer an in-depth investigation of some

uncanny links between 9/11, the city of New York and the artworks that have appeared and some that continue to do so in the New York City landscape.

Chapter 2- Interweaving the Nodes of Trauma

This chapter will introduce the key conceptual nodes or constellations that each chapter gravitates towards. These intertwining nodes are essential points of understanding in the analysis for each chapter and piece of artwork. They are violence, violence and trauma, pre and post reality, the impossible consciousness and trauma, precarity, embodied understanding and the sense of self, and space and the city. The grouping of violence and trauma illustrates the relationship between the two, allowing an understanding of how the artworks connect with the trauma response. Though discussed as interconnected ideas in academia through the work of Caruth (1995), bringing them together here aims to elucidate and emphasise their interdependency. This relationship becomes central to the analysis of the artworks in the chapters that follow. This foundation then leads to other ideas associated with trauma, such as temporality, consciousness, and precarity. What is particularly key is the importance of the body, identity and sense of self in relation to precarity and trauma.

Then there is a turn to a focus of the body, and how the works explored in this research are of the body, and dance is one of these forms that offer an important illustration of this relationship. It is established in each node that violence and trauma, precarity, and space and the city all depend upon the presence of a body to perceive, enact, or create them. Therefore, establishing how dance is *as and of* the body centralises the discussions in this embodied position. Space and the city are empowered by this understanding of the body's relationship to them and allow questioning of how space and the city are constructed socially. By looking at the ontology of space, how the body interacts with space, and the city's place, it foregrounds how trauma effectively disrupts space. These disruptions then allow us to perceive how bodies interact and leave their mark on space through constructing place.

Violence

Violence is not necessarily restricted to a physical space or physical violence, but it also infiltrates via the psychological, the emotional, and the visual, aural, and somatosensory

systems. The violence may come in many forms beyond what *we* instantly would associate, sociologically, with the word violence; however, as a starting point, the World Health Organisation describes it as

> …the intentional use of physical force or power, threatened or actual , against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation.(WHO 2019:1).

This is a succinct description of how violence can be seen as physical symptoms; however, an element also signifies a concern on existence. There is a focus here on the physical intentionality that can be visually identified, with effects that can be recognized with some certainty through physical and economic deficit.

However, violence occurs not just in physical force or power but also in experiences that are so unexpected and alien in *our* realm of previous experience. It is the moments that result in instability where *we* cannot synthesise an event through rationalisation or explanation. These moments where *our* experience sits outside *our* conscious rational thought processes put us into a chasm where *our* perspective is thrown into limbo and allows for an unpredictable response that is unique to the individual. Therefore, there is a subjectivity in the experience of violence that results in multiple possibilities in an event where people may experience violence.

These multiple possibilities of violent experience are as subjective as the trauma itself. In a moment, *we* may each experience a different violence. For example, when watching a boxing match, some may find the image of two people repetitively hitting each other as violent. Others may find the slow-motion images of the impact and distortion of the face violent and disturbing; others may find the unjust decisions made by match officials violent and offensive. It will depend upon the perspective and previous experiences of the individual, but also through the way that it is communicated socially and politically. Potentially, other injustices elsewhere in their lives may push them towards the association of injustice and inequality that they are watching in the match. Others who have not seen images of humans fighting previously may find the violence in the impact of one body

against another. Yet, the slow-motion for some may allow a re-imagining of previous experiences of being hit. It is subjective and relative to previous experience as to how unexpected the events are, where people find the violent experience. Violence is located in the physical harm that people do to each other and in the psychological wound created by violent experience that relates to questioning the self and our place in the world.

Violence and Trauma

It is *our* response to these violent experiences that *we* see and recognise as the trauma response. Trauma as a term is often used to describe what this research refers to as a violent event. Trauma as a subjective response follows a violent event; it is not one in itself. Trauma is not the act of violence itself but the experience of it; it is what follows the moment where catastrophe transpires. It is the void that follows.

> In its most general definition, trauma describes an overwhelming experience of sudden, or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena. (Caruth, 1996:11).

These catastrophic events are not responded to immediately, that it is unrealised in the moment and yet is invasive in the repetition. A repetition that persists due to, as suggested by Freud, the wound to *our* psyche. This wound is so sudden and unexpected that *we* do not recognise the violence of the event but that *we* also lose *our* sense of self (Freud 1961:6-11). This loss or disruption to self is directed by *our* inability to make sense of the event. It is out of *our* realm of conscious expectation; these events are unexpected because *we* could not have imagined them happening. It is not the violence itself that is traumatic but the violence to *our* identity where the trauma exists, a departure from the perceived self which results in subjective response to the violence. It is an individual response to an event that many may be present for, though they may not have the same reaction or experience. It is a response that cannot be predicted and cannot be resolved or assimilated within that moment. Therefore, violence occurs, which causes a shift in the way *we* perceive *our* sense of self, and it is the occurrence of this shift that is the response to violence that is the trauma response.

Trauma as a response to violence is in itself subjective. It is complex, enduring ephemerality in that it is caused in what can be a fleeting moment, which is then followed by transitory states and symptoms. Trauma responses are caused by a moment of violence that; revisits us through the trauma response in flashbacks, producing anxiety for the future and affecting the decisions *we* make and how *we* live *our* lives from that point forward. These symptoms and responses are unpredictable and are not always known by the person experiencing them due to the shocking nature of the violence. It is something unexpected and beyond what *we* could imagine, and it is the unimaginable nature of the violence that makes it so unanticipated. *We* are unprepared for the experience; *we* have no point of reference to understand it by, and therefore at that moment, *we* are unable to comprehend or realise what has happened. As *we* move through *our* lives after a trauma event, *our* sense of self continues to develop in this new context producing a new awareness of the world we live in. Each person's decisions, flashbacks, and anxieties— even if they experienced the same event— will not be the same. Therefore, trauma is not something that *we* pin down to a generalised explanation of these states and symptoms. They are individual to each person experiencing the trauma and thus are as subjectively as *our* perception of the violence that caused them. However, while it is subjective, unpredictable, and unstable, it is also a force that cannot be underestimated and can wreak unfathomable devastation.

Our response is a necessary part of understanding the events that rupture and impose on *our* lives so abruptly. Duggan (2012) suggests the reactive response to trauma is in itself performative and repetitive by the way it can "…be seen to rehearse, repeat and represent itself in performed 'ghosts' that haunt the sufferer" (2012:5). Duggan mentions examples of flashbacks and dreams as potential ways to repeat and represent trauma. La Capra (2001) supports this performative premise of trauma and discusses that trauma is relived in multiple ways and at various times. However, in relation to the idea of the rehearsal Duggan, positions that "[t]rauma demands a referent inso-much as *we* cannot become traumatised unless *we* have a means of conceptualising an event *as* traumatic." (ibid:59). Therefore, the rehearsal that Duggan speaks of relates to the need for an understanding of trauma to exist for the experience of trauma to become conscious. A referent that is framed as traumatic in some way may be recognisable through Kellner's (2003) idea of the spectacle.

Kellner periodically mentions 9/11 and the idea of the spectacle. Notably, in relation to television as a medium of spectacle, the programming of television networks is easily taken over by real-life events. Kellner lists a series of events in American culture that builds a legacy of spectacle in relation to American identity and Politics. The list began with the much-contested elections of 2000-2001 and ended with an expression of how "… the world was treated to the most horrifying spectacle of the new millennium, the September 11 terrorist attacks and unfolding Terror war." (Kellner 2003: 7). Kellner (2003), in his discussion of the media spectacle states

> [p]olitical and social life are also shaped more and more by media spectacle… conflicts are increasingly played out on screens of media culture, which display spectacles such as sensational murder cases, terrorist bombings, celebrity and political sex scandals, and the explosive violence of everyday life. (2003: 1).

As Kellner postulates, life is becoming increasingly shaped by the media spectacle and in agreement Gabler suggests that these spectacles are highly influential on how *we* construct *our* lives and that entertainment has become so influential that it has become "… a force so overwhelming that it has metastasized into life." (Gabler 1998: 9). In a consideration of trauma, the consideration of how it is shown as spectacle is worthy of consideration. One significant spectacle that Kellner discusses is that of the film through the underlying elements of fame, fun, glamour, nostalgia and the hi-tech. The hi-tech is particularly of interest here as it is this element that has allowed increasingly real depictions of disaster and violence to be created in cinematic forms. For example, in multiple films *we* see the destruction of New York (*Ghost Busters* (1984) *Independence Day* (1996), *Armageddon* (1998)) all of which show the destruction of buildings being engulfed in flames due to explosions or penetrative impacts. In one particular film in this genre, *we* see *The Twin Towers* themselves being hit by a tidal wave in *Deep Impact* (1998). After the water settles, *we* see the top of the towers, alone above the water, leaning against each other, battered and broken.

In these examples, there is then the possibility that recognition and contextualising of an event as traumatic could be constructed by seeing violent events in the films. In this context

that Duggan develops, the word rehearse is misleading. I do not believe that Duggan's use of the word rehearse relates to the convention of the time spent perfecting and refining performance. He does in the text explain his use of the word, though he does not make clear this contradiction of meanings. Instead, I believe Dugan suggests that rehearsal refers to how 'spectacles' (Kellner 2003) and 'entertainment' (Gabler 1998) offer a presence of violence that increases consciousness of it in an actual event. Through mediated means that are becoming increasingly influential in the way, *we* engage socially and politically, an understanding of violence and trauma can be rehearsed or attained so an event can be conceptualised as traumatic.

Apart from being a potential site for understanding Duggan's position of rehearsal, the relationship between film and trauma also offers interesting positions on the trope of trauma (see chapter 4). Specifically, Wetmore (2012) discusses how film examples show images of New York being destroyed or damaged, but do not show the "… insecurity, vulnerability, meaninglessness, hopelessness, bleak despair and uncertainty," (2012: 3-4) associated with of the social atmosphere post 9/11. Specifically, in relation to pre 9/11 horror cinema examples, there is an ideology where good conquers evil, and the heroic human prevails. Wetmore notices that the trauma trope is most noticeable in the difference felt in a post 9/11 horror cinematic context. This is where "…nihilism, despair, random death, combined with tropes and images generated from the terrorist attacks begin to assume far greater prominence in horror cinema." (2012:3). The difference is that pre 9/11, there was hope post 9/11, there is not. As Landsberg states, "[a]ll films, … are ideological, and in that sense they present a distorted reality, and yet they index the very real anxieties and social contradictions of their moment of creation." (2017: 1-2). Film, as an example, is more than just a potential rehearsal that allows for trauma to be conceptualised after an actual event. It has the potential to speak through means that include trauma tropes that reflect the attitudes and atmosphere that have been created through the experience of violence and the subjective response that is trauma.

Though not preparations for the violence that follows, these rehearsals and mediations are examples of how *we* socially construct trauma. Alexander (2012) and Duggan (2012) talk of

trauma in relation to it being a construct of society, an event that is a cultural issue through its collective social experience. Duggan (2012) suggests that society has a hand in constructing trauma through its shared experience and its placing in a larger social context. The idea is that for trauma to move from the personal into a social experience requires it to change through social sharing, which creates the social trauma event. This can potentially be through documentaries, news reports, newspapers and people in power who can speak with given authority. Alexander (2012) moves towards the idea that though trauma happens to each individual, the performative nature becomes the collective social and cultural identity that shapes the context that it exists. Through this performative nature, society can see the common threat to *our* perceived social ideals. This shared threat to collective social ideals (though these may be numerous and will differ depending on the existing social groups) creates the idea of the enemy and the idea of victim and perpetrator. This identification between victim and perpetrator potentially divides society into smaller and smaller groups that set some against others. For this to happen, *we* react performatively upon the event, reiterating it, discussing it, laying blame, making films and reporting upon it, which further enforces the need to choose sides.

Alexander discusses how trauma is embedded into the fabric of society. Individually and socially, trauma has a presence in *our* lives that necessitates the development of an understanding of this phenomenon. Though trauma is imbued with subjectivity, trauma has become an everyday presence, whether in the experience of trauma or the presence of representations of trauma. It has become part of *our* entertainment appetites, daily news updates about world conflicts, human injustice, and at present the constant reporting and reminders of isolation tactics during the Coronavirus Pandemic. These orations of a world in disarray soon become part of the everyday; we potentially fall into a pattern of acceptance of a world changed. *We* aim to make sense of these changes by giving them more meaning, a higher purpose other than the unknown and sometimes unexplainable reality. This then transitions the violence and trauma from the unusual to the everyday. Sontag, in her book *AIDS and its Metaphors* (1988), aims to disrupt the metaphors that have been associated with Aids, such as foreign invasion in the volume she states

> …that even an apocalypse can be made to seem part of the ordinary horizon of expectation constitutes an unparalleled violence that is being done to our sense of reality, to our humanity. (1988,:178-179)

The prevalence of the apocalyptic image becoming *our* everyday, a part of the fabric of *our* society, is in itself violence. This association becomes unavoidable and, therefore, an imposition. This is particularly evident in *our* language, as "[t]rauma has problematically become an increasingly over used term in today's society, so much so that it has almost lost all sense of meaning in its everyday uses." (Duggan 2012: 3). Alexander (2012) expresses this linguistic presence but does not assume that the prevalent linguistic trend diminishes the presence of trauma in *our* lives. It is expressed with such regularity that it has become commonplace and reduced in power and impact. However, the constant threat and recurring events of trauma through terrorism, war, famine, genocide, segregation, discrimination, and oppression (a non-exhaustive list) dictates a need to understand and respond to its presence in *our* lives. It makes clear a need to understand trauma and how *we* respond to violence.

Violence and trauma are complexly interrelated; trauma is what can follow a violent act. There can be violence without trauma, but not trauma without violence. There is a difference between physical trauma, psychological trauma, and the role violence plays in both discussions. Discussions of physical trauma do not negate the psychological, and discussions about the psychological do not necessarily preclude the physical trauma. There is not necessarily one without the other, but it is also true that both do not need to be present to cause a trauma response. Trauma is the subjective response to violence (Caruth, 1996); therefore, violence and trauma are interrelated and inseparable. The presence of violence does not necessarily necessitate the development of trauma; however, trauma requires in-part violence. This violence may be physical, emotional, or psychological, but it in some way will bring into question *our* sense of identity and place or presence in the world. When in a form not previously experienced, violence ruptures *our* sense of self and *our* relationship with the world, which in turn affects the way *we* respond to *our* surroundings. This response is seen in the behaviours and symptoms that can be recognised as traumatic, further impacting the experiences that follow the violent event.

Trauma then is a subjective response that is not necessarily restricted to the experience of a single person nor purely collective, has presence and effect in the lives of those affected. However, the scenario for each person may differ. This section will clarify the connection between these two ideas and how, by understanding violence, *we* may also obtain a greater understanding of the complexity of trauma.

Therefore, I have chosen to use the following terminology in my discussions. Throughout, I will refer to the violence or experience of violence. I use this as the human act of violence that may be psychological or physical that intends to cause harm to another human being. I wish to make clear that it is also not mutually exclusive that all violence results in a trauma response but that this possibility is only present following violence of some kind. Not all violence results in trauma, but all trauma is a response to violence. I use the terms trauma or traumatic response to refer to psychological trauma rather than the physical trauma where a visible wound to the body is created. Instead, I use the word trauma to be direct to the invisible wounds that manifest in symptomatic behaviours and interactions of humans, which are initiated through the psychological and social constructs of trauma. This does not negate or undermine the moral and devasting effect of physical trauma. Still, this is to maintain focus in my discussions on how trauma is communicated through the artwork case studies.

Pre and Post Reality

The positioning of ongoing trauma may be assumed to be ongoing into the future; however, this research questions this assumption by considering the way trauma reaches backwards and forwards through time in a complex way. Here the research looks to examples such as Trisha Brown's *Man Walking Down the Side of a Building* (1970) and Roy Shifrin's *Icarus* (1976) to show how trauma reaches into the past in a post-date effect on the reading of these works. These multiple complex perspectives in relation to how trauma is communicated through different modes of representation and create uncanny associations between events and artworks separated by a substantial passing of time. Trauma's disruption of time from a linear forward focussed view causes a central questioning of the position of the contextual elements in the representation and interpretation of artworks.

This allows works from *our* past to be read anew in a post-trauma position. Where the trauma response moves forward into the future and has cause and effect in the reading of artworks from the past. The trauma response and the violent event I am theorising in the thesis is cited intertextually through the body, city, trauma and performance. It is cited through a transitional temporality that affects the reading, understanding and engagement with the works discussed in this project.

Understanding the complexity of time in relation to trauma and the reading of the artwork is essential as it begins to help elucidate the importance of temporality in the central argument. Greenblatt, in relation to the shifting of resources (that include art objects) between discursive fields, notably posits a need to move towards a process that is not uni-directional. That historical concerns do not solely lie in the past and sociological concerns solely in the present. Instead, there is a need to intertwine the social and political with the aesthetic in discourse.

> … the work of art is not itself a pure flame that lies at the source of our speculations. Rather the work of art is itself the product of a set of manipulations, some of them our own, … many others undertaken in the construction of the original work. (Greenblatt 1989: 11)

Saukko also discusses the relationship of historiography to research, particularly how understanding the historicity of a subject allows you to identify its effect in the present. It will also allow you to look back at past events from the present context and understand the complex relationship between social and cultural effects on *our* understanding of the past (Saukko 2003). Like Greenblatt, this is a move away from the unidirectional view of time and effect.

Time is complex, though it is often assumed to be straightforward and linear. Rebecca Schneider et al. discusses how the possibility of two ideas of time coexists, particularly in performance. She refers to Gertrude Stein's term of 'syncopated time' (in Schneider et al. 2017: 112), which is particularly evocative as a musical and dance term that relates to rhythm; the offbeat or unexpected arrival of accented beats which is in contrast to basic rhythm of the expected one, two, three, four. It is not out of time, but in time, but

syncopation finds the beats or moments between the expected. This example is particularly useful as Schneider goes on to discuss how it is not that the two times coexist or that the idea of syncopation relates to simultaneity. Instead, it is more that gestures seen and experienced are "… imbricated, one in the other." (Schneider et al. 2017:112) through its reciprocation and relationality. Therefore, the possibility of expanding this movement and meaning-making may also live in these in-betweens, in the offbeat places that imbricate other movements and may draw in the uncanny through this engagement with trans temporality the idea of re-appearing.

Fraleigh describes time as something that is in flux and that directly relates to *our* human experience,

> Existence is not static. It moves always just beyond our grasp. It has no specific shape, no texture, no taste (because it is nowhere). Yet *we* assume it is something. *We* can't see it (because it is everywhere), and *we* feel its perpetual 'dance' inside us… Art…allows us to absorb the textures, meanings and motions of a perishable bodily existence. Art and existence are both in the context or 'horizon' of time. Both are subject to the ways in which time is lived. (Fraleigh 1998:135-136).

This idea from Fraleigh speaks to the work of Schneider et al., as art again is the point at which time and the body become imbricated through *our* embodied consciousness of the body, its movement and therefore the marking of times existence. It suggests that time is known and felt unless it is felt through the body and an engagement with art. That art, through its engagement, encourages *our* bodies to draw in the meaning and motion that can be seen and felt through performance in order to experience the perishing of the body to experience the context or 'horizon of time'. That time is lived, not just in existence.

Time is measured through changes that can be felt; changes in circumstance, the changes in natural light as *we* move through the day and into the night, the changes in *our* body as *we* get older, and the changes *we* see in the world around us as society and culture affect the spaces *we* live in (see Pöppel' elementary time experiences' 1978). Time (particularly in a Western concept) is delineated through a series of causes and effects (Helman 2005) or the changing thought patterns that *we* have (Poidevin 2019: 1). *We* recognise the passing of

time due to the relationships between memory, remaining physical marks, and narratives shared socially and culturally, which exist and are perpetuated as the years pass (Helman 2005). “Time in the Western World is also seen as a form of currency or commodity, which can be spent, wasted, saved or given. It can be free, spare, extra or overtime.” (Helman 2005:1). This causes an assumption that there is an order to how things happen, that one experience follows another. There is no going back. Time is constructed through the ideas of past, present and what has not yet occurred (the future). Therefore, *we* do not expect works such as *Man Walking Down the Side of a Building* and Roy Shifrin’s *Icarus* to be a comment from the past on what is effectively its future. In a Western context, *we* understand time and its cause and effect through these premises that give order to *our* experience as human beings. What has happened before the present and the future is yet to come.

Just as the idea of time is not the same in every culture (Helman 2005), it is also not the same in every academic discipline. That being said, it is also the case that there is still a lack of definitive understanding of time. For example, in the field of Quantum Mechanics, there is much confusion and uncertainty in the scientific study of time, particularly regarding the measurement and passing of time. This may be because there is one area that impacts this issue of measurement that physics is unable to explain, study or comprehend fully; human consciousness and its effect on *our* perception of time (Soltau 2009:2). The subjective nature of time and infinite possibility associated with this phenomenon leaves the research discipline with an incomplete picture due to the quantitative approach taken in quantum mechanics. It is a tension of epistemological approaches between the needs of measuring time as a way of knowing what time has passed and what time is left, in contrast to an understanding of the human interaction with it.

This problem of time is uniquely bound up with the notion of event or trigger, something I call inception point. This relates to the work of McTaggart (1908), where in the relationship of tense to the perception of time, there are two potential series. Firstly A-series, which relates to the past, present and future; secondly, the B-series, where the passage of time relates to the relationality of events. In other words, whether the event happened before, after or simultaneously with another event (ibid 1908). This positions the passing of time as

an inaccurate measure that relies on the observation of events and their relation to other significant happenings. I mention this idea as the inception point theory in this thesis is not reliant upon the accurate measurement of time; it is also not concerned with past, present and future. Instead, it is the acknowledgement that at some point, the consciousness that something has happened will occur and will do so unpredictably and possibly relationally to the emergence and the realisation of an event's context.

The inception point is where *we* become aware of something, where there is an awareness that something new has entered into *our* consciousness. It is not necessarily the exact point in time when an event occurred but the moment where its existence came into *our* realm of knowing. There is a point where violence happens, a point in time where an event of an unexpected damaging nature occurs and may cause a subjective response that influences the way *we* live from that point forward, for example, the plane hitting the first tower during 9/11. It is an event that is significant and changes *our* perspectives about the world *we* live in. It has a point in time where it happened, 8:45 am on September 11th, 2001 (Sather-Wagstaff 2011)[2]. The consciousness of it or the inception point is when *we* become aware of the violent event. For some, this may have been 8:45 am; for others, it may have been 9:00 am or even later. It is not something that requires or elicits a need to look at a clock to note the time, yet the inception occurs. More likely, the journey towards inception is a durational process that emerges gradually over time; however, there will come the point where the realisation of a shocking change creates a new social reality. It is a point where trauma as the subjective response to the violence may follow but is potentially incomprehensible and surreal, yet it is the inception of the trauma response.

The Inception Point, however, for each person, is unique. It is not always at the exact time and date of the actual violent occurrence. Even if a person is physically involved in the event, its enormity, ramifications and consequences may not be apparent. The timing of the realisation of the Inception of trauma can happen at any given point after the event, not necessarily coinciding with the event itself. Time and the sense of time have begun to

[2] Sather-Wagstaff, in the introduction to her book *Heritage that Hurts* (2011), gives a compelling and clear account of the events that occurred during 9/11.

change and shift beyond seconds, minutes, hours, and days, which centres around the realisation of the trauma. Though the violent event happened at one point where you can pinpoint a date and time, the Inception point of trauma is less predictable, not always fully comprehended, and cannot be generalised to a measurement of when. For example, there was a chronological point where a plane hit the North Tower of the World Trade centre, and yet at the point of impact, people in the towers did not know what was happening; they only knew they had to evacuate. This bodes the question when did they become conscious of the magnitude of violence that had been perpetrated upon them? When they learnt of what had happened in detail, when they learnt of the extent of the danger they were in, or maybe when the towers fell. It cannot be assumed that everyone would have found the same element of the experience as violent, just as *we* cannot assume that they would have become aware of the violence at the same point. The point at which the trauma response occurs cannot be generalised into a time frame that could be predicted any more than time itself can be definitively measured.

The acknowledgement of the violence inception helps us understand traumas complex relationship with time and temporality. As there is an inception, there potentially is a sense of reality that was before and a changed sense of reality that is now after. A sense of reality that is forever lost, forever again unattainable. This linear view of time where *we* are forward-focused and therefore a sense of before and after the event, a pre and post-reality that are separated or marked by the violence that occurred. It is unknown exactly when, after the violence, that the subjective response or the trauma is established, but the potential for trauma to happen is present and is dependent on the individual. To pinpoint the exact moment arguably is a fruitless task, as the very subjective nature of the trauma means everyone may and very likely will have a different inception point. Therefore, this discussion is not trying to determine when trauma occurs but is more concerned that the violent event and the inception of the trauma response come into existence through consciousness.

This awareness of the violent event's existence by the individual in the abstract does not mitigate that they may not yet fully understand what they have experienced. It is a paradox

described by Caruth, "…that in trauma the greatest confrontation with reality may also occur as an absolute numbing to it that immediacy paradoxically enough, may take the form of belatedness." (1995:6). In the moment, an acknowledgement that an experience has occurred is possible, yet understanding what it is, its significance, or the ramifications is not fully formed. As Laub suggests, in bearing witness, the listener searches for something that does not exist. The testimony of trauma is "…a record that has yet to be made." (Felman and Laub 1992: 57). In saying this, Laub establishes that this is in the "… presence of ample documents, of searing artefacts and of fragmentary memoirs of anguish…" (1992:57). It is not in the absence of evidence of a violent event; it is the lack of consciousness acknowledgement. "…[T]rauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature…returns to haunt the survivor later on." (Caruth 1996:4). It is where *we* become conscious of the inception of the violence. As the experience of violence haunts us, *we* can recognise the impact it has had on the lives *we* live. It is in the symptomatic experiences that follow violence that *we* recognise and become conscious of the trauma response. *We* feel it, sense it, experience it; it haunts the individual through the belated consciousness.

In this belatedness, trauma elucidates the complexity of the experience of time, and time makes apparent the effect trauma has on us. The perception of time and the disruption of experiencing time following a violent event and the during the trauma response highlights the complex possibilities in the human experience of time. This cannot be measured objectively as time, like the trauma response, is subjective, it cannot be measured definitively, and the order is not predetermined or predictable. Instead, these predetermined expectations and ideas are interwoven through experience, creating a relational complex cause and effect that puts time into an ever-present rumbling manifestation in *our* existence.

The marks created in human experience are felt, experienced, and effective not just in the moment but also throughout *our* lives and in *our* memories. As Assmann suggests, "Memories do not exist as a closed system; they are always already effected, strengthened, inflected, modified, and polarized by other memories and by impulses to forget in the

context of a given social reality." (Assmann 2016: 6). That memories are interpreted, relational experiences that are in flux. That some memories are not ones that are desirable to keep and, therefore, may become modified or forgotten. In her broader work, Assmann considers how art can affect memory as something that can alter, strengthen and imbue memory and place with further significance, particularly in relation to the effect of trauma, memory and its association with some artworks such as *The Gateways of the Germans (memorial for one night)* (1997).

Through the experience of trauma, the thesis engages with the ideas of the present affecting *our* understanding of the past, just as the past affects *our* understanding of the present and potential future. This idea of *our* past and present may establish fears and anxiety of the futures *we* face. In this way, *our* social and cultural past is present in *our* future in the marks it has left behind physically, mentally and culturally. Time, therefore, is an ongoing rumbling in *our* lives. A violent event is one of the perpetuating and scarring elements that delineates time by being a distinctive moment in *our* time experience. This is most clear in the trauma response as the violent memory is re-played through flashbacks, the effect *our* trauma response has on *our* behaviours and responses, and the choices *we* make from that point forward.

Trauma itself defies time; it becomes almost immortal in its persistence and can move *our* sense and experience of time out of the assumed linear daily perception, away from the idea that one day follows another and past is past. Alternatively, you can experience multiple points in time simultaneously, which all navigate around the traumatic event. This research proposes that time moves from a perceived linear, chronological progression to a sense of time that emanates from an epicentre created by the violent event and is followed by a trauma response. The trauma branches out and invades *our* consciousness like a triffid, reaching out in multiple branches, infecting *our* memories, present and futures, affecting the way *we* live *our* lives. Trauma has the power to affect *our* past, present and future simultaneously and on many levels. It allows two perceptions of time to co-exist; one that is linear where one day follows another; and one that is complex and interchangeable. This interchangeable perception includes

moments of flashbacks, clear memories, smells and sounds that return your memory to the violent event, anxiety and fear, and pain and grief. Therefore, there is the potentiality for the present elements of the past and future expectations to exist simultaneously in *our* consciousness. The experiences of these different temporal conscious moments are surprisingly tangible.

> *Personal Journal Entry*
>
> *Friday 16th December 2017*
>
> *Dudley, West midlands U.K*
>
> *I had a flashback whilst standing in my bedroom. I wasn't thinking about anything to do with the memory of standing next to a hospital bed looking down at you. Yet, the flashback experience was like being physically back in the hospital room. It was as if my memory replaced my ability to see my body's surroundings, yet I knew I was standing in my bedroom. The familiarity of the memory in this new context was extremely disorientating, upsetting and confusing. After the flashback subsided, it took some time for me to recover a grounded feeling in the reality of what we call the present. The flashback was part of my present; it was my only reference of visual, aural, and somatosensory awareness for a few minutes, though it felt like a visitor from my past.*

These flashbacks of violent memories, which are created as a response to the violent event, insert themselves into your day at unpredictable times and not always in the same way. It is not always the same memory, though they may all be associated with the same violent event. The memories and flashbacks can occur unbidden though they may be triggered and bought into recollection through associative experiences such as objects, sensations, sounds, feelings and fear. Flashbacks form part of what Duggan (2012) expresses as the performative element of trauma. The need for people to relive the event to fulfil the need to make sense of it. It is this sense of reliving that Duggan expresses his "triangle of tension" in his theory of "trauma-tragedy" (2012:8). His triangle comprises three points, the want for the traumatised to forget, the need to deliberately relive the trauma and the uninvited intrusion of hallucinations and other trauma symptoms. The individuals do not want to

relive but need to relive the trauma to "work through" what has happened (Luckhurst 2008, Duggan 2012, Alexander 2012). Though this is described in relation to the individual, it has relevance to society on a collective scale. For society to make sense of it, they need to relive, recount and retell the stories to make some sense of what has happened, but at the same time want it never to have occurred and want to be able to forget the experience. Farrell positions this re-experiencing of danger as "psychocultural… because terror afflicts the body, but it also demands to be interpreted and, if possible, integrated into character." (1998:7). Reliving is a way of mediating via an interpretation of metaphoric association to understand the world we live in when the world is not understandable. Our culture becomes part of the trope of trauma just as the trauma invokes our culture to respond.

The Impossible Consciousness and Trauma

The idea of impossibility is not an alien notion in relation to trauma. The violence of events that result in a trauma response are impossible to forget and impossible to testify to. As Laub argues, "[m]assive trauma precludes its registration; the observing and recording mechanisms of the human mind are temporarily knocked out, malfunction." (1992:57). In the event of a violent experience, Laub suggests that *we* may experience but not necessarily register or record an understanding of what is or has happened. At least initially, there is an impossibility of consciousness that prevents the experience and the sense of self assimilating. This violent experience may eventually result in a trauma response, but this is not initially a conscious and registered development initiated from the violent experience. Instead, it is an involuntary response that results in symptoms that *we* may later recognise as trauma, though there are no specific time frames for this to occur. At some point, this consciousness and understanding may follow. Still, there is a lack or delay of initial awareness and assimilation of the violent experience and trauma response that may, in time, be associated with it. Therefore, an acknowledgement of the trauma response, the consciousness of the violent event and the symptoms of trauma are necessary.

When and how this consciousness comes into being is unknown and as subjective as the response to the original violent event. Leder argues that consciousness occurs through an awareness of the body's dysfunction (1990: 76). Suggesting that to have a conscious

understanding of what has happened requires an awareness that there is something wrong, that the body is no longer what it was, that there is an otherness to it. Similarly, Freud refers to an "incubation period" and "Latency" (1939:84), where Freud relates this delay to infectious disease. He relates the delay and passing of time between event and awareness to the infection and arrival of symptoms, the violent event (the infection) and the trauma (the symptoms). Caruth describes this latency as "... the period during which the effects of the experience are not apparent," (1995:186). Infection often occurs without initial symptoms, but those symptoms eventually manifest, making us aware of a problem. Caruth links this "temporal delay" with a "... fundamental dislocation implied by all traumatic experience that is both its testimony to the event and to the impossibility of its direct access." (1995:9).

The consciousness of this displacement, delay and lack of access are known through the signifiers or markers to the violent event, the symptoms and signs of dysfunction created by the trauma response. Therefore, through the symptoms of dysfunction, *we* become aware of the violent event and the latency created through the shock of unexpected events and, consequently, impossible to assimilate into *our* existing realms of experience.
Though *we* may not know or understand something has happened, the symptoms that follow in the body's dysfunction create an awareness of the dislocation and unassimilated understanding of event and effect. In time, these may become something that is worked through and known.

Trauma is cited in the unrecognisable element of the experience resulting in a lack of assimilation, which creates a point of departure and arrival where *we* are no longer what was and still are yet to become. Freud articulates that trauma itself cries out to be heard in this gap, as “the crying wound”, and Caruth elaborates “The Voice of The Other”. This wound cries out through *our* behaviours and response that are unconscious actions stimulated by *our* subjective response to violence, *our* trauma. It is a voice with a language through its silent repetition, a silence that appeals to be heard but is unrecognised in *our* consciousness. Due to its non-assimilation with its host, it is an otherness, though this does not guarantee that others do not recognise it. Instead, it demands an awareness of

listening to others' traumas' silent residence so recognition can occur, which is currently unrealised. This brings into question what is/can be known or unknown in the existence of trauma (Caruth, 1996:8-9) and posits the possibility that *we* may be traumatised and may never have conscious awareness. Yet, others may recognise this is us via symptomatic behaviour. What is it that the person experiencing trauma does not know that others can, but what is it that the traumatised person knows that the other cannot?

Personal Journal Entry

Thursday 8th June 2017

ICE, Coventry University.

I had a realisation today that came not from my reflective activities but the observations of another. As two colleagues discussed the observed sites of trauma that could be present in those who care for family members and people in relationships with people with substance abuse, there came a realisation. Through a previous relationship and my current relationship, I am experiencing trauma in this context. I have never thought of myself or identified myself as traumatised. Even though the comments were not directed at me, my situation and history were not common knowledge. This was particularly enlightening regarding the disruption and irritation that I now associate with my life that I could not site or understand. It has initiated questioning what has changed in my life and how I have dealt with and reconciled with events. The short answer is I haven't; instead, the anxiety these experiences have caused still effect my actions and choices at times irrationally and disproportionately. This emotional disconnect is present in me and connected to the potential trigger for the realisation of traumas presence that interests me. Through the crying out of people's wounds who were carers, my colleague could identify as the other, that which was silent or unrecognised to myself. A silence that I could not hear the wound crying from, but that someone else could then draw attention to the presence of trauma and aid my realisation. It was through my colleague's identification and description of the disruption to the sense of self that can be experienced by some carers that made the realisation open to me. I started to identify the effect that the psychological violence was having on my identity, an effect that was inaccessible to me until this point.

Though not necessarily understood, a consciousness of dislocation and unassimilated experience allows the trauma to be known. Some violent events are apparent to us; though shocking, painful and damaging, the latency of consciousness may be reduced. In relation to 9/11, the violent act of flying planes into the World Trade Centres was blatant, the loss of life made startlingly clear, the ongoing physical effects on the geographical and health of New York and its occupants is well documented (Elliott, 2004, Durkin, 2018, Keneally, 2019).

What is more difficult to assimilate is the communication of trauma that persists. The images that are still shown that *we* may not yet have recognised as violent but that communicate the precarity experienced during 9/11 and that continue to be experienced in everyday life.

Precarity

The states and symptoms of the subjective response to violence affect how we consider precarity. There has been an increase in discussions of precarity in the arts, particularly in relation to the problems of commercialisation, body as commodity and labour, to mention a few thematic tendencies. Randy Martin (2012) discusses dance with regard to the premises set out in finance around the ideas of currency, risks, and derivatives to understand precarity and how it decentres traditions that produce some kind of reward. Considering these premises through the lens of violence and trauma repositions the currency as life itself; the risk is to existence and identity, and the derivatives are the variables of health and wellbeing. Life is what can be lost, either physically or in its current state; that life is what is bartered through the precarious state. This occurs through taking a risk with existence and the identity of the individual or society. *We* endanger the sense of self or the physical body, which is done via the derivatives. The derivatives are the things that change or transmit some characteristics from an originating source of wellness and safety to that of indisposition and harm. In turn, these bring a sense of security into precarious balance where an attack on our wellbeing could tip the balance through physical, psychological harm and potentially premature death.

The precarity balance is tipped by others impacting the derivatives in *our* lives through violent acts or events. This positions Martin's discussions in a social and political realm rather than a subjective one. This, however, does not mitigate that these ideas cannot be applied to a subjective understanding of *our* precarity. Therefore, precarity exists in the balance between *our* autonomy and the effect others can have on us. As Berlant positions it is "…a condition of dependency" (2001: 192), a dependency that relies upon people not

acting outside of others best interest. This is a problematic state; by the other not acting outside the others best interest, they potentially move against their own. Therefore, though impacted by risk as an essential element, precarity itself is a point of risk and vulnerability. Violence is a move against not acting outside the others best interest and a shift from precarity and into danger. A relationship that creates, through interaction, a balance of vulnerability and precarity, which is dependent on the good grace of others.

This state of dependency and balance is as subjective as violence and trauma itself; it is a position in *our* best interest but not in others. It is also a position of what might happen and what might not. Berlant (2001) discusses the idea of dependency in relation to legality and capitalism; however, in a broader sense, the dependency of experiencing precarity and trauma is upon the past and external factors of the other. How can a position be precarious if *we* do not perceive it as a possibility or have not considered the risk? It is a violent event that makes the risk evident so that precarity is made clear. It is then in the trauma response that precarity takes a new foothold. The past contextualises *our* understanding of what is possible, adding to *our* context of precarity, further impacting *our* subjective response to the violence. Precarity is the possibility of violence without certainty. It is the awareness of multiple possible outcomes that cannot be fixed until they happen; it is a vulnerability, a fear of the unknown. The past then is less precarious after a violent event as the uncertainty is removed, the danger is now known, or as Ridout and Sneider (2012:7) suggest, it is a brief respite from precarity. This respite, however, is short-lived as the present and future now has a new awareness of a precarious state; the future provides new vulnerabilities.

This awareness of the precarious state informs the position that trauma occurs as a subjective response to violence due to an existential fear of death. This fear is impacted by the experience of violence and is informed by this existing fear of death that is a fabric of *our* human condition. It is subjectively affected to reform *our* fear of physical demise. This may include, though not exclusively the physical death of the body, the loss of *our* sense of self or identity, *our* loss of autonomy, *our* loss of vision for *our* futures resulting in precarity, and the fear of reoccurrence and pain. Trauma in relation to death and loss is not necessarily exclusively related to witnessing a loss of life, but more broadly to the loss

of *our* sense of self. As the body is so crucial to the creation and performance of dance, the fear of the risk of injury, the body wearing out or the general incapacity to move freely is understandably an anxiety felt by many dancers. This ability to dance and express through the body is also tightly wrapped up in the sense of identity of the dancing artist (Potter 2008). This sense of self is described here by the choreographer Martha Graham who expresses the shifting of self that she experienced as an artist who uses their body.

> A dancer, more than any other human being, dies two deaths: the first, the physical when the powerfully trained body will no longer respond as you wish it would. After all, I choreographed for myself. I never choreographed what I could not do. I changed steps in Medea and other ballets to accommodate change. But I knew. And it haunted me. I only wanted to dance. Without dancing, I wished to die. (Graham 1991:238)

Graham expresses here the two deaths of the dancer. Firstly, the death of her identity, her dancing death that results in her wish to die the If she could not be herself, her dancing self, then she did not want to be (Thoms 2008). The trauma here is how Graham expresses the extent of the violent effect. The changing in her body, she knew her body she choreographed for herself. She tried to stave off the effects by changing her choreography to accommodate her new dancing body, but it haunted her. The violence was not the physical change but its effect on her artistry. She tried to compromise, but it was this compromise that haunted her, that rendered her dancing a ghost of itself. The trauma of this violent loss of identity bore her wish to die.

The loss of identity or experiencing the loss of another human that follows violence creates a gap. Our perspective is thrown into limbo in this chasm and allows for an unpredictable response and unique to the individual. As Shilling suggests, "…it is only in the context of the body's inevitable death that *we* understand its full social importance." (2003:152). Yet, the violent loss of self is less inevitable or predictable, and it may happen multiple times in *our* lifetime. The continuation of *our* life beyond this loss is not the same life that it was; it is lost in its original context and formed in a new context of experience. Therefore, the social significance of *our* death is not just in the physical loss of the body but in the loss of *ourselves* and reinstating of *our* adjusted identity. The loss occurs due to the experience

of violence that brings *our* identity into question. The change in *our* sense of self is a result of *our* subjective response to violence which *we* refer to as trauma. The ramifications of this response to violence and loss place us in a precarity position that leaves us unsure of the future and profoundly aware of the inevitability of death as part of the human condition. If *we* did not fear the ramifications of death (whether physical or psychological), the violence would not result in a trauma response.

It can be assumed then that a trauma response can only be established if there is a fear of the ramifications of the physical or psychological death, and secondly if there is a living or surviving body that shares its space with violence (Brochard and Tam 2019). After all, though violence may result in death, it is not the dead that are traumatised; it is those who survive it. Those who live beyond its occurrence recall its violent effective stimulus through memory and the trauma response; the affective resonance of physical and psychological harm. It is the conscious awareness of a violent act or the moments that follow the violent occurrence required for a trauma response to occur. The dead may have sustained cataclysmic violence, which I refer to as bodily trauma, but their loss of conscious awareness halts their trauma response. There needs to be a body that not only experiences the violence, but that can recall it in some way. However, this is not necessarily coherent, cohesive or in complete synthesis with a sense of understanding. Those who experience the violence and then subjectively respond to it, who then at some point remember the experience, and that develops into a trauma response to a violent event. It is the collision of life and a fear of death in a person where a subjective response to violence can occur. These points of friction, uncertainty, disorientation or abject spaces where *we* have leeway to re-evaluate and subjectively respond are where trauma responses are germinated based on each individual's experience. It must then also be considered that if *our* responses to violence are subjective, then what *we* consider violent must also be subjective. Therefore, what *we* see as precarious will shift dependent upon this.

Embodied Understanding, the Sense of Self

The subjectivity related to violence and trauma The reflection of self in an artwork is down to various points of context, some of which are unconscious associations

between *our* previous experiences and the work itself. By seeing something of ourselves in art, an uncanny connection between past and present experience is created (see Chapter 1). This connection allows us to see *our* world reflected back at us, enabling us to see the world from a different perspective. It is how the self is associated and seen in the work that a mirror image is created, and in response, it is through associated contextual points that *we* can see ourselves reflected back through the work. It is not an exact reflection but a point of philosophical consideration, self-questioning how *we* know ourselves through this reflection and how *our* social interaction plays a role in this reflective state. Jaques Lacan's theory, known as the 'mirror stage', is one of a small child's building blocks in the realisation of their identity produced by the effect of the child looking into a mirror. It is the stage beyond the initial introduction where *we* realise the reflection is a "mirage"; its boundaries are the extent of the visual world and, therefore, the association of the reflection as the other (1977:1-7). Through this second stage, the subject can move to a higher self through the investigation of *our* desire to achieve this recognition and therefore identifying 'I' as a replacement of the visual image (Jay 1994:346-347). However, Lacan identifies this moment of recognition of the child in the mirror as an existentially traumatic experience. The child sees a "wholeness" in the mirror that it can never see when it looks at itself directly. The mirror always gives a fuller picture of themselves, at least from a visual perspective. It is an image, an ideal; this ideology that can never be fully realised is where the initial trauma lies, according to Lacan (1977).

Beyond the realisation of 'I' in *our* enclosed close circle as a child, the individual identity develops. Stuart Hall (1992) has identified three areas in the development of the discourse around identity, from the early enlightenment subject, self-sufficient, to the sociological subject, reliant on the effect of significant people; and the later postmodern subject, affected by a larger society[3]. The postmodern subject is based on the changing social

[3] The enlightenment subject is also known as the "Cartesian Subject" and accepts that the mind has the congenital capacity to be rational, unified, and organised. The idea is that once constructed, the identity will remain the same throughout life. In discussing the sociological subject, Hall states that

> …this inner core of the subject was not autonomous and self-sufficient but was formed in relation to significant others, who mediated to the subject the values, meanings and symbols- the culture- of the worlds they inhabited. (1992: 275).

The sociological subject acknowledges the connection between the self and the social world; however, it still holds a specific fixed meaning through accepted social conventions that are shared rather than changeable (1992: 275-277).

situations, which allows *our* identities to shift. It is what Giddens refers to as a "project", a narrative that *we* can reflect on and enables our identity to be affected. "…[W]e are born into a world that pre-exists us." and as he goes on to discuss, *we* are affected by the world around us through "socially shared materials" (in Barker 2008:217-220).
Therefore, *our* development and sense of self are not realised through social and cultural isolation but active engagement.

Whether *we* choose to follow in the footsteps of those who have gone before us or choose to react against it, the effects are still evident, and there are events in *our* lives that cannot have occurred without them leaving a mark on who *we* are and what *we* become. This sometimes-invisible mark will not be conscious in *our* decisions and associations with the world; however, it cannot be removed. It will affect *our* reactions, perspectives and relationships with future experiences and even how *we* look and react to past problems, ideas and experiences. Though they have not changed in essence, they will change through *our* ever-growing and evolving narrative created through *our* experience. The once naive car crashes between two toy cars of a young child playing in their parents' home changes as they grow and are then exposed to the reality of such crashes. As a young adult, they experience learning to drive and becomes responsible for the lives of those around them. *Our* narrative changes and grows, and with it, so does *our* association and perception of the world. The realisation of the 'I' as different from the other is a starting point of identity construction but which is then influenced by the other through the pre-existing world and its inherent social norms, conventions, and values (Bourdieu 1992). However, these values and ingrained conventions can be changed and influenced as *our* narrative develops through experience, allowing the world to influence *our* views and decisions, which will, in turn, affect *our* identity as an ever-changing and evolving story.

The identity that *we* come to recognise is dependent upon the presence of bodies. The recognition is possible through the understanding that one body is not the same as another. However, it is not all about difference. It is also the recognition that there are commonalities between bodies (Levinas 1987, see Chapter 4). Though *we* are not the same body, *we* are bodies and identifiable as such. Therefore, in this research, the presence and

centrality of the body are crucial. Not all of the artworks in this research are dance, but I choose here to approach discussions of the body through this medium. This is because dance fundamentally requires the presence of a moving body. Here I do not necessarily relate the moving body to a dancerly body, a body that leaps and turns with virtuosity. Instead, a moving body relates to any and all movement patterns that may vary from ballet (*New Beginnings)* to the pedestrian (*Man Walking Down the Side of a Building),* to the unplanned falling (*Falling Man),* or the perception of falling in stasis (*Tumbling Woman* and *Icarus*).

Dance, therefore, offers a helpful reference point for discussions around violence and trauma, as it is through the presence of a physical living body that *we* perceive and experience precarity, violence, and a trauma response. For example, the photograph *Falling Man*, taken during 9/11, was removed from circulation after its first appearance on September 12th 2001. Seeing a body falling from the towers somehow was worse than repeatedly seeing the towers burning over several weeks. In Chapter 5, the connection between *Falling Man* and *Man Walking Down the Side of a Building* will be discussed as an uncanny connection through the performing body and the trauma of remembered violence. The human experience of these effects brings them into conscious understanding. The ideas can then be used and translated for discussions regarding representations of the body, such as sculpture and photography. I start with dance as an example that uses the living body in multiple ways, in its creation, execution and performance, and how *we* respond. The examples of sculpture, photography and dance have a living human body creating them, but in regards to photography and sculpture, the live body is absent in its performative state. Therefore, the response from the viewer is not connected to the living body in the performance but the absence of it.

If *we* consider dance as a human determined creation that *we* make meaning through the body, *we* begin to establish the body's position in *our* understanding of the world. Our experience incites us to move, and it is because *we* move that *we* understand and observe *our* experience. Desmond Particularly discusses the place that dance has in speaking about social and cultural issues as it highlights the balance of power, particularly in

the appropriation and transmission of different dance genres. In this active movement of dance knowledge through the body, *we* see broader social tropes of power and injustice (Desmon 1997). Therefore, dance shows us something of the world that may remain hidden or unrealised.

Dance then, is a complex weaving of experience that is felt, made conscious, processed, and communicated through the body, or kinesthesia, which "…enacts; it brings forth experience through the unity of sensing, perceiving and moving." (Batson and Wilson 2014: 90). The routine of the body in the processes that engage awareness of experience, senses, and movement does not necessarily apply only to dance. Let's consider the experiences of violence and precarity which may manifest through the body, resulting in physical symptoms and experiences of the trauma response. An engagement with movement may also apply as a point of understanding. These physical experiences are subjective to the individual and therefore cannot always be seen by others, for example, the experiences of flashbacks, anxiety, and fear.

Here dance offers a unique bringing together of the experiences *we* feel and a potential point of recognition in the embodied response to seeing another body in motion. As Lepeki proposes

> Dance as a critical theory and critical praxis proposes a body that is less an empty signifier (executing preordained steps as it obeys blindly to structures of command) than a material, socially inscribed agent, a non-univocal body, an open potentiality, a force-filed constantly negotiating its position in the powerful struggle for its appropriate control. (Lepeki 2004:6).

It is a place where dance is not the subject, but it speaks of subjects. Where the body engaging in dance is socially imbued with potential facets of political negotiation—a place where dance speaks of the human experience. Dance then holds the potentiality to speak of uncanny connections between what *we* have experienced but have not yet processed or become conscious of and the performances that *we* see and experience. This is because dance is not only subjective in the making and performing of it, but in the reading of it also

(Adshead-Lansdale 1999). Therefore, as with any art *we* see, the response to it may connect with the artist's intention or connect with the individual in a more personal way. All art has this potential, however dances centrality of the body connects through an inert connection of existence, creation, empathy and embodiment that has a particular capacity to speak of.

In this section, three positions need to be established for this research in relation to the body; firstly, dance is *of* the body as it emanates from bodily experience. The bodies *we* see dancing are part of the crafting of the work, and the work comes from the experiences of the body. Secondly, dance *as* the body presents the body in movement, allowing it to signify more than itself alone. It becomes an empathetic stand-in for all and other bodies. Thirdly, in its transience, dance has links to the body *and trauma* through existential loss.

Dance *as* the body positions the body and bodily experience centrally in the reading of the dance. Dance expresses human experience via the bodily expression of dance to communicate a social event via empathetic understanding. Fraleigh states, "[d]ance works express not so much the self as the seemingly endless ways in which *our* bodily lived existence can be aesthetically (or affectively) moved." (1996: 33). For the human experience to be recognised in the dance, it must be socially known. It is not the expression of self in the dance but the intersubjectivity between bodies that express what is collectively known. It is the understanding of how *we* exist relationally with others that *we* then recognise this in the dance through the body. As a representation of the body, dance presents the body in movement and represents the thought processes of the human condition; it speaks of the experiences of the human creating, performing, and reading the work. It is a process of seeing, where *we* see ourselves and others, where *others see us* in relation to ourselves. Through this process of seeing, dance becomes the seeing not only the relationship between bodies but the relationship of bodies to the world. By seeing ourselves in relation to and through the eyes of others, *we* see something of *our* social experience which relates to the discussions on construction and the idea of self.

Dance is *of* the body; it is not the body, but in its transformative state, dance transcends the body into culture. To move the body is essentially a muscular response to synapses from the

brain, conscious or unconscious, which could be said for all living things. However, what is essential is the conscious decisions made by the self-awareness in the human condition that separates dance from movement alone. Dance emanates from the bodily experiences of creating, performing, and viewing dance. The bodies *we* see dancing are part of the crafting of the work, and the piece comes from the experiences of the body. As Fraleigh expresses, "[t]he Art of dance exists mysteriously and ineluctably through the body and the dancing itself." (1996:30). At some point in the creation of dance, a living body is required to generate and perform movement, bringing the movement into existence and be recognised as dance. Here Fraleigh illudes to the intangibility, the mystery that is the art of dance making. However, she suggests that dance only exists through the body. That until the body is seen to move, the dance does not exist. But surely, once the dance is created, it exists in the choreographer's mind, the dancers but in abstract imagination of what it will be. I agree that this imagination is bought into physicality through the body, as Fraleigh suggests, but the connection between the existence of dance and the body is more complex.

Just as it was brought out of imagination by the body, it is the body that returns it to such. An essential part of dance is in its physical disappearance, but not a symbolic one. In its physical disappearance, the dance only exists in the memory of those who experienced it. It exists in the bodily memory of the creator, the dancer and the audience alike who can re-create their version in their imagination of what the dance once was or what it was to them. Therefore, dance is forever in a transformative state between imagination, existence, disappearance, and memory through *our* bodily interaction with the dance. This transformability of dance through the body allows the dance to transcend the body into culture. The dance is born of the body, and the body cannot be removed for the dance to exist, but the dance shifts the body from itself alone and into culture. The body becomes the art, and it becomes a cultural text that is read (Foster 1986 and Adshead-Lansdale 1999); it becomes a cultural artefact through which *we* read human experience, including loss.

Dance is in a constant slippage; though *we* can see and remember parts of the movement, it cannot be remembered in its entirety. *We* pick through the movement to grasp what *we* can, the parts that mean something to us. In the earlier discussion on Lacan (1977),

the idea of the whole as an unachievable task without the mirror relates here. By considering dance as a potentially reflective surface, *we* can understand the world through what *we* can recognise as something of ourselves and as something that is not. This tension may bring into question where do I belong in this. It then allows the viewer to create something that is less than the whole but has meaning to them, something that has empathetic meaning or connection to our current state as an individual.

Though this loss as a trauma response cannot be recognised initially in experiencing violence, dance offers an empathetic recognition through the moving body for violence to be recognised. In Chapter 6- 7, the ideas of recognising violence through placing bodies at height and the concept of seeing falling bodies in performance will be discussed. This will establish some potential ways that violence is recognised through looking out of ourselves and recognising something in the dancing body *we* see. By analysing works from this position of conceptual, empathetic awareness— not only of a works position in the world but *our* subjective positioning in relation to it. The body, however, has multiplicity; the body is not only the body that is in motion but also potentially the body that created the movement and the body that is reading the movement. These bodies are static but evolving developing beings (Shilling 2003).

In an empathetic state, dance shifts to an embodied understanding where *our* past bodily experiences are woven together with what *we* are seeing to recognise what *we* have experienced through the embodied looking in. As humans, *we* all know something of movement and therefore can at least empathise and feel something of what the movement may be (Fraleigh 1996 also Martin 1983 see Chapter 1). *Our* empathy comes from what *we* already know of movement and stillness (walking, waiting, running, sitting, lying, rolling). *We* relate *our* direct experiences to what *we* see and allow this to inform *our* understanding and continuing enquiry. The dance becomes more than the bodies in motion and stillness that *we* see before us and develops into *our* subjective understanding of what it is to be in motion and stillness ourselves. *Our* bodies become the pivot at which *our* enquiry moves from an external position to an empathetic internal position in relation to the dance being seen. The dance is no longer what is happening in

front of us but what is happening to us and the experience of the movement and stillness that *we* begin to understand. This empathetic experience relates to the phenomenon where "…the viewers own body would move into and inhabit the various features of the artwork." (Foster 2011: 10), which Foster suggests is not a physical projection into the position of the other but a 3-dimensional shift into the "energy and actions" of others.

As empathetic subjects, *we* are moved and influenced by the human energy of lived experience, not just the physical presence of a body that *we* see. Empathy is not reliant on or restricted to visual stimulus but can be initiated and further informed by *our* existing familiarity with the world. Dance offers a physicality driven knowledge in the body that in its ephemerality does not fixate on one image but moves through and shifts and allows for multiple possibilities. This allows for a subjective response to potential connections, determined by where each individual is in their journey of responding to violence and experiencing their trauma response.

Our experiencing bodies bring their subjective context and history; they connect with *our* culture and social understanding and challenge *our* perception and response to the world. *Our* bodies are where the understanding of movement external to ourselves is given a connection and relationship to *our* assumptions of what the world is or should be. In the discrepancy, we are asked to question *our* position to it, which relates to the arguments made by Merleau-Ponty (2014) as a way of describing the type of perceptual contact that *we* have with the world. This place of conceptual potentiality, where the body, dance and space triangulate, allows for the relationship between movement and stillness to be emphasised. Both rely on the other for their presence to be known in the dance so their generous exchange can occur. This, in turn, allows us to consider; the stillness of *our* spectating bodies compared to the moving bodies *we* see. This places the body then in tension with the embodied movement experience *we* have in *our* stillness (Martin 1983); a tension that occurs when a dance is present in a space existing somewhere between the movement that is bought to the space and the stillness that preceded and followed. This brings into stark contrast the moments during the dance where movement and stillness

interlink and find symbiosis. We share a space and engage with these concepts as experiencing bodies, if only temporarily.

The body in the dance allows us the potential, through some works, to recognise *our* bodies, *our* separation of body and self in the trauma response. For me, this was through *Man Walking Down the Side of a Building*; however, you may find it elsewhere. In general, dance and art have the power to facilitate the recognition of the disconnect of the body with *our* phycological understanding through empathetic embodied responses (Bennett 2005). Dance, by expressing an abstraction of human experience, allows the mind to recognise something that is yet to be realised. In this capacity, a cultural artefact communicates and speaks to *our* trauma response subjectively (see chapter 4).

Space and the City

The city is more than the bricks and mortar that make the structures that give it shape, more than a physical, social, political and cultural product of human beings that functions for the needs and wants of the people who reside in it. The city and the body have materiality or substance, just as they have content and meaning beyond their physical presence (Sennett 1996). They can contextualize, represent, refer to each other and events that happen in/to them. Just as the body has a skeleton, muscles, organs and blood, the city has buildings, natural resources (power, water), social and political systems and officiating collectives. Just as bodies created cities for a function, the city allows those bodies to live in a manner that they wish; in turn, those bodies keep the city moving, growing and working (Sennett 1996), which meets the ever-growing needs of the bodies that interact with it. It seems impossible to discuss the city in depth without referencing the bodies that interact with it. The city needs the presence of bodies (Garner Jr 2002, de Certeau 1988, Grosz 1992, Solgaet al.2011, Carlson 2011, Hopkins &Orr, 2011) as they act as a reader, writer, and textual content. These authors talk about the body but not as a central concern; they are, after all, concerned first and foremost with the city.

As Garner Jr suggests, The city is an “Urban Real” which is constructed, performed, and renegotiated, which he discusses from a performance studies perspective. He does not refer

to the real with ontological reference but that the city is bought into existence through more than materiality or social function. Through theatres suspension of the real, the city becomes real through theatres othering effect (Garner Jr, 2002). *We* know the city to be real as it is different to its representation, that its double refers to it, but it is not and cannot be the city real. Therefore, there is a need to read between the representation of the city and its materiality, which de Certeau likens to the reading of a text. In reference to one of the original World Trade Centre towers, he explains how it "…continues to construct the fiction that creates readers, makes the complexity of the city readable, and immobilises its opaque mobility in a transparent text." (de Certeau 1988:920). From a raised position, the city is given shape by the walking, moving bodies below, creating a 'palimpsest' written and re-written as bodies move around, under and through the city. From the raised position, *we* can read the complexity created through this walking discourse, but that this view also halts the assumed transitory nature of walking and makes it evident or allows us to see through to the cities text.

In contrast, it is the realisation of the city through reading between its representation and the city real that makes it real. The realisation of the real is an awareness of the physical, material make-up of the city but also its referential, representational place in understanding *our* place in it. This realisation of the cities multiplicity then brings into question how *we* discuss the city in terms of performance. The problem is one of language and the need to discuss the city as more than a material product of the human condition.

The language *we* use to situate, position, and identify the geography of things and places is often used in an interconnected way that requires elucidation of their meaning and complex positionality. To make this clear in relation to this project, there will be a focus on how the city and body are intertextual sites with geographical positioning through place and ephemeral positionality through space(cite) (see Chapter 1). This intertextuality and positioning allow the relationship of city and body to contextualize and re-contextualize each other and the performance or presented works in it, just as these works re-contextualize the city and bodies that interact with it. The city and bodies are both a site for the content beyond their materiality, which includes cite or citation of reference to each

other and the events that occur in the city that the bodies interact with. The city and body are relational to each other just as they are also intertextually representational, and through the example of the trauma event— 9/11— the complexity is further illuminated. The occurrence of a socially traumatic event in the city deconstructs the intertextuality between the city and the body, allowing a bricolage of perspective and understanding and their temporality and reference to each other. In turn, this understanding of the complexity of relationality, reference, representation and relationships between the city and the body in relation to trauma and violence will help us understand something about trauma, the moving body and the city.

As Lefebvre identifies the "*Crisis of the City"* as one *inducted* by industrialisation, which then *induces* "…problems related to growth planning, questions concerning the city and the development of the urban reality, without omitting the growing importance of leisure activities and questions related to 'culture'." (Lefebvre 1996:65). There is an emphasis on the development of the physical structure through the growth of infrastructure and the development of interaction and activities that add value and quality to life beyond the economic development of society. Lefebvre discusses that this theoretical and practical *crisis* is, in theory, a "*concept of the city* (of urban reality)*"* that is created through more than the buildings that make up its fabric. Still, it is also "…made up of facts, representations and images borrowed from the ancient pre-industrial and precapitalistic city, but in a process of transformation and new elaboration." (1996: 74). Lefebvre clarifies that the city holds onto its representations of its past and indicates back to it through images that have reference to its history.

Though the city changes aesthetically, socially and culturally, there are still signifiers and references that can be read in the existing fabric of the city as well as elements of its past in the chosen departures and absences. Lefebvre discusses the city as a material object and a representation of its past. The city and its path to development can, in some way, chart through remaining indicators and departures of change something of its story.
If *we* consider the events of 9/11 and its place in the history of New York as a city, *we* see the presence of the event in the narrative through the absence of the Twin Towers and the

existence of the memorial pools and the museum. The remaining graffiti (Cooper 2011) and the perpetuating media images return for public consumption on and around the event's anniversary. In addition, on the anniversary, *we* feel its presence in the disruption to *our* flow through the city as the area is cordoned off. These absences, the new presence and disruptions tell us something of New York's past in its present and expectations of its future. These representations of presence, absence and disruption allow us to see the potential in understanding the city is not just its material form but also its abstract content. The city is more than just the buildings that give it form and structure. These buildings and their happenings also provide the city content that requires interpretation to understand the city's significance in the events and the events in understanding the city.

Chapter 3- The Constructing Threads

In this thesis, I argue that New York is an ongoing cite of trauma referenced and reinforced through bodily being. Specifically, within this chapter, I suggest that trauma is a profoundly intertextual experience due to how it is read and understood in its relationship to other texts and points of reference (see chapter 2) in sometimes uncanny ways. This intertextual experience that relates to trauma foregrounds this thesis's approach, both in analysis and interpretation, and the writing process within the thesis. This chapter will discuss the methods of approaching data collection, analysis and interpretation which have taken place through the textual analysis of performance, sculpture and photography; a literature review of sources specifically from trauma and cultural studies; and autoethnographic walking and writing practices.

Firstly, the textual analysis allows the artworks considered to be read for the meaning they potentially impart about bodies and their relationship to space when considering 9/11 as a phenomenon (see also in this chapter the section on Textual analysis). Trauma and cultural studies literature provide a contextual understanding of the themes and topics within the thesis and allow the project to be sited within the fields it engages in (see chapter 2). Each approach allows me the possibility to consider and understand different aspects of bodily experience. One such bodily experience involves the understanding of the strand analysis of dance (Adshead et al. 1988) and semiotics (Foster (1986) as textual analysis and its complex relationship to intertextuality as an analytical framework.

Secondly, as trauma is a subjective response to violence, no one approach to bodily experience can grasp its relationship with trauma. The following chapter constellates autoethnography and the centrality of the body as a critical concern in the project. It draws on the structure of *Autoethnography as Method* (Chang 2008) to build a repeatable methodology. However, the research approach also uses intertextuality as a tool for writing and an analytical approach to identify commonalities, relationships, and themes. In doing so, the research draws out the possibilities of how the subjective trauma response of the individual can be recognisable in the creative artefacts created by others.

Finally, as a method, autoethnography highlights the importance of the lived embodied experience when considering the subjectivity of trauma as a response to violence. The walking practice allows my body to be physically engaged and aware as I collect my reflections while visiting the city of New York. During the walking practice, the writing practice of autoethnography is employed. It begins to capture the experience of being in the city while considering the themes that emerge from the analysis of the performances and artworks. The autoethnographic writing then turns to retroactive crafting of journal entries that make their way into the final write-up of the project. These entries allow the project to performatively enact an element of the intertextual nature of the project. It achieves this through the presence of a text within a text, potentially affecting a shift of engagement within the project. These entries are also a way to bring the human experience into the thesis and express parts of an experience beyond description, which can haunt through language and subtext.

The research design for this thesis has taken two main issues into account; firstly, that it is an interdisciplinary project between dance and trauma studies. The project draws on the study of dance as an embodied understanding of the body's relationship to space and dance as an artistic response. By considering these premises through the lens of trauma studies established from existing literature, an understanding of how dance allows us to engage with trauma phenomenon begins to emerge. Specifically, the intertextual experience of probing the trauma response and the different effects texts have in understanding *our* trauma responses. This has explicitly guided the intertwined nature of the analysis and approach to generating knowledge. Secondly, the nature of the social and cultural phenomenon of violence, the trauma response, and the position of dance in the project impact the research design and approach requiring interdisciplinarity and awareness of subjectivity. This has resulted in a methodological approach combining autoethnography, dance analysis, literature review, and walking practice to create a conceptual framework considering the body and the lived experience at its centre.

Research questions and overall aims

This research will begin to establish the possibilities of understanding trauma as the subjective response to violence (Caruth 1996) through analysing existing artworks (that include dance, sculpture and photography) alongside existing literature and the researcher's subjective experience of trauma. In undergoing this process, the research will establish that art can speak to an individual concerning their trauma response, even when the artist's intention was not to achieve this. It will explore how the subjectivity of trauma bypasses logic and intent and instead engages with the potential of the uncanny. Therefore, the central argument of New York as an ongoing citation of trauma emerged from the considerations of the following aims and research questions.

Aims

- To identify some of the potentialities that dance has in speaking about trauma.
- For the writing to invite the reader to consider the potentiality in recognising their trauma responses in unexpected places, through the researcher giving examples of where they have found their own.
- To explore what role the city, the body, and performance have in recognising and understanding the complexity of the trauma response.

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Research questions

- How is the subjective trauma response of the individual recognisable in the creative artefacts of others?
- How does existing trauma theory—which has largely developed in literary and cultural theory—intersect with dance and the study of the moving body in space?
- In what ways do dance texts and the other art examples —through the engagement of the body and city— speak about trauma and specifically 9/11?
- What role does the city play in the reading of dance texts and artworks in relation to trauma?

Mode of Inquiry

Though the words method and methodology have a kinship in morphology, the intention, meaning and function are very different. Within my methodological approach, an accumulation of methods builds the research design; therefore, a distinction between these two aspects is crucial in understanding how the cogs of the design interact and influence each other. As Kothari states, methods are the "… techniques used to conduct the research" (2004: 7), which is what Hanstein refers to as "Procedures" (1999: 46). They are the physical happenings involved in data collection, which vary depending on the research being undertaken. As Hanstein discusses, there is a need for the methods chosen to be guided by an appropriate *mode of inquiry* and *methodology* (1999: 46), which must be consistent throughout. This guide helps to initially ground and shape the research, which she describes as the *mode of inquiry.* These are the research patterns that develop, often alongside the project, as the needs of the research shift, and in the case of this project, it was how the research became intertwined with the chosen procedures themselves.

The complexity of the data and its analysis indeed conditioned the mode of inquiry for this project. The mode of inquiry developed alongside the project. It was guided by the needs of the research and a general trust that the research was leading the project in the appropriate direction. As the research progressed, it became clear that from a procedural position the processes of ethnography, the need to understand through experiencing, emerged as most useful. As with many other types of research, the method of autoethnography includes three distinct procedures: data collection, analysis, and interpretation (Chang 2008). On the surface, this may seem to be an organised and linear approach, yet, in reality, the process was much more organic in structure. It is not necessarily the case that all the data was collected first. Instead, there were times where multiple procedures were happening at once and not necessarily in the pre-mentioned order. I did not avoid moving into interpretation if that was where my thoughts led me. I did not sit and choose to analyse at a particular point in the process. All of these elements occurred at different times and sometimes simultaneously.

The following sections further explain the approach this project has employed to structure the research process and its trajectory to arrive at the overarching principles. Overall, the project design is preoccupied with two significant concerns: *Autoethnography as Method* (Chang 2008), which lays out the basic structure of data collection, analysis and interpretation; and intertextuality, which forms part of the stylistic writing and the analytical framework. Therefore, the sections will begin by establishing the trajectory of the design and discipline, and the place the researcher plays within the research. This is followed by explaining the importance of textual research and the positioning of dance as a text. In considering dance as text, an explanation of the strand analysis of dance, as close textual reading, will be discussed through the established practices of Adshead et al. (1999) and Foster (1986). This will connect intertextual considerations within the methodology with the importance of language and communication in understanding the analytical framework through an understanding of intertextuality. The importance of language continues as the chapter explains the importance of expressive and poetic language through the method of autoethnography. The penultimate section will explain how the autoethnographic data was collected through a walking and reflective practice— closing with a discussion of the connection between the autoethnographic journal entries used in this project and intertextuality.

The Trajectory of the Design and Disciplinarity

Understanding the epistemological dimensions of the methodology was inspired by the thinking of the cultural studies theorist Paula Saukko (2003). In her exploration of the methodological approaches in Cultural Studies, she highlights the research's position to objectivity: "[…R]esearch and research methodologies are never 'objective' but always located, informed by particular social positions and historical moments and their agendas." (2003: 3). When discussing society and culture, as this project does, the objective fact is unobtainable as the data is about the lived experience, which two people can never obtain in the same way. Cultural Studies as a discipline is concerned with the complexity of relationships. It has a spirit of intricacy and considers how boundaries connect, are crossed, cannot be crossed, and how and where they become blurred. It is about embracing uniqueness and the traces of the human experience in relation to the society and culture

that, as a collective*, we* construct and produce. Early Cultural Studies "… focussed on ideology, hegemony, resistance, postmodernity, representation and narrative." (Saukko 2003: 4). As the discipline developed, these interdisciplinary concerns led to "multi-sited analysis" (2003: 10), where these components, along with a multitude of other possibilities, were embraced through "studying lived and textual culture" (2003: 5). Cultural Studies, therefore, has become known for its triad of ethnography, cultural discourse, and historical and social context; however, its interdisciplinary approach facilitates a perspective of subjectivity, complexity and boundary-challenging. This approach then assists methods such as dance analysis and autoethnography to weave and thread into, around and through social, cultural and historical concerns instigated by the lived experience in this project.

Cultural studies, therefore, became a starting point for methodological consideration as a field that concerns itself with the subjectivity of knowledge, the interest in blurred boundaries, the intersection between research data and culture, and postmodern attitudes. As the design for research developed within the project, the commitment to the spirit of Cultural Studies persisted, but practical research approaches found in ethnographical studies became prominent. Like the methodological preoccupations in the discipline of Cultural Studies and the methods it encompasses (which include ethnography), ethnography positions the human experience at the centre of research. Therefore, the research turned to the structured approach and processes suggested by Chang (2008): specifically, data collection, analysis, and interpretation. Many ethnographers use this approach; however, on collecting data through close readings of dance and through a walking practice, the writing up of my reflections on the data ultimately developed into an autoethnographic approach (see the section on Autoethnography). Though the method of autoethnography suggested by Chang (2008) helped organise the research, the analysis and interpretation elements were considered through intertextual means. These intertextual considerations were where connections of the uncanny were found. As the data in this project was qualitative and collected through the researcher's subjectivity, the researcher's place in the project needs to be established not only in relation to the method itself but also in consideration of its positioning in trauma research.

The Place of the Researcher in/out of the Research

In the development of trauma as an academic concern, transference has always posed a methodological issue in analysis due to traumas multidisciplinary nature. The approach to analysis is complex and often plagued by the impossibility of boundary-crossing between quantitative and qualitative realms (Lapping 2011). Having said this, there has long been a place for psychoanalytical theory alongside social research practices when discussing trauma. Along with this practice of transferring clinical content to discussions outside the clinical practice are debates based on epistemological concerns regarding the place of the expert. Lapping suggests that the binary of either "…in or out of the consulting room…" (2011: 3) is problematic, as it creates a generalisation of multiple consultation rooms into one experience, and alternatively reduces the complexity of recontextualisation when moving it into other areas of clinical practice or research. Lapping goes on to express a need for an understanding of transference and countertransference, to further understand these concerns of shifting the conversion from clinical to psychoanalytical practice when clinical practice is designed to generate a generalised response. Psychoanalytical practice has an awareness of a back and forth between statement, influence, understanding, and effect amongst people through conversation. However, there is also a potentiality here for this transference to occur between texts/experiences being read and interpreted. Transference impacts the discursive flow as *we* shift the context of these research considerations into other disciplines such as performance studies. In this context, the relationship of transference and flux between people in a psychoanalytical frame has influenced how texts (in this broad sense, see the section on Intertextuality as Analysis below) are negotiated in relation to trauma and its relationship to performance within this research.

The dominant trauma theory within this thesis is not psychoanalytical or clinical in nature. Still, it is influenced by some of the psychoanalytical and clinical theories that emerged and transferred into literary trauma theories (see chapter 2). This, however, does not negate the idea of transference as a methodological concern in trauma studies or as an influence in this project. The constant interlaced reversal of flow between the triad of 'I', place, and theory – or in the case of this project, body, city, and theory – is where the transference in this project can be found. The analytical catalyst, the body, rather than being exclusively the

analyst or researcher, is also a position of critical perspective. In qualitative methodological practices, this positioning of the researcher as potentially both central and external is referred to as the insider and outsider positioning (Dwyer and Buckle: 2009). Adler and Adler (1987) identify three predominant roles, particularly within ethnographic practices, where the researched subject is observed within a social context. These are peripheral, active, and complete member researchers. Each of the aforementioned has different degrees of participatory involvement of the researcher in the group's activities being studied. Still, these degrees of involvement also have a different relationship between the researcher, the data, and the research material. This, in turn, has bought into question the objectivity of the data collected and whether the researcher is considered an insider or outsider. As Dwyer and Buckle (2009) discussed, the insider position, as one where the researcher is already part of the studied group in some way, may result in the trust of the participants being gained sooner. This insider position may also result in assumptions of similarity to their position and experience, and important nuances may be lost.

The researcher's positioning is an important consideration when designing research in qualitative methodologies, particularly when considering trauma. As a researcher*, we* cannot dismiss *our* subjectivity of trauma as it will impact what *we* observe and *our* interpretation of it. As Zarowsky states, "The ethnographer is implicated as an actor in this unfolding individual and collective experience, just as a therapist is an active party during psychotherapy." (2004: 203). The researcher is already part of the experience, whether inside or outside. Their presence has shifted the experience of those present in a way that cannot be measured or removed. They become part of the observed subjects' experience, potentially in a way that is not fully recognised by the subjects themselves. Yet, their presence is essential if data is going to be collected. As Lapping (2011) suggests, the 'I' is an integral part of the triad between I, place and theory and the process of transference; therefore, the researcher's privileged position is part of the transferal flow, not only in recording the observational data, but also in its analysis and interpretation. However, as Zarowksy describes, the subjects of the research may also have a specific intent in what information they impart,

> My Somali interlocutors in Ethiopia in the mid-1990s clearly wanted me to hear and tell a master narrative, one which revolved around dispossession, anger, injustice, and politics…They did not wish me to stop at conveying their individual misery, for they knew it well enough and did not consider that emotional empathy was sufficient to resolving their difficulties. (2004: 205).

Therefore, the role and position of the researcher is a complex one, with ethical considerations. Zarowsky is clear that the research intended to not "get stuck in what seemed like a rut of Somali studies, namely, politics" (2004: 189); instead, the aim was an embodied understanding of the Somali refugee's experience and the poetic symbolism of trauma (2004: 189). The subjects, however, are entrusting you with their story, and though you may not wish to focus on specific aspects, they might. With these complexities in mind, a decision must be made about the position of the researcher within a project; whose experiences will they capture, how will the experiences be analysed and to what interpretative end? These decisions are made knowing that the researcher impacts each of these points in the process and during the project's dissemination and reception. This can be seen later on in this chapter in the explanations around the use of journal entries in relation to language and intertextuality, and in the discussions of autoethnography and the embodied scholar in walking practice.

Textual Analysis

We need to understand textual analysis to clarify the researcher's place inside and outside the research, specifically, because the researcher's position affects the mode of writing through walking practices, autoethnographic writing and the inclusion of journal entries. This understanding of textual analysis is particularly significant when considering the complexity of intertextuality and its impact on different elements in the mode of inquiry.

Textual analysis plays an essential role in this project via the convention of a literature review, but also by considering performance and artworks as text (see the section on Intertextuality that follows). The following sections will establish the importance of the idea of "text", its openness in the thesis, and the importance of language as an ongoing consideration. As Fairclough states, "…language is an irreducible part of social life,

dialectically interconnected with other elements of social life, so that social analysis and research always has to take account of language…" (2003: 2). Language is often a key consideration in textual analysis through the study of linguistics. It is vital to establish language's relationship within analysis when choosing textual analysis as part of a methodology. As socio-cultural interactions are a distinct feature in this project, it adopts Fairclough's position of not assuming that textual analysis in relation to social research is a reduction of social interaction to language; rather saying that everything is in conversation with each other through some sort of language. In this sense, the textual analysis in this project is the intertextual positioning taken in the analysis of texts. Each text in the broadest sense is considered in relation to each other, rather than privileging one text overall or focussing on text over social phenomenon. For example, dance texts are considered with photographic texts, the social phenomenon of 9/11, and trauma; each affects the reading of the others in an ever-cyclical process of consideration.

Fairclough has therefore been known to use the term "textually oriented discourse analysis" (ibid) which distances it from the assumed idea of detailed or close analysis of texts. It is "... one analytical strategy amongst many, and it often makes sense to use discourse analysis in conjunction with other forms of analysis, for instance ethnography…" (ibid: 2). This particular strategy that Fairclough employs connects the analysis of texts (in the broadest sense, see the section Intertextuality as Analysis which follows) in an engagement of social theory, rather than assuming a divide between these considerations. Interestingly, Fairclough also sees textual analysis as an "interdiscursive analysis" (ibid: 3) that crosses between disciplines, genres, and styles of articulation and, therefore, sets up the presence of intertextuality in the discursive frame of texts. Thus, the inclusion of dance analysis within this textual analysis—through the semiotic (Foster 1986) and intertextual work of Adshead et al. (1988)— is fundamental for this thesis and within the parameters that Fairclough sets out as interdiscursive.

Dance Analysis

Exploring the socio-cultural conditions entangled with performance texts and considering methods that offer a way to read a dance text for meaning are needed. It is necessary to clarify at this juncture that the use of the word "text" is used within the context of postmodern thinking. As discussed later in this chapter in the section Trauma, Language and Text, the idea of the open text, as theorised by Eco (1979), is a useful perspective in relation to trauma. Eco looks at music and other art products (not just literature) as texts to be read with multifaceted interpretations. In this project, "text" similarly is a complicated nexus of changing relationships that influence interpretation. For instance, as *we* consider *our* own experiences of trauma, *our* reflections can be affected by other experiences that may seem unrelated but find relationality through the uncanny (see chapter 1).

The concept of the text is also one possible approach that has been developed within the discipline of dance by authors such as Adshead-Lansdale et al. (1999), Adshead et al.(1988) and Susan Leigh Foster (1986). As I have chosen an intertextual approach to analysis in this project, considering dance and the other artworks as a text is appropriate and necessary in the context of this research. By considering the semiotics and meaning-making in relation to performance through Elam (2002), Fischer-Lichte (1992) and the image with regard to photography, particularly through the work of Barthes in his work *Rhetoric of the Image* (1977) and *Camera Lucida* (1993) *we* can engage with the impact that semiotics has on performance in a broader context. Interestingly, when *we* look at the systematic approaches of Adshead et al.(1988), many of the ideas take on board or develop the work of Eco and broader developments in the use of semiotic analysis in the theatre. In the process, *we* are encouraged to look not only at the movement content but at the bodies, the visual elements in the work and the sounds that can be heard to build a comprehensive view of the performance and the potential significations it could be utilising.

Like the written word, dance and theatre have a language of signs and symbolism that directs the reader to potential meanings. I do not assume that the language of dance is already made and universally known but instead is in a constant state of becoming through an intertextual process that includes the mediation and negotiation of reading performance

as a subjective process. As already mentioned, Adshead et al. (1988) have developed a systematic approach for the analysis of dance referred to as strand analysis, however other authors such as Foster (1986) also use the influences of semiotics to develop an approach to dance analysis that refers to the reading and writing of dance. Adshead et al. (1988) focus on an open text approach where the meaning of the work is gleaned from multiple points of reference within that work simultaneously to aid the interpretation of the whole performance. Foster (1986) speaks of the shattering of the "… naturally expressive creative process so that instead of grasping the choreographer's intended meaning by intuiting the body's intrinsic message, *we* can decipher a dance's codes and structures." (Foster 1986: xvii). This approach of focussing on the codes and structures alludes to the semiotic approach that she takes, which looks at the choreographer's body of work that builds a syntactical language that speaks as a text. Both are founded in principles that began in literary theory, where texts and contexts are read in relation to each other as a way of not only deriving meaning, but also significance. Therefore, both are intertextual approaches to reading and analysing dance and its place in the world.

The strand analysis of dance (Lansdale et al., 1988) offers a process of examination that allows us to read works beyond the intended narrative structures utilised before the development of modern dance. It proposes a model that looks at the work's physical attributes and the historical, social, political, economic context and the dance value that pieces could potentially have. The strategy's primary focus is on the dance/movement content rather than on the choreographer's intention. It encourages you to read the choreographer's movement, structural, scenographic, and aesthetic choices, not the intent in the work's creation. Foster's (1986) work, however, considers the gap and discrepancies between the choreographic intention and the reception of the work. It does this by assessing and analysing a work within the larger body and context of the choreographer's dance work portfolio. By understanding the choreographic aesthetic and construction, *we* can appreciate the work and its place in the wider dance field, allowing you to read the consistency and coherence of the choreographic principles present across the choreographer's work. Though one focuses on the physical attributes, they both consider the context of the work. However, Foster sets up a clear position and clarity on

ways to approach understanding the context of a work without trying to decipher exactly what the choreographer intended.

In part, it is the analytical method of considering the construction of a dance that allows the reading of the context. Adshead et al. (1988) approach the form of the dance, considering the specific moments within it, their relation to the linear progression and their place within the whole. Foster (1986), however, is more concerned with the representational value of the work through its form; however, it is helpful to view some works in the same way as Adshead et al. Here, the analysis process allows you to focus on specific moments which could easily be overlooked as in *Man Walking Down the Side of a Building* (1970). Here, a moment of change could be described as a stumble or a wobble; not necessarily choreographically significant, but an important point in the performance. These moments could easily be overlooked as mistakes, yet they are still part of the performance being analysed. Whether intended or not, they still create moments of semiotic possibility. In these moments, the analysis and interpretation expand beyond what the choreographer intended. To appreciate the place of these moments, there is a need to consider the works from multiple angles, and to do so, there is a need to understand the body of work. Therefore, using Foster's (1986) approach can pay dividends by using the overview and looking at different versions of the same work to consider a broader context. In doing so, you read multiple texts on the same topic (for example, *Man Walking Down the Side of a Building)* and read them in relation and contrast to each other.

Dance Analysis and this project

In this project, dance is one of the analytical texts that form part of the intertextual understanding of trauma. What is useful in including dance in the analysis is the body's presence in performance and the art objects that the thesis discusses, which allows the body to take yet another position in the text. As Foster states, "…the role of the dance—as the spontaneous, graceful, erotic, and, above all, fervent use of the body— offers dance a clear place and function in society." (1986: xv). What is quite striking here is that the body is an active one in the description that Foster offers here. It is effectual on space, in relation to other things in its spontaneity and eroticism; therefore, it potentially plays a more

significant role than merely decorative. It is an expression of society, it is potentially effective upon it, it expresses culture, and the body then has the capacity to play more than a function: a constructive effect on society.

As Foster positions, dance is often seen as an activity that is "inaccessible to verbal expression" and that dancers often avoid the "…verbal, logical, and discursive in order to champion the physical and the sensate." (ibid). Foster does not reconcile this dichotomy, however, by using autoethnography, *we* can potentially bring together the poetic expression described by Foster as "…primal, emotional, and libidinal… unconscious feelings inaccessible to verbal expression." (ibid); and bring the subjective voice of human experience into the text of dance research. Through this poetic language that describes the position, place and relationship of the body and its response to experience, *we* can connect experience and language and, in a different way, dance and language. Dance, again through description, brings a mediatised version of bodily account to the text, which positions the body as a juncture where reading, writing, and interpretation converge through dance and art. The expression of this can be found in detailed, rich descriptions presented in both journal entries and, at times, the more formal third-person writing in the prose.

Intertextuality as Analysis

Regarding methods, I have so far talked about discrete forms of collecting data through textual analysis, those of language and dance. In this section, I show how these forms of data collection cannot be considered separate entities—that data happens at the intersection of variform texts and how this junction offers a fertile ground for analysis through intertextual means.

Intertextuality is the theory of how texts—originally literary texts— are interrelated. Their being as texts is dependent on their inter-relationship with other texts. They are relational to each other and therefore are read, understood, analysed and contextualised with this relationship in mind. It stemmed from Saussure (1974) and Bakhtin's (Bakhtin and Medvedev, 1978, and Bakhtin and Volosinov, 1986,1987) work on semantics and the signified and signifiers in discerning the meaning of words. However, the term and theory of

intertextuality was not fully realised until the work of Kristeva (1980), where she bought together the analytical and critical discourse of Saussure & Bakhtin. She posited that not only did the signified and signifiers in each word elucidate meaning, but that each text signifies and is a signifier to other texts in existence. All texts, regardless of their medium, are interdependent. The intertextual texts of violence and trauma, precarity, the body, the city are themselves in conversation with and dependent on each other - they are intertextual – no one aspect is unique to the term, but complexity is interwoven and effective.

The complexity and dependency of texts to other texts has developed two divergent positions in relation to a fixed or fluid reading. Theorists such as Barthes and his work on the *Death of the Author* (1977) discuss the omnipotence of the author's authority of meanings and the significant place of the reader in creating meaning in texts. This brings into question how meaning and reading is a fluid, changing political exchange. In contrast, critics such as Genette (1982) and Riffaterre (1973) use intertextual theories to call for certainty and stability, suggesting that *we* can say incontrovertible things through intertextuality. These divergent positions on intertextuality and its multiple use, application and interpretational outcome, in fact, support its fluidity. It is this constant shifting of context and relationality that underpins this research. This shift in context re-shifts the contextualisation and reading of texts into new places, to once again be considered and re-contextualised in an ongoing cycle of meaning-making.

What is key in this project is that intertextuality is a complex consideration and recontextualisation of relationships between texts. Though semiotics and intertextuality spent their infancy in literary studies, the approach has been adopted and welcomed by other academic disciplines, including dance and theatre studies. The work of Fischer-Lichte (1992 and Elam (2002) establishes the presence of semiotics in the theatre as a process of signification and communication, whereas Foster (1986) developed the use of semiotics, focussing on multiple elements of reference[4]. Interestingly, Adshead et al.

[4] Here, Foster focuses on the ideas of frames, modes of representation, styles, vocabularies, syntaxes and how the reading of a dance performance is influenced by expectations, indications and engagement that evoke

focuses on dance components such as movement, the dancers, the aural elements, and visual settings. These develop interpretation and significance of a work as it is analysed and understood through the *clusters* of relational elements within the components and intertextual *complexes* between different components in the work. This analytical approach initially focuses on what intertextual elements are found in the work itself; however, it later considers the work in relation to social and cultural elements. Therefore, there is an understanding that dance as a body of texts is ripe for intertextual analysis. It is made with multiple points of reference in mind; no elements are created in isolation. Each part of the work is read in relation to the others, along with the context of its performance.

What is clear is the analytical approaches that developed within dance studies are founded within the literary theory of intertextuality. The dance alone is intertextually created and read through the theatrical elements of movement, performers, visual and aural elements. Still, it is limited in its significance if the analysis does not consider its broader context and positioning. Adshead-Lansdale (1999), who further developed the idea of reading relationally in her book *Dancing Texts: Intertextuality and Interpretation,* approaches the discussion of intertextuality and dance more directly as dance being inherently intertextual. Dance is understood through *our* subjective lived experience and may be read differently depending upon which texts it is being read in conjunction with. A text is not fixed at the point of creation or performance but is a living thing that shifts and develops depending on the reader. It allows for not a definitive reading but for multiple readings as a possibility, even within the same viewing. It is also possible for a work to be seen numerous times and be read differently each time. This is particularly significant in this project as the works are read through multiple perspectives, which affect the way *we* understand them and how *we* understand violence and trauma, space, time, the body, and New York.

The city and the moving body allow themselves to be read, written and contextualised intertextually. Intertextuality is not just present in the reading of dance, but, through the

interpretation by the viewer. Here Foster is not necessarily focussed on the dance movement alone as a textual element but in the reading of multiple elements that are internally and externally textual in dance. The texts utilised are part of the performance but not necessarily present in the performance space, which positions dance in the broader intertextual discussion.

process of intertextuality, dance is potentially re-written and re-contextualised in the complex re-reading in relation to other texts. This process is a subjective one and therefore offers multiple and potentially infinite possibilities. Therefore, as one reading and re-writing has ended, *we* are already into the next textual reading relationally to a different text. However, this is not a singularly directional process where only the dance is read via texts such as the city or the violence experienced in it. By viewing the dance works in the city, *we* see different possibilities of understanding trauma. Through seeing dance in relation to trauma, *we* may understand the city anew through a different lens. It is, therefore, possible that the city and violence, and consequently the trauma response, can be understood differently through the dance work themselves. This project has necessitated a kind "intertextual analysis" as trauma is intertextual, and in the context of this project the moving bodies in different guises and the city add to, and enrich, the intertextual analysis.

Trauma can be read and understood differently by considering the intertextuality of the moving body and the city. Therefore, trauma could be read as a text or a referential point of greater or multiple understandings. Alexander (2012) sees the benefit of trauma theory being positioned in everyday life and how the rhetoric of trauma has become rooted in *our* language and experience to the point where it is intuitive and commonly experienced/expressed. He suggests that to find a reflective distance in a culture that has trauma imbedded deeply is to find "… the strangeness that allows us to think sociologically. For trauma is not something naturally existing; it is something constructed by society." (2012: 7). To find this strangeness, *we* must first move beyond *our* preconceived understanding of trauma that has been transmitted through language and culture that he discusses as a common-sense understanding of trauma or 'Lay Trauma Theory'. Instead, there is a need to find a critical position developed through theoretical reflection in order to find the strangeness and, therefore, critical perspective. By viewing trauma through performance and the city, it is precisely this strangeness that is found. Within it, there is enough recognisable reference to connect the trauma to the case studies, but enough of the otherness to recognise something different about the trauma response. In performance, there are the points of strangeness that link the work to the violent experience, potentially through the uncanny. Still, it is the presence of the body that connects *our* embodied association to the trauma.

Therefore, this research terms and refers to this intertextuality of the city and body as citations of trauma. It is through the moving body's embodied connection to trauma and violence that the city can contextualise the body and the body can reflect the trauma experienced in the city in uncanny ways, enacting both as a point of reference or a citation. The city holds in its fabric memories of past traumas, which seem amplified in the case of New York and 9/11. This may be due to the proliferation of images of 9/11 that were disseminated around the world, ever associating the idea of New York with the images of the trauma event. However, it is also the subjective response of the viewer/audience where the potential for a reflection of trauma may be cited. It is through understanding the connections, differences and points of transference between the body; space; and time; where *we* can further understand trauma's connection to the city and how *we* can read, reflect and represent the traumatic through the moving body with the city as visual landscape.

There is a current of information through multiple happenings of transference (as discussed earlier in *The Place of the Researcher)* between *our* experiences of violence and trauma and the world *we* experience. *Our* understanding of the world is affected by experiences of violence, and *our* understanding of trauma and violence is affected by *our* encounters with the world. In this transference, there is the possibility that uncanny connections are made. A potentially constant flux between trauma response, transference between the understanding of texts such as performance in relation to the trauma and violence – and through *our* shifted perspective after engaging with the texts— *our* understanding of the violence and trauma is affected. This response and transference response is complex and multifaceted in an ever-changing context. With each transference and response, the context of future transference and responses are consequentially affected. These boundaries between the testimony of *our* own experiences, the subjective reading of texts, and the recontextualization through the flux effect is something that this research is attentive to, specifically the place of the subjective in relation to the researcher. Therefore, the subjectivity of trauma, the shifting alignment of trauma clinically and psychoanalytically, and the open potentiality of reading performance texts that *we* see in Eco's work position trauma in a position of flux rather than of absolute determination.

This idea of transference, then positions the subjectivity and the experience of trauma as profoundly intertextual, as it is read against other texts rather than as an experience to read in isolation. Trauma, for the individual, is understood in contrast, relation, and synthesis with different experiences that subjectively have an uncanny relationship to the violence or trauma response. These uncanny relational experiences that may speak of the trauma response can be created in various ways, including the similarity of image (chapter 5); the positioning of bodies in space (chapter 6); repetitive movement patterns such as falling (chapter 7); the complexity of memory and association between multiple texts (chapter 8); and the way that the context of one violent event can call upon and affect the understanding of other violent events (chapter 9). These broad examples will be dealt with in the following chapters; however, I wish to return to the issue of language and intertextuality at this juncture. Specifically, through the work of Schiedermair (2020) in his chapter titled *The Ordinariness of Trauma: Reconstructing Intertextuality as an Aesthetics of Trauma*. In the chapter, Schiedermair analyses the intertextual nature of the novel *Max, Misha & tetoffensiven*[5] by Johan Harstad. Schiedermair (2020) emphasises how, from a literary point of view, an intertextual element has an interchangeable meaning that is dependent upon its context. Still, most interestingly, Schiedermair also associates this change in meaning with trauma, which he identifies as a "…semantic change…" (2020: 64). He goes on to express that,

> Although trauma can be described as an uncontrollable recurrence of the same images, the context in which these images occur is subject to change…. An intertextual examination of trauma literature could hence bring attention to the – so far scarcely considered – semantic change of seemingly unalterable traumatic images. The specific relation between identity and variance of traumatic images can be analyzed as an

[5] *Max, Misha & tetoffensiven (Max, Misha and the Tet Offensive)* is a novel by Johan Harstad, a pertinent figure in Norwegian literature. The novel includes significant passages of ekphrasis, describing images from a fictional art exhibition called *Grey- A retrospective* that includes images from a previous fictional series titled *Vietnamization* (1998). The series of images is described in the exhibition catalogue as follows; "By drawing heavily on image material from the Vietnam War era and recirculating it, Grey has created an art series that symbolises the loss of contact with the self." (Harstad in Schiedermair 2020: 47). Schiedermair follows the process of ekphrasis and intertextuality by drawing the reader into the chapter with an example of ekphrasis that intertextually references the Harstad text through a creative context that disrupts and suspends *our understanding* of the reality of the relationship between these multiple texts in the piece of literature.

> intertextual phenomenon in trauma literature: as travelling images throughout a number of texts (2020: 64).

I suggest that the need to analyse trauma literature in relation to the intertextual phenomenon of the relationship between identity and variance is not unique to literature but a phenomenon attached to trauma itself. As will be discussed in chapters 3 and 4—trauma is a subjective response to violence (Caruth 1996) that can be influenced by past experience. However, the social construction of cultural trauma is affected by the actions and cultural artefacts employed by social agents (Alexander: 2012). The violence and trauma are not left to merely exist in an unchangeable silo, and hence trauma needs to be considered as a profoundly intertextual experience. Trauma and violence, then, are understood in relation or contrast to other experiences or communicative forms. Therefore, when considering the analysis of texts and how they speak of violence and trauma, there is a need to be aware of the use of intertextuality. Specifically, as a presence in the analysed text as a poststructuralist convention, but also the role it plays in how trauma can be understood against texts that exist alongside those being analysed.

Suppose *we* consider the language around some of the examples that exist within this thesis; specifically, *Man Walking Down the Side of a Building, Falling Man, Tumbling Woman,* and *Icarus.* Through Schiedermair's use of the concept of ekphrasis, the process of intertextually describing an object, particular through rich description and juxtaposition, either real or imaginary, has a distinct effect. These work titles tell us something of what the pieces are about and what *we* will see in the work. These titles also form a semantic point of view through language associated with descent, for example, down, tumbling, and falling. Also, they contain signifiers through language that invokes the idea of descent in other ways, such as walking when *we* consider Massumi's (2002) concept of walking as a continuous fall (see chapter 7), or the narrative of falling that is known and is attached to the name *Icarus*. If *we* then also consider Schiedermair's position of ekphrasis resembling trauma (2020: 63), due to what he describes as the "…one important aspect: as a change of medium." (ibid: 63). This shifting between mediums from performance or artworks and into language creates a further point of intertextual relationality between the language employed and the associations that may emerge through uncanny associations. The actual

movement of bodies or representations of the body in space presented in these works also relates to this idea of descent.

In *Man Walking Down the Side of a Building, we* have the image of a man walking down the side of a building created by the title; in the work itself*, we also* see a man walking down the side of a building. However, the reality of what *we* see may not exactly match what was expected, which results in mediation between language and performance. In addition, at times, it is a woman walking down the side the side of a building, and yet the name of the piece does not change. This connection between language and performance affects a new understanding of the piece's title as man as a universal term for human rather than a gendered specificity of the performer. Therefore, the intertextual understanding is multi-layered, but also in flux between the two mediums of performance and language in this particular example. The complete identity of the work and its relation to the idea of descent is positioned in two places, the title and the movement content. However, in the context of this thesis, the concept of descent and its relationship to 9/11 cannot be assumed, but the uncanny vectors of meaning do begin to unfurl when considering *Man Walking Down the Side of a Building* intertextually with other texts in addition to language. The uncanny association comes into focus when you consider the idea of the descent in relation to 9/11 (chapter 7) and most pointedly when you consider *Man Walking Down the Side of a Building* in relation to the photograph of *The Falling Man (chapter 5)*. Through the works considered in this thesis, the association with the idea of descent and the potential uncanny associations with 9/11, *we* establish a constellation that relies on repetitive intertextual associations, specifically in the multiple points of relationship between language, performance texts, other texts, subjective experience, context and in the awareness of violence and trauma.

Specifically, in Chapter 4*,* the idea of the trope in relation to trauma and cultural artefacts of violence is discussed. This chapter builds the idea of how trauma (as a subjective response to violence (Caruth 1996)) is potentially a profoundly intertextual experience. An experience that is unrecognisable and that temporarily defies consciousness, but is bought into realms of understanding through relational means (see chapter 2). This chapter begins to elaborate

on how violent events can be used as a communicative tool to express and build a socially constructive understanding of what has happened and what can, therefore, be considered traumatic. These cultural artefacts of violence as tools of meaning-making also become open textual points of reference that, again, the performance or art texts can be read relationally. They are also points of reference that the literature can be discussed in relation or in tension with to unravel the relationship between language and trauma further. The idea of trope more specifically pulls in again discussions around the use of language when "cultural agents" (Alexander 2012) utilise events and cultural artefacts to communicate ideas around trauma in the construction of socially shared and understood violence and trauma narratives. Therefore, intertextuality is more than a mere influence of one text on another. Instead, it is an inter-relational push and pull between texts where they may influence each other and, through possible interdisciplinarity, results in a drawing in from multiple areas of knowledge and ideas of knowing.

The position of language within this project is also significant. Specifically, the place of the subjective experience as journal entries is a pertinent engagement with literary modes in this research that functions in two ways. Firstly, as another textual element that illustrates the position of the researcher's experience in the analysis of the performances. The entries act in this context as a text within the academic text that affects the intertextual analysis of performances while also punctuating the academic text with something of the experience of life, violence and trauma. Secondly, as a literary example of the differences that can be felt between discussing trauma from an academic perspective and the experiencing of it as a lived human experience. As Stoller reflects, "[s]tiffened from long sleep in the background of scholarly life, the scholar's body yearns to exercise its muscles. Sleepy from long inactivity, it aches to restore sensibilities… It wants to awaken and bring scholarship back to 'the things themselves'." (Stoller 1997: xi-xii). Stoller goes on to describe how the disembodiment of observations and writing results in a disembodied representation "… a bloodless prose that saps the body of its sensuousness." (1997: xiii). Here, Stoller is poetically evoking a need for some scholars to engage their body in their work, awaken it, and return their research to the very things they write about. In addition, he suggests that in order to write about the "things", which in the context of this project are human experiences, Stoller suggests that life needs to be bought to the writing. To express this, he

evokes the metaphor of blood as the very thing that gives life. To invigorate the writing with sensuousness, for the writing to have energy to be effective, it needs to engage the senses. This is specifically, what autoethnography has the potential to achieve; it can bring to life the experience, but also importantly the experience of the research itself. In this project this can be seen through the interruptions of the journal entries.

Journal Entries, Language and Text

The function of the journal entries as a text within a text, as an analytical consideration, and as a differing perspective between the academic position and encounter of reading about a subjective experience positions them as both methodological, analytical element and as literary device. However, what is present within both of these diversities of presence is the presence of self. Just as the subjective and profoundly intertextual experience of trauma relies upon the presence of a human being (see chapter 2), the journal entries express this presence in writing. As Phelan expresses in retrospect, what

> … I attempted to make clear in *Unmarked,* one of the deepest challenges of writing about performance is that the object of one's mediation, the performance itself, disappears. … I am investigating, in *Mourning Sex*, the possibility that something substantial can be made from the outline left after the body has disappeared… [Therefore,] [p]erformance and theatre make manifest something both more and less than '*the body'.* (Phelan 1997: 3).

Here, Phelan highlights the consequence of mediating performance as *we* write about it and how it is lost, at least in its original form, and manifests as something else. The same effect can be seen in the writing about violence and trauma; it becomes a mediatised version of something that relates to it but is not it. Phelan approaches the writing of *Mourning Sex* through performative writing, which I will discuss in more detail shortly. However, what is pertinent here is that through performative writing, Phelan brings a bodily voice to the text, that relates to a subjective human experience, rather than a voice that is partially removed through the tool of writing in the third person.

This idea of parallel variations in language within academia and texts relates to Polyani's discussion of knowledge, communication and experience. Polyani (1962) theorises that there are different types of knowledge, most broadly stated as explicit and implicit (or tacit) knowledge. Explicit knowledge differs from implicit knowledge in its success in codification, its capacity to be deduced from logic, and its assumed objectivity. Implicit knowledge is a knowing that is difficult to express and, therefore, transfer to others, specifically through traditional academic means of writing knowledge down. Its transmission requires experience that is often associated with social interaction and prolonged interaction between the knowledge that needs to be transmitted and the people who communicate and receive the information. Polyani refers particularly to the difficulty of language in tacit knowledge.

> There is a corresponding variation in the tacit coefficient of speech. In order to describe experience more fully language must be less precise. But greater imprecision brings more effectively into play the powers of inarticulate judgement required to resolve the ensuing indeterminacy of speech. So it is our personal participation that governs the richness of concrete experience to which our speech can refer. Only by the aid of this tacit coefficient could we ever say anything at all about experience— (Polyani 1962: 90).

The complexity of language and its power within a text to articulate or be inarticulate through speech— and therefore, potentially also text— relates to language's ability to be understood without explicit statement. The relationship of these ideas to subjectivity begins to merge through the notion of the implied and indeterminate. This develops further through the concept of how knowledge gained through a subjective experience may also result in a subjective experience and understanding of that knowledge at its reception. Though text and experience are shared through the journal entries, the understanding of the communication may differ for each reader.

In the thesis, you will find some of the journal entries are an expression of some experiences of violence and trauma that illustrate a resonance that I experienced when analysing the performances in relation to the literature. Some of them are experiences I had while in New York that I considered relationally to the performances that later came into focus through

the literature. I expect the connection between the discussion and the journal entry will be explicit for some readers, though I do not assume this will always be the case. The indeterminacy of speech and the expressing of experience, if removed, only belies the complexity of writing, experiencing and understanding the lived human experience. Therefore, through the intertextual approach of analysis in this project, each of the elements in the process does not hold a stable or singular position but a shifting relationship to each other. I disclose my experiences not to privilege my experience but to offer, in vulnerability, an example of subjectivity in relation to the texts, performances, topics, ideas and themes that have emerged through the research process. My experiences may offer an example to which the reader can relate to or trigger a memory or narrative that they know themselves, which they can then consider intertextually with the text they are reading. However, these journal entries also bring, to the text, a voice that expresses an embodied presence in the research that juxtaposes the third-person formality often used in academic text.

Autoethnography

Along with a focus on intertextuality as methodological importance in this research, the mode of autoethnography has also played a key role in understanding and adding to the intertextual dimensions of the project. It has also laid the foundation of the logical method that has structured the overall undertaking of the research. Heewon Chang (2008), in her book *Autoethnography as Method*, sets out a process of research that integrates an approach to autoethnography and the study of culture. Particularly, Chang sees,

> … culture as a product of interactions between self and others in a community of practice. In my thinking, an individual becomes a basic unit of culture. From this individual's point of view, self is the starting point for cultural acquisition and transmission. (2008: 23).

This acknowledgement between self and culture is useful in understanding how data collection, analysis and interpretation comes together in Chang's autoethnographic method; that the data is analysed and interpreted in relationship to culture and theoretical constructs and ideas (Chang 2008). There is a clarity in the approach that is recognisable in

my approach for this thesis. However, in relation to "emotive autoethnographies" and how their power in engaging the reader has value, Chang goes on to say "…I argue that mere self-exposure without profound cultural analysis and interpretation leaves this writing at a level of descriptive autobiography or memoir." (ibid: 51). Within the language chosen, particularly in the word 'leaves', there is an underlying suggestion that autoethnography, if not partnered with profound cultural analysis and interpretation, is somehow, lesser than the form of autoethnography that she is advocating for in this method. Such personal narratives are often seen as controversial, especially when not combined with traditional forms of analysis (Ellis et al.2011). Muncey (2010) recalls the numerous times that she had discussions around research with people; they would enthusiastically explain their work but would turn sheepish about choosing the research area due to a personal experience with the particular topic. She goes on to say,

> When asked if they are writing themselves into the study, they are horrified that this blatant display of subjectivity will somehow infect the quality of their work. So if this is you, I ask you to consider what particular kind of filter you are employing to separate your own experience from what you are studying. It must be a very powerful one if you try to deny that the impact of your experience has no bearing on the way you conduct your own work. (Muncey 2010: 16-17).

In response to Chang's book, Ellis iterates that there is no clear example of how Chang's autoethnographic method is any different to "good ethnography, other than that the author places more focus than usual on self-understanding (sic) as an avenue into understanding culture." (Ellis 2009: 362). As a second point, Ellis states that the "heart and soul of autoethnography" (ibid) is missing from the book, which is a central concern of the lived experience. "The exercises and examples from [Chang's] own writing, while demonstrating what she advocates in the book, are written in unemotional prose that tells rather than shows, with no dialogue, and little drama or scene setting." (ibid).

As already discussed in relation to the performative writing associated with autoethnography, this idea of showing, not just telling, is essential in expressing the complexity of the lived experience. The lived experience is imbued with feelings, emotions

and is not always governed by tidy logic. Therefore, I do not align with Chang's opinions of autoethnography as having minimal social impact due to its overemphasis and focus on the self, narration, and personal memory. Still, I do appreciate the laying out of a method that can be used repetitively. This method, therefore, is used in this thesis to guide the activity, but the writing does not shy away from the personal and vulnerable nature of writing about my personal experience. The subjectivity in the experience of violence and the response that may lead to trauma (Caruth 1996) is expressible effectively through these personal and vulnerable expressions of the lived experience. However, the experience, as already stated, is not assumed to be universal. Instead, it is narrated in the hope that a relationality can be found in the reader's subjective experience or that my vulnerability encourages the reader to think about their own experience differently.

Along with these personal journal entries that express the researcher's lived experience, other sources for data were utilised and eventually entered into the overall intertextual analytical framework. There were essentially three types of data collected for this project; information gathered through a review of existing literature (see chapter 2 and chapters 4-9); personal reflections while undertaking a walking practice, and component data that was collected from the strand analysis of dance (see Adshead et al.1988). As Chang states about autoethnography as a method, "[t]he autoethnographic research process is not linear in the sense that one activity leads to the next one…" (2008: 121). The intertwined nature of these three elements is where commonalities, anomalies and other links can be found between the different data sets. Chang (2008) describes this coming together of research elements as a point of interpretation and the point where the data analysis starts to connect with socio-cultural elements in the research phenomenon. This interconnectivity that Chang describes has a symbiosis with intertextuality through this idea of relationality, but they differ in the way that the two approaches take to connection. In Chang's approach to autoethnography, the interconnection is between the action of collecting, analysing and interpreting data. These different parts of the process do not occur in isolation or in a particular linear order but simultaneously or individually, in order and out of order, affecting each other through the realisation of commonalities. Intertextuality, however, exposes and studies the interconnection of the data elements and the analysis; these studies then produce the resulting interpretations that are uncanny and unexpected in relation to the themes in the

research. In other words, the data and analytical elements are not considered individually but in relationship to each other, and the conclusions that emerge result from this very interconnection.

I use Chang's autoethnography as method to guide and organise my research. However, I use intertextuality as an analytical approach that not only looks for commonalities or relationality in the data, which can then be considered in relation to society and culture; instead society and culture, city, performance, sculpture, photography and 9/11 are all considered as points of potential data, but also points of analytical consideration for the other data elements in the project. By using this approach, the identification of the boundaries between data and analysis is unclear. For example, chapter 7- The Perpetual Fall emerged as a discussion from a starting point of the strand analysis of *Man Walking Down the Side of a Building.* This analysis was initially based on looking at the components of movement, dancers, aural elements and visual setting (Adshead et al.1988). This process allowed for identifying the elements in the work that established its structure and aesthetic features. By considering the performance in relation to the photograph *Falling Man* (Drew 2001), a symbiosis in imagery was realised. An investigation into the relationship between photography and trauma began alongside a consideration of 9/11 and the proliferation of falling as a theme. The falling theme also allowed me to notice examples of falling in the everyday experience, which resulted in a journal entry.

The entry here was to illustrate and express the disorientation of falling both in the experience of falling and the experience of watching someone fall. The way that this read against the phenomenon of 9/11 is left in the hands of the reader, for them to find a subjective connection with their own experience. Hannah Arendt talks about storytelling in research as an act that "… reveals meaning without committing the error of defining it" (Arendt 1973: 107). The power of the narrative lies in its ambiguity, as discussed briefly in the preface in relation to the work of Bahti (1986). The narratives are offered as a vulnerability of the researcher. As a record of the journey. It indicates the shifting positionality of the researcher in the process and the context of this research, as it shifts the focus and linearity of the journey. They are not offered as an alternative to existing

academic literature or as a way of creating alternative definitions from different perspectives. They punctuate, relate or disturb, depending on the experience that the reader is having. The analysis in the autoethnography came within the choices of what entries to include or what experiences to discuss. This analysis was one of relationality, what experiences came to mind in my engagement with the literature and the works. The process of analysis includes a recognition of commonalities in the works that may have become apparent through the literature and the examples of other cultural texts.

As the process of data collection through reading, analysis and interpretation continued, further relationships between texts emerged. For example, *Man Walking Down the Side of a Building* had already been read in relation to *Falling Man* and existing literature. Still, by then bringing it into direct relationality with *New Beginnings, I recognised* the correlation between bodies in space, particularly bodies at height. From this intertextual reading, chapter 6, Impossible Bodies/Impossible Space, emerged. This connection between *Man Walking Down the Side of a Building* and its potential relationship to *New Beginnings* (2013) began to be affected by the discussions in chapter 6, which included discussions around *Falling Man*. As I began to analyse *New Beginnings* through strand analysis, I found that my attention was drawn to the dancers' bodies at height, the wind and unsettled nature of the work, and the instability in the use of the handheld camera. Ideas and themes around issues of precarity began to emerge and were in turn considered in relation to 9/11. Concepts of precarity were researched further in the existing literature, and the themes that were emerging were taken into consideration when looking at the sculptures of *Tumbling Woman* (2002) and *Icarus* (1976). Other versions of the existing texts were bought into the analytical consideration, such as multiple versions of *After the Rain* (2005), the ballet adapted into *New Beginnings.*

By describing this process, I aim to explain how the intertextual analysis emerged. What is important to establish is that once these initial points of analysis and relationality were established, further intertextual readings would then occur. As the later readings involved already affected texts, the intertextuality became increasingly multi-dimensional. As the analysis through intertextuality developed, it became clear that the texts within the

research were being read in relation to and through the trope of trauma (see chapter 4). Through this effective reading, the city became a contextualising element in the analytical and interpretative process. The city affected how the artworks were read, and the artworks affected the way trauma was understood. As an analytical approach, intertextuality was used to uncover the potentially uncanny relationships between texts, experience, and phenomenon. The works under analysis are read and considered from multiple interrelated perspectives by using intertextuality as an analytical approach. They are explicitly read in relation to other texts and points of reference (academic and experiential) that resist the temptation to apply data to society and cultural research. This is done to acknowledge that the human experience and the performance and art texts are already embroiled with socio-cultural conditions within this research.

Walking Practice

This final section brings together my concerns about intertextuality and autoethnography as modes of inquiry illustrated through the phenomenon of walking practice. I first discuss what this phenomenon is as a methodological practice and how it was important to the project. I proceed to give meaningful examples of its impact, and I finish the chapter finally by showing how this practice is an important element in the moulding of the intertextual and autoethnographic foundation of this project.

The question of implicitly defining walking practices at present is problematic, particularly in social research, as it is still an emergent practice. Culturally, walking is often associated with ideas of destination, pilgrimage, travel, striding, rushing, health, to name a few, but within the context of social research, ideas of wandering, sauntering, and the reflective emerge. As Bates and Rhys-Taylor state, "…walking is understood primarily as a meditative practice through which access to rational and meaningful thought is achieved." (2017: 1). This meditative self-reflective state of consideration connects but does not align with the ideas of walking to theorise about the world *we* live in that can be seen in the work of de Certeau (1988). The pensive state suggests an affected cognition through the walk rather than the walk as a critical cognition of observatory engagement.

The contemplative walk uses the walk to make a change to the thinker's focus towards the self, whereas the observatory approach remains an outward focus with a particular function of observing others. However, these two approaches can be seen in tandem in the work of Walter Benjamin in *The Arcades Project* (1999) and *One Way Street* (2016). Benjamin writes of his reflective responses, detailing his senses and experience, which are intermingled with observations of others and snippets of the words (sometimes well-known words) of other writers. Benjamin's writings of the arcades have been translated by many and with differing approaches; however, what has always prevailed is the seemingly disjointed structure of short, pithy comments that are catalogued by using letters and numbers. *The Arcades Project* is essentially an unfinished work, and yet in its disjointedness, it expresses something of the distraction that the arcades offered. The bustle of them, the many sights to be seen, the very structure expresses the abundance of the experience and the writer's attention that is being pulled this way and that. As you read more and more of what starts as disparate ideas, commonalities emerge. It is unclear if these were purposeful or if the reader's mind, hungry for logic, finds the commonalities in the text.

In the examples of walking practice mentioned so far, there is an indelible link between language as a mode of dissemination and the practice of walking. Walking is more than just a physical act; it is a cultural one. "Walking is not just what a body *does;* it is what a body *is*. And if the body is foundational to culture, then walking— or thinking in movement— is 'foundational to being a body' (Sheets-Johnstone 1999, 494)." (Ingold and Vergunst 2016: 2-3). In this sense, the use of the body is beyond what *we* do to arrive at a destination but is something intrinsic to *our* cultural engagement. Therefore, understanding it is "…integral to *our* perception of an environment." and to *our* understanding of *our* place within *our* social and cultural space. As Bates et al. suggest, "[r]hythm, pace and breath unfurl *our* bodies and the landscapes in which *we* dwell…Discovering the world on foot is also a way in which to awaken the scholar's body and practice a more sensuous form of scholarship." (Bates et al.2017: 4). This link between physical rhythm, breath and the engagement of the scholar's body can also be seen in other examples, such as Rebecca Solnit's *Wanderlust: A History of Walking.* Solnit discusses how the act of walking brings into being the act of thinking through the body's physicality as something embodied, felt and seen.

> … for the motions of the mind cannot be traced, but those of the feet can. Walking can also be imagined as a visual activity, every walk a tour leisurely enough both to see and to think over the sights, to assimilate the new into the known. Perhaps this is where walking's peculiar utility for thinkers come from. (2001: 6).

In addition to engaging the body of thinkers, walking practices have also preoccupied the artist's mind, particularly through the years of experimentation established in the 1960s and 70s in America. Walking, however, is also used as a disseminating mode specifically in performance. In terms of performance, there is a more established lineage of an engagement with walking through the work of performance artists, as discussed in Solnit's penultimate chapter in *Wanderlust,* "The Shape of a Walk" (2001: 267-276). Solnit examines how the reducing distinction between art and everyday is found in the use of the walk within art practices by artists such as Marina Abramovic or Carolee Schneemann. From a dance perspective, it can be seen in the work of Trisha Brown during the 1970s with *Man Walking Down the Side of a Building* (1970)*, Walking on the Wall* (1971)*,* and *Leaning Duets* (1970). What is of particular interest here is that the art practices often involved performances outside in city landscapes (*Man Walking Down the Side of a Building* and *Leaning Duets*). Specifically, the examples given were outside in New York City. This move away from the theatre spaces that were embroiled with tradition, the unreal, and passive constructed environment (Hanna 2019) were bought into question through the work of artists in a period of democratisation through the pedestrian (Foster 1986) and freedom to engage with spaces that have active contexts in performance (see chapter 1).

Walking arts practices have continued to develop since these early vestiges of walking, performance and the city; one such example is described by Solga et al. (2011). *Linked* (2003 ongoing) a sound installation by Graeme Miller that transmits the narratives of past residents who were displaced due to the building of the M11 link road. The installation requires the listener to acquire a receiver and map from the local library to follow the route (ArtsAdmin 2021). Following the map, the receiver picks up "…hidden voices, recorded testimonies and rekindles memories…" (ibid.) of those relocated by the development. This work shifts from the earlier work in how it engages the audience/participant in the walking rather than watching the pedestrianisation of performance. Therefore, they are not only

experiencing the link between walking and the city but actually living the experience of their feet on the ground, occupying the space where the stories started but did not end. The absence of the bodies accompanying the voices offers a different connection to the space, haunted by the remnant marks of those who once lived and worked there. The participant is asked to engage intellectually, physically and emotionally in the actuation of their walking and in turn, they are rewarded with "…wrong turns, sore ankles, and relieved discoveries: I'm not just piecing together a story. I'm taking part in the rehearsal of a community, its rebuilding via its collective restaging." (Solga et al.2011: 3).

The preoccupation at this point is in the connection between the violence and trauma of displacement and how this is expressed through a walking practice and expressed through oral narratives. Here, there is a link between language, the embodied experience and trauma, and the experience of physically engaging with the idea of trauma in the city landscape. *We* see this manifest specifically in the work of Carlson (2011) in *Ways to Walk New York After 9/11*, where she examines how two different walks in New York, created by sound artist Janet Cardiff. Entitled *Her Long Black Hair* (2005) and *Ground Zero Sonic Memorial Soundwalk* (2004), in their performativity these walks trigger Memoriam and imagination. Carlson describes how the body's engagement in walking takes the participant on an ambiguous journey without resolution. It creates space, time, ponderance, a space to "…remember; memory, to re-imagine the future." (2011: 30). These walks are not intended to fill a void or answer questions, but to initiate further questioning through the lived experience of the city. In Kilby and Gilloch's (2005) chapter *Trauma and memory in the city,* they analyse the work of Paul Auster. Through his writing, he focuses "…less on how the city itself constitutes a site of shock, and more how traumatic experiences are lived through the urban space, life haunted by shadows and ghosts." (2005: 8). Here the approach of walking through the city, living through the experience and allowing the haunting of it, is potentially what creates this space of non-resolution that can be seen in the work of Cardiff. Therefore, the idea of walking is not to meet a journey's end but to make time in a particular space at a particular time. It is not in an aim for resolution or definitive meaning but an active investigation of self.

Personal Journal Entry

Friday 18th December 2020

Staff office at the University of Wolverhampton

On my second morning in New York, once the jet lag had reduced, I made a trip to the Apple store on the corner of 14th street and 9th avenue; I needed an American charger for my laptop. Once a successful purchase was made, I decided to walk around as a way of learning how to navigate the city. After walking for maybe 20 minutes, I came across Union Square Park. I was in New York alone, I found myself a bench, and I sat with an iced coffee in hand and no one to talk to. So, at that moment, I decided to write in my notebook. The process of writing after walking felt good; it felt productive and almost therapeutic.

I once again began to walk.

I needed to find a mobile phone shop so I could contact friends and family easily. I caught a subway to Grand Central Station and walked around midtown until I found a store to buy a temporary mobile phone. Once I had bought my phone, I sat outside the New York Public Library on 42nd Street, and I wrote. I realised that a process was beginning to emerge that was repeatable and could be planned in terms of mixing planned routes and destinations, with unfocussed wandering around the city.

Very quickly, I also realised that the resulting reflections had a significant impact on my ideas emerging from the analysis of the performance and artworks, as well as the literature that I was engaging with. The reflections were often philosophical in nature, sometimes poetic, descriptive, questioning, stories, doodles, and notes on topics for research. Daily, as I continued to walk through the city, I found an opportunity to write more and more. As the days passed, I found that I had developed a process of walking for three hours and then writing, then walking for another three hours and writing and then walking and so on. I would walk until my legs became too tired, and I would find my nearest subway stop and travel back to my apartment, usually picking up some food for dinner along the way. I would write over breakfast, at lunch, in coffee shops, park benches, lent against walls and on subway trains. I wrote in my field journal, I wrote emails to my supervisors, I wrote letters home and posted them on my walks through the city, though I found finding post boxes a challenge, they blended in, they weren't red!

During the walking practice, memories of past experiences began to invade my thoughts; I would then include these in my journal, as I trusted that something had triggered them. In retrospect, this was my subjectivity of trauma engaging with the research in uncanny and unexpected ways. After I returned to the U.K, the activation of reflections and memories continued and helped to inform the research further. The writing had woken something in me that connected my physical awareness and presence in space to my research, as well as being a creative space of expression for the experiences that I had during the research process. This varied collection of reflective material allowed me to remember my experiences and responses and the ability to look back and consider them intertextually during the analysis process. This reflective record allowed me to analyse how the data collected between the literature, dance analysis, and reflections came together, so the research could move towards the interpretative stage.

There came the point where the ideas of interconnection between the established understanding of the city, body, and performance were interdependent and recontextualised in the dance works themselves and in the experience of my body being present in New York. The research design developed as a bodily response to the city instead of being in New York and following a pre-conceived plan. My original plan was to interview and talk to people affected by the events of 9/11 and who still reside in the city 15 years on. Rather than focussing on interviewing others in the hope of drawing out information that would help me understand their experience, I found that being in the city and reflecting on my experience allowed me to think around the ideas of what New York was and what it was to be a body in New York. As Hanstein states, "[t]he *mode of inquiry* is a way of thinking about dance and asking questions; the *methodology* is a way of seeking answers to these questions." (1999: 45). My Mode of Inquiry became the experience of a body in a specific space that helped me ask questions about dance. Still, it was also the body in space and profound reflective thought that allowed me to develop my methodology further to begin developing and answering some of the questions I needed to ask.

Journal Entries as Intertextual and Autoethnographic Writing

The journal entries are extracts from the text that is my life that holds potential resonance within the text that you are now reading. This resonance is not assumed or predicted but offered as yet another element within the project where subjectivity is present, where the reader can apply subjectivity, and where the theorising around trauma permeates into the lives of the very people that experience it.

Auto Ethnography is a strand of ethnographic practice where the writers own experience is written retroactively. As Ellis and Bochner state, autoethnography involves "…autobiographies that self-consciously explore the interplay of the introspective, personally engaged self with cultural descriptions mediated through language, history, and ethnographic explanation" (2000: 742). It is this engagement and awareness of language here that is particularly interesting. From the perspective of autoethnography, descriptions of culture are mediated through an analysis of language and historical context that interplays with introspection and engagement with the self. Notably, the idea that these self-reflections often seen in autoethnography works create a space within which interplay can occur between the lived experience and culture. In this sense, culture can become active and effective through the text. Fasching and deChant express the benefits of telling a story rather than giving an abstract explanation or analysis: through the stories, *we* may find answers to questions or problems of understanding, not through identifying differences, but by considering how stories shape *our* cultural and social understanding regardless of existing and differing traditions (2001).

Autoethnography is a research method that combines the fictional narrative style of autobiography with the observations and critical analysis related to ethnography. Autoethnography allows the personal to be sited in a broader cultural context by analysing field notes in relation to theoretical ideas and frameworks (Emerson et al. 1995). In this approach, I have been influenced and inspired by the work of Ellis (2002 & 2011), Ellis and Bochner (2006) and Phelan (1997 & 1993); particularly by how each integrates their reflective practice into their more formally academic writing. Their approaches are intensely personal but are included in the text in a way that does not then reduce the formality of the

academic work. Within the texts, it is clear how the intention of autoethnography —as an avoidance of the inappropriate master narrative in relation to cultural situations, whereby a universally recognisable narrative is applied to a cultural phenomenon — is achieved. In taking this approach, autoethnography highlights the subjective nature of cultural discourse and attempts to make room for the writer's and, in turn, the reader's narrative to come forward.

In my field research, I recorded notes of observations, interactions, and reflections around cultural artefacts and literary material that have allowed me to build field notes. These field notes began to form a clearer understanding of a previously unfamiliar culture and of a phenomenon that will always be just out of grasp. Though this method has been very useful, it cannot be assumed that the researcher, through autoethnography, can ever fully know and experience. The technique itself is retroactive in nature, and therefore the experience, by the time it appears on the page, is interpreted and written with a particular goal in mind. The process of writing about human experience takes the experience from what it was into something other than itself. With this limitation in mind, the reflective process has been extremely useful in developing the theories within this research and in understanding the complexity of the phenomenon of 9/11.

The journal entries, then, are expressions and examples of how trauma and violence can permeate and invade everyday life in uncanny and unexpected ways. They are a tool that expresses the ongoing questioning and experimentation of the relationship between the author, the text and the audience (see the work of Barthes 1977, Derrida 1973). Autoethnography has aided here, as, in this method, the author is not the omnipotent, authoritarian voice, but is a gateway through which the reader can investigate their relationship to the theory and subjects (Emerson et al.1995). However, the journal entries are also pieces of autoethnography which are a tool to make text "…aesthetic and evocative…" by using techniques of illustrating through the engagement of imagination rather than telling through words alone (Ellis et al. 2011). Ellis et al. (2011), goes on to express how this illustration, through imagination, can evoke an understanding that goes beyond knowing something identifiable. The understanding through the evocative text can

aid the connection between the narrative or rich descriptive passages, which has the potential to connect with the reader's own subjective experiences.

Personal Journal Entries

Tuesday 11th September 2001 and Monday 11th September 2017

Cradley Heath, West Midlands UK and Dudley, West Midlands UK
I'm on my bed, procrastinating over tidying up. I'm 20 with my 21st birthday in just over a month's time. I'm lying on my bed, my mom, downstairs, the baby asleep. I hear her feet running up the stairs, and I sit bolt upright, thinking she will catch me not tidying my room as she starts shouting my name. "Lisa, Lisa what side do you have on?" Before I can answer, she says, put BBC on quick, "why?" "just put it on". I fiddle with the remote, and as I turn over, I am faced with a building with smoke billowing out of it; I recognise the building, but I don't know what it is called or its significance.

We sit there for…. I'm not sure how long.

We sit just watching and listening, nothing to say. Someone has flown a plane into the building. They don't know if it is deliberate or accidental or what this means for the people on the plane or inside the building. The baby cries, so we go downstairs and carry on watching. It's not long before another plane hits the other tower. There is suddenly no doubt about it being a deliberate act now. Why? Why? is all there is in my mind. My mom has to go and collect the other children from school; I just sit and watch; I can't do anything else; there is nothing else to do; every channel is devoted to the coverage. I was only 20. I didn't understand the significance, the repercussions, or the fact I would be researching this event in my 30s. Over the 15 years between this day and my PhD, there is one image that appears on the mention of 9/11: a body falling through the air with the tower in the background. It is this image that haunts me. It is this essential human event of death……

9/11 became so integral to me as a researcher because I could not forget the falling bodies. The association became more conscious during my Master's degree when seeing the photograph of Man Walking Down the Side of a Building (1970). This connection became the inspiration for a paper during my Masters degree. This paper was fuelled by my growing inquisitive need for understanding why I could not forget and my early foray into researching 9/11 and, particularly, the photograph of the Falling Man (2001). Part of my lack of understanding came from the fact that I was not there. I wasn't present in New York on September 11th 2001, but instead, I experienced it through the tv screen, newspaper articles, and the endless news reports that dominated the TV programming for days and weeks after the event. I was experiencing the events through mediations

> *that constructed my trauma through repetitive exposure. It was this experience, trauma construction, the inability to forget and recall the images of falling bodies that drove me towards investigating trauma theory.*

The journal entries in this context of understanding are a possible insight into how the research manifested in relation to the lived experience of my present and past. There will be journal entries in the writing that will have a logical relationship to the discussion being had in the chapter. Still, there are also some that feel awkward and even abstract in their relationship to the discussion, and – potentially for some readers – out of place. Is this not what the experience of trauma can be? Phelan terms her approach to this affective writing approach "performative writing", which is

> …an attempt to find a form for 'what philosophy wishes all the same to say'. Rather than describing the performance event in 'direct signification,' a task I believe to be impossible and not terrifically interesting, I want this writing to enact the affective force of the performance event again, as it plays itself out in an ongoing temporality… (Phelan 1997: 11-12).

Though my writing is not a direct application of Phelan's approach, *our* aims correlate and have a relationship to themes that constellate violence and trauma. They re-instigate memories of the past in a way that is already interpreted and, therefore, representative of something else that is intangible. Through the writing process*, we* bring into consciousness the past and through the positioning of these memories an invasion that is at times unexpected. But, in its retrospective writing, it is always outside of the time it was created in. It is always talking of a time that has already happened and is represented through the text as it is read.

In contrast, Ellis and Bochner (2006) bring subjectivity and perspectives into action. It is an article that re-enacts the complexity in responding to another text and author with differing opinions on autoethnography through a conversation. It moulds reflective thought, with spoken text, inter-woven with critical thought and academic citations, structurally written as you would expect to see in a fiction novel. The article argues why the text that it is responding to is understandable in its position but misses the fundamental positioning that

makes autoethnography different from analytical ethnographic aims. What was particularly compelling was how you felt the conflict of Ellis and Bochner (2006) between understanding and empathising with the author they were responding to and then feeling the need to respond as an essential act for the field they work within. By framing the response as a conversation with discussions of the tension about how to respond, it exemplifies autoethnography's ability to capture the lived human experience of their predicament while also defending their position on autoethnography with academic rigor.

Similarly to Phelan's (1997) writing, this text (Ellis and Bochner 2006) is also performative as it affects beyond the words on the page. Within the journal article, there are also other approaches to writing, where the words of others are used. On the opening page, a passage leaps off the page as it is written in broken and short syllabic statements, with noticeably long breaks between the phrases on the page. The visual created by the text is disjointed, broken; this with the words allows the text to speak of despair and loss without stating that this is how the speaker felt. The words and their presentation on the page create a disjointed impression of the way the words were expressed and a disjointed rhythm, flow, and confusion. Again, the words and the presentation say more than the words alone. The words are taken from a news report that Ellis and Bochner (2006) responded to in their article. Through the fiction novel approach, they discuss the news report and express how they felt watching it. This allows the conversation to be drawn into a much broader discussion on disaster and mediatisation and how they can be drawn away from the stories, but they choose not to be. They begin to express that autoethnography is an approach that involves a choice of being embroiled in the stories, either of others or, at times, of their own.

As a potentially subjective example of experience, the journal entries within this thesis offer an understanding of how *our* subjectivity feeds into how *our* experiences of violence and trauma beyond the understanding of the words themselves. The entries allow the space for a response that is not filtered through the formal academic language and conventions of logical progression. Instead, there is the potential for the confusion to be expressed and told through the narrative. I choose to be embroiled in a narrative that centres around the lived

experience and, in this research project, around my own experience. They appear in places often when they return to my consciousness. I would find as I was writing that a memory would surface; it is not always clear why it would return at a particular point, but I trusted that my brain had made a connection between what I was writing and what I could remember. As Ellis and Bochner (2006) express about the differences between analytical ethnography and autoethnography, "We think of ethnography as a journey; they think of it as a destination… we want to dwell in the flux of lived experience; they want to appropriate lived experience for the purpose of abstracting something they call knowledge or theory." (2006: 231). Considering this, my autoethnographic positioning in this thesis cannot be categorised as one or the other. At times I have, as Ellis and Bochner describe, dwelled in the flux of lived experience, and it was very much a journey of understanding and discovery for me. However, the insights gained have also been helpful in the creation of theory and understanding of knowledge. Though my journey is not at an end, these experiences have assisted in my arriving at this juncture.

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Through this chapter, multiple links between text, language, experience, walking and trauma have emerged through the common denominator of intertextuality. In the discussions, the position of intertextuality, as a key analytical framework in this mode of inquiry, can be seen in the awareness of the open text and the identification of text in its broadest sense. The work of Adshead et al. (1988) and Foster (1986) show the intertextual influences that have already occurred in the development of the analysis of dance, and this thesis draws on this to further add to the discourse of how dance interacts with social phenomenon. By combining this analysis of dance with literary forms and embodied practice, *we* begin to see the far-reaching influence of intertextuality, particularly within this project. Trauma itself is an intertextual experience in that it is understood through further experience and points of reference; by then employing intertextual means of analysis through the mode of inquiry, an awareness grows of how these multiple texts and points of reference begin to establish themselves around the case study of 9/11. The place of language in the thesis will further develop in chapter 4, Cultural Artefacts of Violence. This

considers how the trauma trope, through communicative means, forms part of the social construction of trauma, but also how cultural artefacts may also, through subjectivity, become a text to be read intertextually.

Chapter 4- Cultural Artefacts of Violence

This chapter will explore how the body's representations and performances are not records of trauma, but rather that they speak of trauma in distinctive ways. They do this through the presence of or representations of the body, in the way they disrupt temporal linearity and in the way they resist historicisation. In this way, the dance and artworks analysed in this research are cultural artefacts of violence and function as part of *post-traumatic culture* (Farrell 1998). They, therefore, have the potential to speak of "…trauma [as] both a clinical syndrome and a trope …a strategic fiction that a complex, stressful society is using to account for a world that seems threateningly out of control." (Farrell 1998). They are artefacts of disturbance that challenge and resist the historicisation of the violent event, and problematise the othering of the agents and actors that construct cultural trauma.

The cultural artefacts of violence explored here speak of the violence but do not necessarily show anything immediately reminiscent of it. These cultural artefacts of violence communicate trauma differently to artefacts associated with memorials and museums. Museums, particularly, house artefacts of *material of visual culture* (Sather-Wagstaff 2011), which are artefacts that position the violence in the past by removing the presence of the body in space. These artefacts set apart the violence from the everyday by housing them in a place where you have to choose to attend rather than casually come across, and are set apart from the present by using artefacts from the event itself to represent the absent bodies. Cultural artefacts of violence also work differently to the politically charged *agents and actors* of cultural trauma (Alexander 2012), such as journalistic writing and photographs. Alexander's (2012) agents and actors use these artefacts as materials that are seen repeatedly and used to shock, cause disgust and position the victim and perpetrator as separate and different (see Chapter 2). Instead, the cultural artefacts of violence I am interested in potentially trigger an association, a possible complex uncanny link between what is being seen culturally and the remembered violence.

Therefore, this chapter will clarify how cultural artefacts of violence function alongside, but work in a different way to, material artefacts of visual culture and artefacts used by agents and actors to construct trauma. *Falling Man* (2001 see appendix B), *Tumbling Woman* (2002

see appendix E), and M*an Walking Down the Side of a Building* (1970) will be used to illustrate the way artefacts of cultural trauma connect differently to violence and trauma. Specifically, how they create conceivable uncanny associations in resisting historicisation and weave a complex othering of the body in constructing trauma.

Atmosphere of Disturbance

The cultural artefacts of violence that I am arguing for here are objects created by human intervention that are constructed and understood through the experiencing of violent events. *The Oxford English Dictionary* (OED) states an artefact is "An object made or modified by human workmanship, as opposed to one formed by natural processes"; in archaeological terms, an artefact references something of the past and the time the object was created (OED 2020). Brown (2004) also describes them as "—museum objects or objects derived from popular culture—" and elaborates on the problematic approach of objectifying and organising artefacts into hierarchical themes with a linear progression that do not represent their plurality of voices. These artefacts, therefore, have a historical significance that allow us the potential to know something of the past from a particular point of view.

Different from these understandings, the cultural artefacts of violence I am proposing are objects in an affected state. Their relevance depends not necessarily on the time they were created, but on their associated cultural and social conditions. The objects' significance is constructed through socially and culturally influential events, and by the way these artefacts speak of and connect to the embodied understanding of the events and experience (see Chapter 2). These cultural artefacts of violence are not necessarily the evidence of something happening in the way that the excavated artefacts of the lives lived and lost in Pompeii are (Stewart 2006). Instead, they are potential pathways of oration, orientation, empathy, and connection, through which understanding can be undertaken. These artefacts become cultural artefacts of violence; not because they were necessarily created in response to the violent events, but because *we* see something of the violent events within them.

Cultural artefacts, therefore, have a place in what Farrell terms "post-traumatic culture" (1998: 2). Farrell comes at this from a literary narrative perspective that elucidates what function literature has in how trauma is expressed. Literature, in Farrell's post-traumatic culture, represents or illustrates trauma as a clinical syndrome and as a trope of general discontentment, disturbance, and a general atmosphere and mood that represents something of the world *we* are currently living in. The condition under which post-traumatic culture exists is in a state of cumulative stress. Farrell argues that post-traumatic stress disorder can be something belonging to culture. It functions in society as a mood that is indicative of disturbance, "…to people's values, trust, and sense of purpose…" (1998: 3). Farrell suggests the permeating nature of trauma places it in a cultural sphere, specifically in the way that trauma as a trope is revealed as a presence in social mood and understanding. Farrell looks at fiction narratives that tell us something of the world they are created in through their communication of the trauma trope. This is not only in the individual characters and "…clinical symptoms of trauma, but the entire culture is figuratively afflicted." (1998: 2). As a trope, trauma affects the way the world is seen; it affects what *we* create and how *we* interpret what is created. This mood is affected by representations through repeated reiterations of images and repetitive communications of the effect of the violence in the narrative. This can be seen in Farrell's analysis, but this can also be extended to clarify how it can be seen in visual communications of trauma. For example, this can be witnessed in how media coverage of violent events during this digital age, and their prevalence in repetitive disturbances, communicates a particular atmosphere of trauma.

One such example I look specifically at is Richard Drew's *Falling Man* (2001). An image intended for photographic journalism, it was taken during the events of 9/11. It is a photograph of a man falling from the towers after they were hit by the planes, but before the towers fell. As already mentioned, (see chapter 1), after its first publication, the image was removed from circulation; it is an image that was not perpetually used. This is a stark contrast to the photographs of the towers burning, or the planes on their approach towards them, seen in the reporting of 9/11. All these images were disturbing, yet the *Falling Man* was chosen not to be used repetitively in the aftermath of the event. As Barthes lays out, "[t]ruly traumatic photographs are rare, for in photography the trauma is wholly dependent on the certainty that the scene 'really' happened." (1977: 30). What is clear between

Barthes' analysis and the photograph of the *Falling Man* is that a genuinely traumatic photograph is problematic in its viewing.

The image of the *Falling Man* bought the trauma clearly into a context related to the loss of human life. Though awareness of human life in the buildings was made clear, the images of the towers burning gave us a buffer between the knowledge and the actual image of human demise. The photograph of the *Falling Man* was this apparent link between mortal death and the events that were visible through the television screen or in other images of the events. All the photographs from the events in New York on 9/11 became a visual record and information of what was happening; still, *Falling Man* communicated more than just a record of the event. The photograph of a man falling communicated the ongoing destruction that could be felt through the loss of life; it had a higher threshold to represent the impossibility of the situation of the lives still in the building; it also highlighted the ethical implications of taking life, whether your own or the life of another. The photograph showed the liminal space between life and death, those few fleeting moments where neither is a choice but the certainty of one.

The presence of a body in this image is key to its ability to act as a trope of trauma. The photograph becomes more than just an image of a body falling; it is a traumatic image of a body falling. If *we* consider the image by Yves Klein, *Leap into the Void* (1960 see appendix G), though startling in its vision of a body leaping from an upstairs window, it is like a diver jumping from a diving board, in a graceful swan-like arc of the body, horizontal to the ground. It is pictured just moments before a diver would shift into the position where the hands come together, and the body moves to a vertical position with the head leading the descent. Except there is no pool to break the fall; instead, there is a street, a pavement, a road. Though similar to *Falling Man* in the presence of a body falling through the air towards at least a painful impact, the context of the two images is very different. Klein was not jumping from danger; he was leaping to create a photograph for artistic purposes. It was a carefully planned image designed to create a particular effect for the viewer, that, if need be, could be repeated, though at distinct discomfort to the performer. The *Falling Man,* though a significant photograph constructed with the artistic merit of appropriate

composition and scale, was created in a moment that could not be repeated. It was not an event that could be repeated until the desired image was caught; it was candid and in the moment. Instead, it was a moment from which there was no return, which, in itself, represents the attitude around 9/11, particularly in relation to the idea of a world pre and post the event (see Chapter 2).

9/11 created a chasm in the history of America and New York, where contexts are referred to pre and post 9/11 (Cluk 2015, Parker et al. 2019 also see Chapter 2). The before and after of the events are compared as something different to each other and more so to the events themselves. This positions the events of 9/11 as something other than every day but also a momentous event. The serenity within the *Falling Man* says something of the before in contrast to the after. The colours in the photograph are pale and clean compared to the dust-covered streets *we* saw in pictures after the towers fell. The image itself is quiet and lacks the context of the panic and chaos experienced at street level and inside the towers, but it is also potentially the point of realisation. It was one possible point that the full realisation that something had changed occurred. The planes hitting the towers was distinct, and though *we* knew not everyone would survive, hope was still possible. However, seeing the bodies falling from the buildings made the loss of life a distinct possibility. The view of a body heading towards the ground brought the moment into sharp clarity. It was the moment of realisation of the potential reality of the situation. *Falling Man* represents this shift and this complexity of the association between 9/11, the past and the now. The potential discomfort that something has shifted is felt through the photograph, and is a symptom of being within post-traumatic culture.

Dance as an art form has also shown the potential to act as part of post-traumatic culture. Not as a direct response to the violence, but as a cultural touchstone that creates an association between the artwork and the trauma symptoms and trope. As discussed in chapter 3 concerning language and ekphrasis, the example of *Man Walking Down the Side of a Building* was given. The interaction between the name of the work and what is seen in the piece creates a particularly complex association with ideas of descent. Even though this piece preceded 9/11 by 30 years, it talks of trauma and links to 9/11 through the uncanny,

through literary language in its title, the language of dance in the movement and construction of the work, and the body's relationship to space (see also chapter 2, 5 and 6). Like Farrell's literary perspective, dance potentially communicates a trope of traumatic disturbance, but not necessarily by creating a dance work about a trauma event.

In performance, trauma's disruption is communicated through representation and metaphor. It has the potential to trigger memory and emotion, and offers realms for interpretation and association beyond what the artist creating the performance may have intended (see Chapter 1). Therefore, a broader spectrum of works that may not have been a direct response to a violent event can also impact how *we* synthesise the experience of violence. These works may function as the cultural artefacts that elicit a violent memory subjectively associated with the violent event. Though *Man Walking Down the Side of a Building* (1970 see appendix A) is not a work created in response to 9/11, it could elicit an uncanny association through the idea of the descent. This is not to suggest that this is the only way *Man Walking Down the Side of a Building* can be read, but it is possible when its reading is considered intertextually in relation to 9/11 and works such as *Falling Man.* In similar ways to *Falling Man*, *Man Walking Down the Side of a Building* communicates a potential traumatic trope of bodies in precarity and particularly descent towards the ground. Through the positioning of a body on the side of a building descending towards the ground, the work has the possibility of speaking of the atmosphere and mood as a trauma trope of disorientation and lives being in danger or at risk. It is a communication that is not dependent upon the point in history when it was created, thereby resisting historicisation.

Resistance to Historicisation

Cultural artefacts of violence resist historicisation through their ongoing subjective relationship to the trauma trope, whereas materials of visual culture, in a context of trauma, are disembodied remnants of violence. In Sather-Wagstaff's book *Heritage That Hurts,* she discusses "…the material visual culture of tragedy and of the public— places for recollecting memories and constructing historicities." (2011: 151). Sather-Wagstaff constructs the idea of the public interaction in memorial sites and museums as places of collection and places that are made and affected by the tourist through their interaction with it. Sather-Wagstaff

focuses on the sites of memoriam created around the historicising of 9/11, mainly focusing on the complexity of engagement with the public, and on tourism and economic impact. What is made clear in the text is the function of memorials and museums to construct and contest the meaning and understanding of the individual in relation to the histography by presenting carefully selected displays "…of visual, material, aural, and written culture." (2011: 160). To an extent, memorial museums house artefacts that are associated with, or are remnants of, violence. For example, the tape recordings of people's last words, the first responder's uniforms, the damaged fire truck, remnants of the buildings, shoes, backpacks, and mobile phones. All are artefacts that are remnants not only of 9/11, but of the people who were there. Though these remnants point towards the people who owned or used them, they are now disembodied in their presentation in a museum. These artefacts now speak of the physical trauma of those disembodied by violence, rather than the trauma of those left behind.

The cultural artefacts of violence I am theorising differ from the material visual culture of tragedy as they do not attempt to construct the narrative of the events; they also do not place the events into the past and render them historicised. Instead, cultural artefacts of violence induce potential remembering of the violence and bring it into the embodied present, through the uncanny connections that are recognised by those who are left behind. The trauma trope resists historicisation and allows the trauma to persist in an ongoing association between human experience and the artwork that creates associations with violence. For example, *Tumbling Woman* (2002) by Eric Fischl is a cast bronze sculpture of a female figure, head and shoulders in contact with the floor, while the rest of her body remains above her.

Personal Journal Entry

Monday 19th September 2016

9/11 Memorial Museum

Her hands, legs and feet appear relaxed as if they would continue their descent to the ground if they were not cast into stasis. The back of the head

and shoulders show a hint of flattening against the ground as if the impact has begun to affect the integrity of the form. What I remember about this work as I walked through the art gallery section in the memorial museum was its size. It was larger than life but not to the point of being gigantesque. It was obviously, human in its representation; however, the fact it is female is only made evident through the title given to the sculpture. It is evidently human, but there is something of the other present too. Its difference is in its appearance in a public space, naked, but the bodily features you might expect to see are absent. Its position is one that could not be maintained if it was a live person, making the position more obscure and pointedly problematic. The room was quite dark and sombre, and the sculpture lay bathed in light, creating a multitude of shadows of arms and legs that jutted out at multi-angles. It gave the impression of the sculpture being the next addition to a tangle of limbs on the ground.

As a work, it is provocative, and I can understand why it was received with shock and upset when it was uncovered. Now I find that there is something in the work that is needed. I find that I have fallen into the trap of referring to 9/11 through the towers. It is easier to talk about an object of reference rather than the human loss. Tumbling Woman asks us to face the loss of human life in all its nakedness and fragility. This moment of precariousness that you cannot go back from, frozen in time, interrupted at the point of impact, and yet I was the only visitor in the gallery, in a museum that I had struggled to move through due to the number of visitors.

Tumbling Woman, in its stasis, created the sense of a moment in time that neither moves forward nor avoids looking back. It was housed inside a museum and culturally framed as trauma as art. The frozen state effectively stops or resists the passing of time, and therefore resists shifting the moment into the past and, eventually, history. Its solidity of material, the slight flattening of the head on its connection with the ground, potentially positions it in a moment of no return; the sculpture also no longer moves forward. It is frozen in a moment of the past that exists perpetually in the present, and as the present moves into the moments of the future, the sculpture remains stuck in a moment that began in the past.

Falling Man, in its stasis, also has this effect of no return and not moving forward. However, as a photograph instead of a sculpture, there is a difference. The photograph was not intended to be an artwork, but a journalistic photograph that recorded the moment so it could be reported around the world. An image immortalised a moment in a person's life that would inevitably soon end. It captured the harsh reality of the event: that human lives

were at risk and would be lost. It was not just the towers that were at risk or damaged, but there was more at stake here. It is a strange thing; I remember being aware that there were probably people inside, but until I saw the bodies falling, the depth of that reality was not entirely in my consciousness. The presence of the body, then, is vital in the resistance to historicization; it brings into realisation life itself in the moment, whether the life in question is still living or not.

That moment of realisation is what hits me each time I see *Falling Man* or images of the falling bodies from 9/11. Even as, in 2016, I walk through the 9/11 Memorial Museum section where films of the bodies can be seen falling one after another, the realisation and bringing into consciousness of this reality is significant. The effect of seeing the falling bodies was more emotionally challenging than the moment when you walk past the walls with the happy smiling photographs of those lost during the events of 9/11 and the 1993 World Trade Centre Bombing. There is an immortalisation of the happy smiling faces taken before the violent event, the faces of those not knowing what was to follow. It positions them in a place pre-violence; the violence then becomes a point in time that these faces do not pass through. These images will always relate to a point in history. Therefore, Falling Man also has the potential to have a similar effect. An effect that draws you back into the past, but something in the stasis again disrupts. Potentially it is the knowledge that the fall continued, an understanding of what happened next, that the photograph was a snapshot in time, bookended by knowing what came before and what came after. More than just the unmoving, unchanging nature of these works that resists historicisation. These works also bring into embodiment the violence of the past in the present. Through the presence of the body in the artworks, *our* memory of the bodies falling is bought into the present, not through seeing more bodies fall, but by seeing them in positions or situations that *we* associate with falling, even though the fall is no longer happening or visible to us.

Man Walking down the Side of a Building has a similar effect through the slow-motion walk down the building. The body's trajectory is what *we* associate with falling —the body moving towards the ground from a high vertical positioning— yet the body is not falling. In *Man Walking Down the Side of a Building,* there is a visible struggle and resistance

towards the downwards trajectory in some examples of the work (see appendix A 2010 version). This is not seen in all iterations. Some are almost serene; calm and made to look like a stroll. In some versions of the piece, there is a strength of body, will, and focus. These different experiences of the same piece create tension, a conflict of memory if you like, between each iteration of the work that potentially affects the way *we* view the body of work as a whole (see chapter 8). Regardless of which version you are watching, however, there is always a body that moves towards the destination of the ground, moving forward but bringing, in this case, the future with it. The idea of the what-if: what if they fall, what if the harness breaks, what if the harness was not there? It brings into mind the multitude of potential outcomes of the physical act of moving down the side of a building. It may also bring into awareness the idea of everyone's final destination as life comes to an end. The end in this work is predetermined; the exact point in space is shown where the end will be. The body heads towards it, with a direct trajectory, gravity pulling it towards that inevitable future. Maybe these themes would not have come to mind if 9/11 had not occurred; this *we* will never know. It is also a potential that these thoughts still would not come to mind for some. The subjectivity of interpretation and uncanny association is unpredictable.

Within these three artworks discussed, it becomes clear that it is not just the historicisation resisted but the linearity of time in general. Time is disrupted through an awareness of the movement that is suggested again, not just in naming the pieces (see chapter 3) using words such as tumbling, falling, walking down the side, but also in the suggestion of movement in the works. *We* see the movement of the descent interrupted in the sculpture of *Tumbling Woman* as the body makes contact with the ground; in *Falling Man* as the fall to the ground is frozen in mid-air, in time; and in the slow-motion descent towards the ground in *Man Walking Down the Side of a Building*. Each of the works either record or represent a moment in the past or, through uncanny associations, speak of something that some may relate to past events. Yet they all bring the presence of the body – or a representation of the body – into the present. This body is in a position of the other, and in positioning these bodies, or representations of bodies, in this position, they draw the violence and trauma to them through uncanny associations, rather than trying to position the violence in the past.

The political othering in Cultural trauma

What connects these theories of the effects of differing artefacts is the position of the other. In drawing the trauma associations towards them, cultural artefacts of violence become something of the other. Here I relate to the ideas of Levinas in relation to the other, in its indeterminacy of the alternative rather than one of opposition. It, therefore, is a focus of sameness, relationality and revelation that acknowledges that the other is itself and not a reflection of the self as a point of perception (Levinas 1987). The other in the context of this thesis and of cultural artefacts of violence is recognised through the points of difference in the use of body in performance (dance) or exhibition (sculpture and photography), rather than as a point of identity for the individual. It is a contextual relationality that reveals itself through the position of the body as something that *we* read within performance and spatial context rather than in relation to ourselves. However, these bodies have a sense of similarity and association with the viewer as a recognisable and relatable body. This allows us to read them from a perspective that is alternative to *our* own and can potentially shift *our* understanding.

In contrast, the material visual culture of tragedy (Sather-Wagstaff 2011), as an artefact, is othered through the dehumanised, absent aspect: the empty uniform, the property that belonged to someone, but it is not clear to whom. It is recognisable as belonging to someone, but it does not belong to me. It belongs to someone that something awful happened to, but it did not happen to me. The others' absence places the event in the past as a body that cannot be present, as a remnant of a life that once was and of an event that exists in memory. This historicisation that is seen in the material visual culture of tragedy, and which is effective through the position of the other in this trauma context, is resisted by the cultural artefacts of violence. They resist through the dynamic repositioning of the other by bringing the focus of the body into the present and relating to the violence through uncanny means. Cultural artefacts of violence resist the linearity of time through the differing emphasis on the relationship between bodies and space in performance, and the representational presence of bodies in the sculptures, instead of what the bodies left behind. They do this by drawing the violence that was encountered into uncanny

associations from the past and present, or potentially even future experiences, rather than positioning the relationship in duality with what it was at that moment when it all changed.

These cultural artefacts, whether material visual culture of tragedy or cultural artefacts of violence, are powerful in communicating something of the violence and trauma. They do this, though, in different ways, and these ways can have political implications when being used to communicate something about violence and trauma. For instance, the three examples of artefacts discussed here can be used by what Alexander (2012) terms actors and agents who play a role in constructing trauma. In Alexander's theory of cultural trauma as a social theory, agents and actors of trauma identify and construct the idea of a perpetrator through othering. The construction of social experiences such as trauma is abstract until made concrete through the cultural construction that then shapes the metanarrative of the event. These metanarratives are created through socially mediated choices catalysed by a violent event; however, this does not necessitate that the violent event was inherently traumatic. Alexander maintains

> …that events do not, in and of themselves create collective trauma. Events are not inherently and collectively traumatic. Trauma is a socially mediated attribution. (2013: 13).

This mediated attribution is created through the '(re)classification process' of an event via the social performances of 'agents' and 'carrier groups'. The agents and carriers shape *our* social reality and responsibility, resulting in a shared contextualisation of an event that is widely viewed as traumatic. This re-classification involves the identification of the perpetrator and victim, or them and us, within the narrative that is being built. This identification of the other is politically charged and is a move towards a particular way of viewing trauma; as the other as a point of difference in identifiable means. In contrast, cultural artefacts of violence create a situation where the other triggers an uncanny association between the artefacts and the remembered violence. Through the body being made other via its position in performance and precarity, it allows a subjective response. This non-prescriptive approach enables these works to function as cultural artefacts of violence and resist using them as tools for actors and agents of cultural trauma through the

traits of indeterminate othering, the resistance of temporal linearity, and uncanny associations.

Alexander states that cultural trauma is when

> … a collective feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways. (2004: 6).

Alexander positions his ideas of cultural trauma as a social theory, and discusses how trauma is communicated through social agents that may communicate and construct trauma through cultural products. These cultural products that speak of the violence from the event include products such as photographs, newsreels, journalistic articles, artworks, social interaction, the context of the city, to name a few. The social agents are creating texts that *we* can respond to subjectively in addition to *our* existing subjective response to the violent event itself. However, they contextualise these products in and through other cultural products that help them communicate a narrative of trauma in relation to the violence. For example, the phrase *Never Forget* was used as a way to memorialise the events of 9/11: it could be seen in a graffiti murals around the city (see appendix M), and a charitable fund is named after this phrase organised by the (9/11 Memorial Museum 2021). However, it could also be argued that the phrase also relates to the *Lest We Forget* associated with the memorialisation of World War I. In the language, *we* have a similar intention not to forget what happened and why, so it will never happen again. This language could be read in multiple ways, but due to the similarity with the World War I rhetoric, it positions *Never Forget,* and therefore 9/11, in a relationship of similarity to World War I: in relation to the devastation, the long-term effects of economic hardship, and the psychological trauma that was experienced by those that fought in the war, to name but a few.

Through agents who act performatively upon the traumatic event, society understands how *we* need to react or retaliate. Through this communication, the idea of us and the other is potentially created, but differently from that of the other related to cultural artefacts of

violence. Through this process, the view of the 'evil' perpetrator and the innocent victim is potentially brought into the social consciousness. The agents in question are evident in various sources: social, religious and cultural leaders; media and popular culture exposure; and education, within an official and unofficial capacity (Alexander 2012). The way a traumatic event is portrayed in the media can either raise public outrage to a level that the public cries out for war, and even supports a war that is questionable in its motives. This was seen in the aftermath of 9/11; as Kellner states, "US television networks framed the 9/11 attacks to whip up war hysteria, while failing to provide a coherent account of what happened, why it happened, and what would count as a responsible response." (2004: 44). Here, Kellner clarifies the responsibility that sits with cultural agents who play a part in communicating trauma and constructing trauma through strategic social experience of the phenomenon. Alexander positions cultural trauma, then, as an "...empirical, scientific concept..." (2004: 6) that links previously unconnected "…events, structures, perceptions and actions…" (2004: 6), and that also brings in a moral responsibility that is felt socially and politically. Though Alexander calls it cultural trauma, it is evident that the trauma is created through societies' identification of others' human suffering and the need to take some social responsibility for it. Alexander also notices that if there is a lack of identification of others' suffering or a lack of any sense of moral responsibility, therefore declining participation in constructing trauma, those who have suffered continue to suffer alone.

For society to acknowledge the suffering of others, there must be a moral dilemma that brings into question the hegemony present in the social situation within which the cultural trauma is being constructed. The signification of the violent event is then in part created through a framework of

> … public acts of commemoration, cultural representation, and public political struggle— some collective means of undoing repression and allowing the pent-up emotions of loss and mourning to be expressed. (Alexander, 2012: 12).

These were seen through memorials, such as the improvised collections of photographs and flowers around Lower Manhattan after 9/11, the 9/11 memorial museum, and memorial services on the anniversary at the World Trade Center site (Cooper 2011). Other forms of expression of public and political struggle after 9/11 were expressed through dance works such as *New Beginnings.* These works expressed the wish to move away from violence and towards a new start of sharing and healing. Though framed as a commemoration in their advertisement and intent, this work do not entirely act in the realm of a memorial. The presence of the body brings the loss to the present, and the position of the other through performance encourages a subjective response. As a cultural artefact of violence, the work triggers remembered violence that affects how this artefact is read intertextually, and that in turn affect the way *we* understand *our* trauma. Again, in this work, the other triggers the memory, rather than the other being the perpetrator of the violence.

Cultural artefacts of violence can identify others' suffering, but they also can alienate those with whom the agents are communicating. If *we* continue to work with Alexander's construction of cultural trauma, there is a need for the identification of the other as perpetrator, which is problematic. As already discussed, cultural artefacts of violence work from a subjective position. These artworks as cultural artefacts of violence bring the attention back to the body, back to the realisation that this violence happened to someone like you. The way the artworks function as cultural artefacts of violence is through the other being associative rather than oppositional. Therefore, these cultural artefacts of violence potentially avoid or lessen the ideas of them and us in relation to the construction of cultural trauma. This begins to explain potentially why the image of *Falling Man* and the removal of the sculpture *Tumbling Woman* occurred (see Chapter 1). As cultural artefacts of violence, these examples offered the viewer subjective associative othering that would not necessarily focus on the idea of them and us, perpetrator/ victim. Therefore, removing these examples from view reduced the subjective triggering human element from the artefacts in circulation. Instead, the focus was shifted to images of the towers themselves. Subjects that were objects, which could be viewed objectively, allowing the agents and actors to communicate a clear narrative of them and us: a report of they did this to *our* city; rather than: look at the human suffering, people like us are falling.

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I have argued in this chapter for a specific understanding of artefacts of trauma presented by specific artworks related to 9/11. The cultural artefacts of violence I have advocated in this chapter become part of the conversation on a personal and social level in a period of flux between looking forward, looking back, and wanting an alternative reality after the inception of trauma (see Chapter 2). The violent event cannot be removed, but it is also not welcome, yet there is also a need to memorialise it. A repeated process of response, exposure and change, which, each time repeated, is performative (see Chapter 2). Therefore, these cultural artefacts may be a reworking of an existing work to memorialise the event, such as *New Beginnings;* or they may be a cultural artefact that existed before the violent event that in some way recalls a violent memory, such as *Man Walking Down the Side of a Building.* The cultural artefacts may include any mode of creative response to the event itself or its memory, such as sculpture (*Tumbling Woman)* or photography (*Falling Man)*. The possibilities are numerous and as subjective as the trauma response itself (see chapter 2). These many proliferations of response create a constructed context of repetition. It is not a repetition of the event itself, but a repetition of associated feelings and violent memories, which offers a time for memorialisation. Each iteration of these repeatable themes develops from previous responses to those same themes. After each reiteration the themes repeat, but are affected by earlier repetitions as an effective intertextual process. Therefore, you could respond differently to a cultural artefact each time you engage with it. In this same train of thought, different cultural artefacts may illicit a response to violent memory that have not been in previous viewings.

The cultural artefacts of violence trigger memories and become part of the recollection cycle associated with the violent event. Because of a remembered violence (see chapter 1), *we* experience the uncanny associations through these cultural artefacts. This remembered violence is experienced through images, sensations, and association, which is subjective – like the perception of violence. The remembered violence depends on what *we* perceive as violent, but not on the consciousness of the inception point of violence (see chapter 2). The artefacts can trigger a somatosensory response without *our* consciousness of why it affects

us. Prolonged perpetuating violence can occur with delayed consciousness of the violence and, therefore, an unassimilated trauma response, resulting in experiences of remembered violence that have an effect but a lack of understanding (see Chapter 2). This remembered violence can potentially trigger anxiety, flashbacks, and physical sensations with no consciousness of why (see chapter 2). This remembered violence is a signifier of the effect that the violence has on *our* lives; it perpetuates its presence, it has a trauma response. This remembered violence found in cultural artefacts of violence underpins the understanding of the post-date effect of trauma. It affects *our* understanding of artworks that pre-date a violent event and their relationship with the later violent event; these ideas will form the focus of the discussion in the following chapter.

Chapter 5- Temporal Disruption and the Post-date Effect.

This chapter is about the complexity of traumatic temporality (see chapter 2) at the intersection of the post-date effect and its relationship with representation and temporality. The discussions will unravel how significant events in social and cultural history affect the way *we* read art, specifically how *we* read works that pre-date an event in a world that post-dates the performance or creation of a cultural artefact of violence (see Chapter 4). The discussion will develop by understanding how *we* construct *our* identity, how *our* identity affects how *we* relate to the world through images, and the effect *our* embodied experience has on *our* responses (see Chapter 2). Through these theories, *we* may start to understand how much the impact of significant events permeates *our* lives and consciousness. In particular, how dance is a catalyst for engaging a bodily consciousness in relation to violence and trauma, resulting in it being a key element of the post-date effect. Therefore, this chapter offers multiple intertextual readings (see Chapter 3) of *Man Walking Down the Side of a Building*, as potential perspectives affected by the context the work is read in, and by other texts that it is read alongside. The chapter will consider the context in which the work was initially made, re-reading it with consideration to the cultural context post the events of September 11th 2001 (9/11). I will look at images from the event, such as Richard Drew's *Falling Man* (2001), and artworks affected by 9/11, such as Roy Shifrin's *Icarus* (1981). I will consider how these result in a post-date effect in relation to representing the traumatic through works that pre-date significant socially traumatic events.

In other words, I am trying to theorise the connection between the temporality and disruption of time in relation to trauma (see Chapter 2), and the effects this has on the way *we* read and respond to artworks. This chapter will discuss how an artwork from the 1970s can cite violent experiences and trauma responses to an event that was yet to happen. The chapter expands the expectations and assumptions regarding time and trauma's relationship to interpretation and representation—to allow the reader to consider the possibilities of reading trauma through cultural artefacts of violence such as dance, sculpture, film, and photography (see Chapter 4). This will begin to highlight how trauma and violence in performance can be read from new and multiple perspectives, specifically

the position of New York as an ongoing citation of trauma. It does this by considering how works from 1970 reference memories of violence associated with elements of an event and trauma responses that followed 30 years later. This chapter discusses *Man Walking Down the Side of a Building* (1970) by Trisha Brown and how it can be read intertextually (see Chapter 3) through the presence of a human body, performing in the space of the city, with remembered violence seen in Richard Drew's photograph of the *Falling Man* (2001).

The Post-date Effect

Understanding the disruption of time in relation to violence and the trauma response assists in making explicit how artworks and the city of New York are read intertextually and intertemporally through the connection of the moving body (see Chapters 2 and 3). This intertextuality results in a reading that is affected by remembered violence and trauma responses, creating *The Post-Date Effect* as an intertemporal phenomenon in the act of intertextual reading. It is specifically the reading of a work, where the point of contextualising reference — for example, 9/11—post-dates the piece itself. Through this new reading, an alternative understanding of the violent event and *our* trauma response may emerge. Therefore, through a new perspective of the artwork*, we* may also see the post-date effect assist in developing *our* understanding of the event itself. This complex intertextual reading that weaves a trans-temporal web of affect and effect is brought about by the violent event and *our* trauma response. This change in *our* reality creates a disruption where previously viewed artworks can be read differently in a new sociological and cultural context.

The connection between remembered violence and performance affects how *we* may read and interpret artworks. As discussed in Chapter Two, trauma's disruption of time can happen outside of the assumed linear progression of time. Trauma in relation to performance allows the potential interpretation of artworks to shift: from the work being a response to the point in time when it is created, to the reader's response being led by their association to remembered violence. This shift allows past works to be affected by *our* present and future experiences; in a person's lifetime, they may develop multiple diverse readings of a work. This is what I refer to as *the post-date effect*. The experience of

violence is shocking, unassimilated, a belatedness of consciousness that results in uncanny associations that are not guided by cognitive, logical thought, but by the emotional and bodily response triggered by violent memory (see Chapter 2), of which dance can be a catalyst. This effect is part of what Farrell (1998) describes as post-traumatic culture. The interpretations are influenced by disturbances, which are not assimilated in the psyche; it is recognised through the physical images created in the artwork that trigger memory (see Chapter 4).

These disturbances that trigger memory are budding associations of the uncanny that can come into being when *we* read artworks. Whether or not the artwork was intended to relate to 9/11, uncanny associations between 9/11 and the work can emerge. In considering the post-date effect in these readings, it allows the relationship between the artwork and 9/11 to become trans-temporal in nature. To establish this idea, I will first consider the three factors that need to be present for the post-date effect to occur, through a discussion of Roy Shifrin's *Icarus*.

I suggest that, in relation to 9/11, the post-date effect depends on three factors; the presence of or representation of a human body; New York City as a contextualising factor; and a remembered violence associated with 9/11. In Devin Zuber's discussion of the re-contextualising effect of 9/11 in relation to Roy Shifrin's *Icarus* (1981), these three factors are present.

> Shifrin and the [Borough of Manhattan Community College], positioned the high pedestal in such a way that when one left the college at night, *Icarus* seemed to perpetually free-fall into the dark space between the Twin Towers—its torn body crudely prefiguring the actual people who desperately threw themselves to the streets on 9/11 (Zuber 2006: 273).

Shifrin's sculpture, as a representation of a human body[6], the external placement of the sculpture in New York, and the memory of falling bodies associated with 9/11 combine to

[6] Icarus depicts a human torso and, through its title, is associated with the Greek mythology of a man who flew too close to the sun and fell to his death. "…*Icarus* depicts the very end of the Greek legend. The bronze torso is

create the post-date effect on the reading and understanding of the work. The sculpture, created in 1981, was intended as an abstraction of a Greek legend; however, it has now become a macabre reminder of the events which would have been visible from the site of the sculpture. The inclusion of the moving body (or its representation in the work) allows for a close relationship and remembered association to the violent event that positions the body as a falling object. The sculpture is not falling, though it represents the fall in stillness and its mythology. Therefore, it does not repeat the violence of seeing falling bodies, but it references them and elicits a memory of them. Shifrin could not predict the events of 9/11; yet, in a new context after the violent event, *we* read the work anew. *We* see a remembered image of the sculpture in its context before 9/11, and read it intertextually between the images of 9/11 itself and its previous context. Though it could not be known at the time, the original image of Icarus held the possibility of future images from an event that had not yet occurred; when read intertextually with images post-9/11, uncanny associations can occur.

The Falling Man

In this section, I will illustrate the relationship between the photographic image and the body in motion, by looking at the semiology of the image and its impact on the understanding of the body's relationship to representing trauma. This will move to an understanding of how the relationship between image and motion works with the post-date effect to create a complexity of trans-temporal association. In relation to the post-date effect of 9/11, I will argue that *Man Walking Down the Side of a Building* is intricately related to Drew's photograph *Falling Man*.

The presence of a body creates the indelible link between the artworks discussed in this chapter and the violent images of 9/11. As Sturken and Cartwright discuss, *we* live in a world bathed in advertising and images supporting contradictory and confusing ideologies. They promote "romantic love, the norm of heterosexuality, nationalism, or traditional concepts of good and evil." (2001: 21). These are not everyone's reality in *our* diverse world, and,

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headless and wingless, tilted at an angle that suggests a plummet from the sky, …the muscular torso fragments in places, exposing abstract gashes of raw flesh and bone." (Zuber, 2006: 273).

therefore, this bodes the question of how these ideologies communicate through the image. Barthes (1993) discusses how meaning is created through a photograph and how, in turn, it has the potential to challenge perception and induce thought. This is achieved in Barthes' view through the realisation of a picture's context. Barthes regards the purity in the image as the meaning; it is not forced upon us but is realised through *our* historical, social, and cultural context. These combined form the photograph's meaning, or what Sturken and Cartwright refer to as the sign[7]. These signs or objects and meaning are what *we* read in an image and through a known context; however, in relation to trauma, some images have the power to have an instant and lasting impact even before the meaning has been established. This instant and lasting effect is through what Brown and Kulik (1977) refer to as a flashbulb memory. This refers to the extreme experience of a violent event that potentially leaves an indelible mark in the mind. During the events of 9/11, such memories could have been created from the images of the sudden violence of falling bodies and the precarity of human life.

Images of the body at risk of harm not only create a flash-bulb image, but can also connect to *our* possible fear of death. One image from the 9/11 attacks that particularly resonates with this idea of precarity is the *Falling Man* (2001). Richard Drew, a photographic journalist, took a photograph: an image of an anonymous man falling from the Twin Towers on September 11th 2001. After GQ Magazine first printed it, there was a public outcry, and for some time, it was suppressed and unused by media outlets. However, it has slowly crept back into consciousness, and is now readily accessible on the internet. *The Falling Man* as a title describes and suggests a sense of being out of control or of the fall being beyond the person's choosing. The image, however, looks more like a dive; a deliberate choice and position. This image is uncanny, recalling the photograph of *Man Walking Down the Side of a Building* (Godden 1970, see appendix A). If *we* consider both photographs, *we* see the human body in a state of precarity; at some point, there was a body on the edge of a building, the body in danger, an uncertainty of teetering on the edge, the potential of

[7] In their interpretation of Barthes' model, Sturken and Cartwright refer to the need to identify a signifier or connotation (object) and the signified or denotation (meaning) to see the sign that the image is trying to convey. Sturken and Cartwright discuss how this is a subjective analysis of a photograph, for each viewer could identify a different signifier or signified aspect (2001: 29-31).

impending demise. However, they never make it to the destination of the ground in these images. They are forever; bound to their position in mid-air.

What is also important to consider is that these two photographs show the stilled image of what is, in fact, motion. The motion is known to have existed before and after the point at which the photograph was taken. The stills that were taken the seconds before and after *The Falling Man* image (Time 2016b) show clearly how the body "flailed, twisted, and turned" in its descent (Kroes et al. 2011: 6). Therefore, there is a tension between the suggestion of falling and the still image—an anxiety between what *we* see in the photograph and the reality of what happened. Even though *we* do not see the violence in the photograph of *The Falling Man,* the sign of it in the contextual understanding is present in *our* reading of it. This eerie connection between what is seen and the sign of violence within the image is then may also be triggered in the photograph of *Man Walking Down the Side of a Building. Man Walking Down the Side of a Building* as a still image shows a body in precarity; however, *we* know that body made it to the ground safely. It is not the violence of the impending demise of the body as it walks down a wall, but the association of potential remembered violence, the seeing of a body in a precarious state that resonates with *Falling Man* (see chapter 2 section Precarity).

Man Walking Down the Side of a Building in a 1970s context.

Here, I wish to return to thinking about *Man Walking Down the Side of a Building* from a prospective position of reading it through a 1970 context. In thinking about the socio-political conditions of the time, a connection between the work and the period it was created in can be discussed. By returning here to a 1970 context of *Man Walking Down the Side of a Building*, an understanding of what latent effect 9/11 could have on the work and the role Richard Drew's *Falling Man* inherently plays in this re-reading can be investigated. This is not to undermine the significance of the reading of the work in its original context, but instead to make clear the parallels present in the social attitude in America both then and now.

At the time of *Man Walking Down the Side of a Building's* creation, the U.S was experiencing a counter-culture of which this work potentially spoke. The work responded to a context of the trauma of economic decline, the unrest due to discontent of the injustice of a lack of civil rights for some citizens, and the Vietnam War, to name a few. This historiography of the situation that the piece was created in simultaneously and unconsciously haunts *our* understanding of the work, but is also faded in its recontextualization in a 9/11-affected world by its uncanny connection to Drew's photograph. In 1970, *Man Walking Down the Side of a Building* allowed the freedom to fly (Brown in Walker Arts Centre 2008) and a new perspective from which people could see their lives. Its slow-motion descent cheated the assumed plummet to earth, and therefore allowed spectators to question what they had assumed to be so, and what could thus be changed and overcome. It challenged the state of control and rebelled against its artistic predecessors, choosing its own path whilst reflecting on a country that had been turned upside down by war, social unrest and a weak economy. People had the opportunity to become a reflective observer, with the ability to see their lives reflected back at them, and then reflect on what journey they were taking. In its international re-emergence between 2006 and 2016(see chapter 1), the potentiality for thought and introspection is still present in the work, but is partnered by *our* post-9/11 reality. A reality where people do fall from buildings and the fear of falling, which so many of us experience just as *we* fall asleep, became a reality for some and was witnessed by so many others.

During the 1960s and 70s, America saw a drastic social shift, referred to by Theodore Roszak in 1968 as a "counterculture" (Roszak 1995). There was a general feeling of dissatisfaction with the government's running of the country, shown through the protests against the Vietnam War, against racism and segregation, and for women's civil rights. A generational divide over the interpretation of the 'American Dream' and acceptable social conventions became apparent; recreational drugs, free love, and pop music became the hallmarks of what became known as a hippie or youth subculture. This shift allowed for academic freedom and experimentation alongside the emergence of the Avant-garde and an anti-Art scene (Braunstein and Doyle 2000).

> The sixties counterculture in the United States didn't come out of nowhere: it appeared gradually as a ripening of popular discontent over America's shrill postwar triumphalism. It was a fruit that had been assiduously cultivated throughout the 1950s in the many scattered patches of bohemia across the land and across the Atlantic (Braunstein and Doyle 2002: 8)

The counterculture was a move against the violence inflicted over a long period against American society, highlighting issues of marginalisation and discrimination. The many ongoing inflictions of violence *we* now know have resulted in a trauma response where the identity of those persecuted and the persecutors is unimaginable in number.

By 1970, America had already fought in World War II and the Korean War, and had an ongoing military involvement in Vietnam. Dr Gary Anderson, lecturer in Cultural Politics at Zeppelin University, recalls from his childhood: "Vietnam sapped the money, energy, and the young lives of an optimistic nation… young Americans had had enough of war. They demanded opportunity and social justice. They demanded education and civil rights." (2006: 183). There was a demand for progress, a want to develop and grow beyond the violence overseas and in society at home. A wish to move towards freedom and away from oppression. This theme of freedom is echoed in an interview by Brown discussing art and dance at The Walker Arts Centre. She recalls; "I used to dream about flying…stomach down… it was always a wish to fly" (2008), and *Man Walking Down the Side of a Building* (1970) was her response. Brown found a way to defy gravity, finding a new perspective to view the world from, just as young Americans pushed against the system that marginalised their needs and depleted the economy. Brown found a way to cheat the assumed plummet to earth that comes with stepping over the roof of a building, which offers a chance to question what else *we* had assumed to be so and what can be changed or overcome. Unlike the vocal-heavy physical presence of the protests at this time, the performance of *Man walking Down the Side of a Building* offered a slow, calculated, quiet experience, which allowed peaceful contemplation and time to consider what they could do to change their position and state at that time.

Though the Vietnam War was happening in another country, the safety of American citizens was still compromised by the economic decline. As Adrian Searl, art critic and writer, recalled in a discussion on the art scene of the time,

> New York in the 1970s was broke, busted and frequently dangerous. Even at the end of the decade, I was advised to carry mugging money, to walk under streetlights, and never to stroll through Central Park at night. It would have been safer to walk on the walls (2011: 1).

This sense of precarity and danger may have influenced Brown to find a safe place, but it may also have been a need to understand the precarity of the situation they were living through. It also questions the freedom of where you can and cannot go, where is and is not safe, and who has the control in making decisions about the journey *we* take. *Man Walking Down the Side of a Building* challenges the state of control by potentially working against it, approaching art-making via a different path to her predecessors, choosing her own journey, and allowing for a reflection of a country whose world had been turned upside down by war, social unrest, and a weak economy. The contextual change of making a building into a sidewalk allows space for people to think about what journey they are on and what they are approaching. They became reflective witness to their own life, allowing the unique opportunity to look at it from a new angle. The disorientation allows for a possible new reality and, therefore, new possibilities to become real; if up is no longer up, then in what direction do *we* move forward? The work represents a nation disorientated and lost with no clear path forward, or at least no clear way where danger is not present. Braunstein and Doyle contextualise this emotional state as a

> [Counterculture which] was an inherently unstable collection of attitudes, tendencies, postures, gestures, "lifestyles", ideals, visions, hedonistic pleasures, moralism's, negations, and affirmations. These roles were played by people who defined themselves first by what they were not, and then by, only after having cleared that essential ground of identity, began to conceive anew what they were. (Braunstein and Doyle 2002: 10).

The disorientation of the nation and the general need to discover their identity, specifically the realisation of identity through the recognition of the other, was a driving force during this period. Through this discontent, people questioned what they were not; they were not

their parents, were not pro-war, and did not have the same idealistic view as their parents or elders of what the 'American Dream' could be. Brown allowed a visual alternative for people to consider their identity and place within society by reacting to her experience and dreams and their place in the world. As already discussed, this was a view of the other that was alternative rather than one of difference (see chapter 4). This allowed others to project their own lives into the visual image and look at their position in relation to others through the moving visual image, allowing time for a journey of contemplation[8]. What is significant is that *Man Walking Down the Side of a Building* has continued to be performed, along with some of Brown's other works, suggesting their ongoing significance beyond the period in history when they were created. Their significance now, though, does not replace the importance they had when the work was created; however, there are parallels in social attitudes in America both then and now.

Similar to the controversy surrounding Vietnam, "American public life today, however, is often marked by furious and unreasonable emotions: consider the angry tenor of recent public arguments over health care, abortion, immigration, and the 'war on terror'." (Doss 2011: 27). The re-staging of *Man Walking Down the Side of a Building* in 2010 (see appendix A) was not meant as a memorial to 9/11, or as a comment or reaction to the current social tenor, but as a celebration of Trisha Brown's work, and a Celebration of the anniversary of the Trisha Brown Dance Company. However, as Lacan established, due to the way image constructs *our* identity in *our* realisation of the self through the other (which then changes through *our* experience and evolving narrative of identity); the image constructs *our* identity that *we* read a work through. A work that then potentially changes *our* identity narrative

[8] *During this time, there was a surge* in creative activity that bought into question the patriarchy and hegemony in society through a change in art practices at this time. As Braunstein et al. describe, it was from the 'bohemia' in society where *we* see artworks appearing that questioned the ongoing situation in America at the time, one example of which was the work of Trisha Brown. Brown was one of the founding members of The Judson Church Theatre and The Grand Union Dancers, both experimental dance/ performance groups during this period. Her work has crossed many artistic boundaries and genres, which were typical at this time; however, she is predominantly known as a dancer and choreographer. *Man Walking Down the Side of a Building* is often referred to as one of her 'equipment pieces' (Brown in Livet 1978: 51), and in 2008 the piece was performed for the first time since its premiere in 1970 at The Walker Arts Centre, Minneapolis as part of '*A Year With Trisha*' (Walker Arts Centre 2009). Since then, it has also been performed at The Whitney Museum of Art, New York, in 2010 as part of a programme called '*Off The Wall- Part 2*' to celebrate The Trisha Brown Dance Company's fortieth anniversary (The Whitney Museum of Art 2020).

and affects the way *we* can see and respond to the world and the way *we* possibly read works that follow. It is an ongoing evolving process that is essentially personal; though, on some level when considering socially traumatic events, also shared.

The abstract nature of Brown's *Man Walking Down the Side of a Building* allows the space for this subjectivity to happen. Felman identifies "…how the testimony cannot be subsumed by its familiar notion, how the texts that testify do not simply *report* facts but, in different ways, encounter— and makes us encounter— strangeness;" (1992: 7). As a text that testifies something of the violence and trauma of others, *Man Walking Down the Side of a Building* allows a new blank canvas; an unexpected space, by which *we* can consider experience and reflect upon the world around us, allowing for changes in *our* narrative to occur. A man walking along a sidewalk is too close to the everyday norm to create a blank canvas; it has too many associations with daily encounters. A man walking down a wall has enough everyday associations (for example, walking), but enough of an un-experienced element (that of walking towards the ground) to open possibilities. There is enough to relate and empathise with from *our* past physical first-hand experience, and enough of the unknown, the un-experienced, to create contemplation. What the next section will make clear is that for an intertextual reading to occur between the mundane, the strange, the work and the remembered violence and trauma response, a body is required to engage the embodied empathy that ties it together.

Man Walking Down the Side of a Building and The Post Date Effect.

What *we* see in the traumatic images of 9/11 affects how we read the work's performance in a post-9/11 world. *Man Walking Down the Side of a Building* (1970) re-inscribes the events that happened 30 years after its premiere; particularly through how *our* embodied memory of violence from the events of 9/11 is activated through the dance work, bringing into existence an uncanny relationship across time. In turn, this will elucidate how the post-date effect that 9/11 has on reading the work affects *our* experience, making clear how we experience one through *our* re-experience of the other. Due to the need for the presence of a body, dance has particular resonance within the post-date effect. Dance offers not only a body but a moving body, a live body that *we* can empathise with and associate *our* own

experience with (see chapter 2, sections on Embodied Understanding). *Man Walking Down the Side of a Building* is an example of the post-date effect through how a memory of violence and uncanny associations are triggered in the work. It achieves this through the realisation of the other and the reflection of the self between the viewer and the performing body in a place of precarity. The connection between self and the other can be understood through ideas of embodied experience.

As Sondra Horton - Fraleigh discusses, dance (or motion) is an embodied experience for both the dancer and the audience through the "lived attributes- its kinesthetic and existential character." (1996: xiii). Dance makes clear the body's essential move to action, the ability and constant doing of the lived body. For the body to live, the heart must continually pump, *our* other organs quietly move through their process of sustaining life. Similarly, dance expresses the human condition, it brings into life *our* relationship with the world and *our* responses to *our* experiences of it.

In their book *Testimony* (1992)*,* Felman and Laub refer to the

> ...purely academic 'mirror-games' between 'novel' and 'life' …It is rather, and more challengingly, so as to attempt to see…how issues of biography and history are neither simply represented nor simply reflected, but are re-inscribed, translated, radically rethought and fundamentally worked over by the text. (1992: xv).

Though their focus is on the literary text, the idea of mirroring between art and life is a crucial concept. It is not that the words are translated from life into the novel and back again; it is the idea that the experience of the other fundamentally changes both. Life and art are in a dynamic relationship of effectual translation and interpretation, and dance through its *lived attributes* expresses something of life.

In this sense, life cannot be directly translated into dance; it requires an interpretative process of taking the experience from the somatosensory and translating it into a visual and embodied expression. Dance does not simply show what *we* experience in life; it instead creates something that *we* can empathise through. Horton- Fraleigh uses the analogy of a

pebble dropping in a pool and creating ripples in the water. The fact that *we* can enter into this awareness "…not through analysis but, directly, through *our* bodies remembered experiences of dropping, diving, expanding, undulating, rolling, which…" is not only a physical effect but it wakes *our* imagination and intuition and allows for what Fraleigh describes as a "whole-body consciousness" (1996: 183). Empathy and dance, therefore, are intrinsically linked, as *we* know what it is to move; for example, to walk and to fall*. Our* sole preoccupation in *our* formative years is engaged in refining *our* skills to walk, which inevitably results in falling. *Our* development and early physical association with the world is then attached to refining *our* locomotor skills. Through this embodied understanding of movement, its importance and its sensations, dance engages *our* body and imagination into an associative process of understanding and investigation. It asks us to probe *our* responses to the world through exploring *our* body's response, a game between what *we* know of the world, what *we* experience through *our* body, and new ways of seeing and knowing, both the world and *our* body, in relation to each other. The experiences *we* have then hold the potential to be re-inscribed and re-thought through *our* engagement with *our* own body and with others, through *our* whole-body consciousness. Dance, therefore, reveals aesthetically the essentialness of motion to the lived body and the position of movement as a significant element in the coming into consciousness of the violent inception and the trauma response.

In this bodily consciousness, dance is a catalyst for the move to consciousness in the violent inception and, therefore, a key element of the post-date effect. This is due to dance being not only motion, but an act of interpretation and consciousness of the world *we* live in and a phenomenon that requires interpretation. As Farrell suggested in his discussion of *Post-traumatic Culture,* "terror afflicts the body" and demands interpretation (1998: 7). As an embodied response, dance can respond kinesthetically to terror and trauma and then offer the potential for a subjective interpretation. It allows us to connect personally through *our* experience and can enable us to find *our* own lives within the image. Most dance works consist of a series of different movements flowing one to another, a seeming blur of motion where most individual movements are un-discernible and are therefore not recognisable enough to create a whole, complete or lasting image of the work. Instead, works such as *New Beginnings* are punctuated by intermittent highlights of memorable

movements that create an overall sense or possible understanding of the work, rather than one singular image. These movements do not individually represent or allow for a reading of a piece, but, as a whole, they link a series of significations that allow for a work to be assigned meaning by the person reading it (see chapter 3).

Man Walking Down the Side of a Building is a series of repeated movements/ walks performed in slow motion, creating a sequence of almost photographic images one after the other. The multiple significations do not arise from multiple images, but from the application of individuals' embodied experience to one repeated image over a period of time. The repetition allows for a concentration of mind that is not constrained by time, rushed by the next image appearing, and in need of reading; instead, it allows time for multiple possibilities to be examined, considered, and explored. Images, whether moving or still, can have the ability to create an immediate impact that engages the mind through the flashbulb memory. On viewing the photograph or performance piece of *Man Walking Down the Side of a Building* pre 9/11, the associations may be with the socio-political climate of the 1970s, or potentially with the nightmares that some have where they feel like they are falling. However, if the images of 9/11 are seen before the viewing or reviewing of the work, there is a potential for different associations. This time to ponder is the result of the slow-motion effect of the movement aesthetic employed by Brown.

Brown has combined the sense of motion with time to ponder through the slow-motion effect in the deliberate, slow-moving, walking descent. It can allow time for the audience to 'ponder', but it can also combine the disturbance of time with an embodiment and empathy through walking. *We* empathise with the motion through *our* lived experience simultaneously as *we* see the subject move through space descending towards the ground. The world continues to move at its regular speed, but *we* see the reflection of *our* lives in front of us, moving in slow motion, ready for scrutiny and consideration. The slow-motion movement allows us the time to ponder, as the still image does, but provides us with actual motion, rather than the implied motion of the still image. In addition to the consideration of *our* lives, it has the potential to allow us to consider the events of the falling people of 9/11. This allows time to consider their known fate and what led to their demise without

watching their actual fall. The sight of people falling from the towers is harrowing to watch and, once seen, cannot be unseen; seeing these images repeated allows the possibility of re-traumatisation. Therefore, considering the events through an alternative source, giving time for contemplation without reviewing the images from the event, allows for consideration of what exists beyond the violence. This consideration of the uncanny associations beyond what violence was seen during 9/11 is where the post-date effect emerges. The reflection is an engagement with the bodily consciousness catalysed by the moving body that initiates remembered violence.

This uncanny association between the work and the violent event is possible in any work performed in New York since 9/11. However, what creates the post-date effect is not the time it was performed in but the way the work triggers a memory of the violence. What is particularly striking in the example of *Man Walking Down the Side of a Building* is that the circumstances surrounding the 2010 performance of *Man Walking Down the Side of a Building* (see Chapter 1), though different to 1970, holds similarities in relation to the atmosphere and mood in America. In 2010, America was once again at war, declared just four days after the terrorist attacks. Though many were first empowered by the government's declaration of 'war on terror' immediately after the attacks, discontent and controversy began to seep into the country's consciousness once more (Doss 2011: 30). Fear was an everyday aspect of life, making people more cautious and, for some, wary of flying (Glazer 2006: 98). The fact that the towers were designed to withstand the impact of a 747 jet (Leach 2005: 170), and yet did not, shattered the country's perceived imperviousness. The very nature of the attack where suicide bombers used planes as weapons is startlingly reminiscent of the Kamikaze pilots who attacked US forces in the Second World War, harking back to what Anderson describes as a "bad War" (2006: 184), and had a profound effect on the psyche of New York and America as a whole.

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Through the existence of memory, dreaming, and repetition of experience, *we* can experience *our* past and prospective futures in the present. Trauma still allows for these

temporal shifts; however, these shifts are potentially less welcomed and more invasive than those already mentioned. Beyond the reactive response to trauma, it is Duggan's (2012) view that it is performative. It, in fact, can "…be seen to rehearse, repeat and represent itself in performed 'ghosts' that haunt the sufferer" (2012: 5). LaCapra supports this premise and discusses its performative nature in that it is relived and that, therefore, trauma exists beyond time. It cannot live in this moment or beyond the moment of the event, but instead holds a spectral existence in the present (2001). This idea of haunting is evocative in the image that trauma conjures. While the violent act cannot live beyond the moment of the event, the effect of trauma is something that continues. Trauma shapes *our* lives; it punctuates it like a forge hammer piercing holes into metal. The vibrations from this moment continue through *our* perceived sense of time, like aftershocks reliving the trauma through this sense of spectral performativity.

These aftershocks begin to elucidate the understanding of New York as an ongoing cite of trauma through temporal disruption. The post-date effect of trauma further establishes one way that trauma disrupts time, but also the way *we* read artworks where remembered violence is possible. This ongoing citation of trauma is evident through the intertextual readings of performance works or cultural artefacts of violence in relation to the city, allowing for an alternative reading of the works and a response to trauma that is not dependant on recreating the actual violence of the day. Instead, the works relate or activate a remembered violence through empathetic embodiment that is catalysed through the presence of a body that moves or suggests movement. The complexity of this remembered violence, the past context of the original performance of the work, and the reading of the work in a post-9/11 context facilitates the understanding of these intertextual readings. The Post-date Effect forms part of this spectral performative effect that can be seen in the trauma response and through the triggering of memories of violence. What is most striking is that this occurs through seeing the body in places of height and precarity, which begins to open the discourse of the relationship between the body, space, and the city, which will be discussed further in the next chapter.

Chapter 6- Impossible Bodies/ Impossible Spaces

This chapter moves from a discussion of the temporal complexity of the trauma response to 9/11, to a concern for 9/11s traumatic tripartite relationship with space, bodies and mediatisation. There is a complex, tension-bound relationship between the events of 9/11 and the camera, as well as the temporal disruption that trauma initiates. For most of the world, 9/11 was viewed through the medium of television, encompassing both still and moving images. Later, further viewings of the events followed in film and photographic forms, which became a repeated occurrence year after year. This chapter will argue that these mediums rendered the represented bodies impossible. The term 'impossible bodies' is not meant to suggest that a body cannot exist, but rather that its complexity of existence through various representational means brings into question the reality of what is possible in bodily form. The viewing of the events through the mediatised image re-corporealizes the artworks under discussion in this thesis, which have a complex corporeal relationship with the mediatised images of 9/11. This renders the bodies in the artworks impossible, whilst simultaneously creating cultural artefacts of violence that produce potential uncanny associations with the events of 9/11 (see chapter 4). Over time, these cultural artefacts of violence also become artefacts that allow us to repeatedly respond to our trauma in an ever-evolving contextual relationship between *our* experience and the ongoing reaction to the violence (see chapter 4 and 5).

As I will show in this chapter, the cultural artefacts of violence (see chapter 4) created during the events of 9/11 include the images of bodies existing and passing through impossible spaces. These impossible spaces — as places where the human body cannot or is not expected to reside— places bodies into an abject space of remembered violence where the body —in a position of precarity —is re-corporealized for cultural consumption. This places these extremely precarious bodies in an uneasy relationship with those purposefully placed in precarious places of height and impossibility in performance. In the context of this research, these bodies appear in relation to performances such as *Man Walking Down the Side of a Building, New Beginnings,* Harold Lloyd in the film *Safety Last!* (1923 see appendix H) and the wire walk of Philippe Petit in 1974 (see appendix I); however, New York City and the events of 9/11 also offers examples of this phenomenon in photographic images of *The*

Falling Man by Richard Drew (2001) and *Lunch atop a Skyscraper* by an unknown photographer[9] (1932 see appendix J). This purposeful placing of moving bodies in precarity creates an intertextual kinship between the body in precarity, at height in the cityscape, and the recalling of a remembered violence through the events of 9/11.

What unites these examples is that each is in a contextual relationship with New York; they place bodies at height and in a state of precarity, and, more significantly, they span a period from before, during, and after the events of 9/11 (see chapter 5). Therefore, through the mediatised history of New York, the fascination with impossible bodies and impossible spaces in relation to the city becomes apparent. Therefore, this chapter will discuss the notion of impossible bodies, impossible spaces and the significance of presence and absence of the body in filmic representation. The discussion will develop around ideas of the impossible body in impossible spaces and how they connect with *our* experience of 9/11 and the theories around impossibility and trauma. Specifically, this chapter will consider how the creation of impossible bodies through the filmic and photographic process, which are then viewed in impossible spaces in performance, create a remembered violence. This remembered violence links these impossible spaces and bodies to the history and essence of New York City and its preoccupation with tall buildings and placing bodies at height in precarious situations.

Impossible Spaces

The term impossible spaces relates to the prolonged placement of bodies in spaces where living bodies cannot or should not be able to reside for an extended period. These are spaces where bodies pass through but do not stop and where bodies are not expected to be seen: for example, on the side of a building instead of inside it, or in the space between the buildings in mid-air, instead of with the feet firmly on the ground. These spaces are rendered impossible due to the position of precarity that they place the body in, whether at risk of injury or death (see chapter 2's section on precarity). One example is the famous scene performed by Harold Lloyd in *Safety Last!* (1923). *Safety Last! is* a black-and-white

[9] The day the photograph was taken, multiple photographers were present; it is not known who took the image. The photographers present were Charles Ebbets, Thomas Kelley and William Leftwich (Time, 2016).

film from the golden age of Hollywood, with one of the most iconic images from the silent film era (see appendix H). The image most widely associated with the film is of Lloyd hanging from the hands of a clock high above the busy city streets. In the scene Lloyd climbs up the outside of the building, meeting obstacles of slapstick design along the way. The scene climaxes as Lloyd hangs precariously from the hand of a clock, with New York in the background to demonstrate the height of the feat. He is saved at the last moment from falling to the ground by a friend simultaneously grabbing the end of a rope, just as Lloyd moves his grip from the clock face to the rope. Lloyd's friend grabs the rope just before it disappears out of a window, saving Lloyd, allowing him to continue his ascent up the building. Here he encounters further precarious teetering on edges and swings from a rope by his foot until he reaches safety in the arms of a woman.

These spaces are rendered precarious by the danger to human life present in them. The associations *we* make between this knowledge and bodies' prolonged presence in this space is entwined with the knowledge of the impossibility to remain unscathed if the stunt goes wrong. The images of bodies in these impossible spaces have the potential to disrupt *our* assumptions about the space and about the body itself, creating a jarring reference. If Harold Lloyd was not performing this stunt in this space, would *we* look up and consider the presence of danger? This disruption to the assumptions we make is due to what is seen in the moment that does not assimilate with our experiences or expectations of these spaces. This brings into question why *a body is there, how is it possible for it to be there, and what happens if my body is there?*

Impossible spaces create a disturbance of limits, or an act of becoming limitless, in relation to the bodies that are found there. As Ahmed suggests, "[b]odies as well as objects take shape through being orientated toward each other, as an orientation that may be experienced as the cohabitation or sharing of space." (2006: 552). She discusses how orientations are interdependent on bodies and by the object and the body being spatially affected through relational perception, positionality and context. These effective spaces are "… relegated to the background; they are only ever co-perceived." (2006: 547). They are spaces made evident through their relationality to the object that is the point of reference,

yet the space existed there before the object appeared. The space in part is filled by the object, pressing the edges of the space outwards, so it butts up against the object, but is no longer situated where it once was. Space in this context, as Ahmed states, is something that is "… a horizon or fringe of perception…The horizon is what is 'around' as the body does its work." (2006: 552). The space itself becomes one side of a border along with the object itself. The two come into contact with each other, unable to mix and assimilate. They are together yet separate, surfaces that meet and create an overlooked horizon. Ahmed positions this in a way that "… [t]he body becomes present as a body, with surfaces and boundaries, in the showing of the limits of what it can do." (2006: 552). Though I agree that the body in space creates a horizon that impacts the space, I suggest that it renders the body limitless in the context of impossible space.

In the unexpected and unassimilated experience of the artworks in the research, these bodies in impossible space push these boundaries beyond the limits of what *we* can imagine. In their precarity, the horizon they create shifts the relationship of body and space from one where the body fills the space into one where the body and space become jointly limitless and impossible. The awareness that the space pre-existed the body and the impossibility that the body is there creates the bound relationship between the two. The horizon becomes the point of focus in the impossible space; the horizon, then, rather than being overlooked, becomes the focus, as the space itself makes it impossible for the body to be there. Rather than the horizon —as *we* geographically associate with this term— being far away in the distance, it is now closer, not only potentially geographically, but in an embodied empathetic way. The horizon of focus is now a bodily one in dialogue with the space it occupies. This renewed focus on this joint horizon draws in other objects around the body in space, such as buildings and the city, to create meaning. These other objects become points of reference; they bring this new horizon, which occupies a liminal space where the horizon is no longer straight and horizontal, into a counterpoint with tangible world references. This unexpected position of the body in the unreal, juxtaposed with the real, results in the space no longer being taken for granted and allows for the space itself to take on a different context of understanding.

These spaces always existed; however, they are not rendered conceptually impossible until the body is present in them. This presence then causes a recontextualization of meaning in a space linked to trauma – through the othering, the unimaginable, and un-assimilation of the experience in consciousness. These spaces were un-noticeable, even taken for granted in their emptiness, until a body is seen to be present there. The space between buildings, for example, is precisely that, a space that reaches towards the horizon until something far in the distance breaks the eye's movement through the space. Space itself is assumed to be empty, but is laden with questions of liminality, abjection, abstraction, and existence. These impossible spaces – for instance, rooftops, walls, and the sky between buildings – often go unnoticed until something is added to make them other than what they were: a body. This presence of othering causes an unexpected and unassimilated image to the expected, causing a renewed point of reference for the space to be read. These spaces are then contextualised by the presence of the body and the events that surround its presence in the space. The body alone does not recontextualise the meaning of its presence, but the reasoning for its presence also has an effect. *The Falling Man* as an image that prolongs the presence of the body in an impossible space is significant here. It is not just anybody in that space, but a body that was in such a space due to the events of 9/11. The photograph was not just taken on any day, but on the 11th of September 2001. The buildings are not just any buildings, but the Twin Towers that no longer form part of the New York skyline. The events alone do not render the space impossible, nor do they contextualise the space that existed between the Twin Towers specifically. It is, in fact, the presence of a body in the space between the Twin Towers, prolonged in the form of a photograph, that renders the space impossible through the known precarity of that body.

The significance of this impossible space is that it is, in fact, not empty. Rather it is imbued with a significance that is only recognised through the presence of a body and read intertextually through multiple references. This can be seen in a post-date effect of recontextualisation between the memory of 9/11 and Philippe Petit's 1974 wire walk between the two Twin Towers high above New York City. It was a six-year ambition in which Petit pronounced to Francis Brunn, "One day New York will be mine! I'll string a wire somewhere between the tallest buildings and I will become the king of the American Sky!" (2002: 12-13). The towers were not erected for this purpose and the space between them

was never meant to be occupied by anything other than birds and insects. Therefore, by managing this feat Petit would become king of the sky and achieve what many would think impossible. However, somehow Petit found a way of staying in that space for 50 minutes (New York Daily News, 2015), defying gravity, avoiding harm, and drawing crowds to observe the spectacle and ask: why is he doing this, and is he going to fall?

For Petit, it was a personal ambition and was an inspiration that came from a constant search for the next *'project'* (2002: 10). However, Petit's wire walk as an event, Petit's book *Man on Wire* (2002) (which was later turned into a 2008 documentary), and the feature film *The Walk* (2015) all became odes to the towers themselves. A poetic narrative of one man's preoccupation with the mystery and romance of the buildings. The film has been described as "…a beautiful love letter to the Twin Towers, featuring interviews with Petit and his accomplices, and aerial footage of pre-9/11 New York City." (Bindelglass, 2019: 1). Bindelglass's comment is somewhat nostalgic for the world before 9/11, a time to be remembered with love, a world different to today.

The link between Petit's wire walk and 9/11 is more complex than a love letter harking back to a nostalgic time where men could dream of becoming "King of the American sky" (Brun 2002). The sky above New York potentially lost some of its romance in the events of 9/11, and therefore it is inevitable that this walk would in some way enter a conversation about 9/11. However, this wire walk of 1974 has a more complex link than the towers alone; it is also linked by containing a body in an impossible space. This body that resided in this impossible space, in danger of falling and coming to harm, re-imagines its actual precarity via the bodies passing through impossible spaces during 9/11, taking the route Petit would have taken if he had fallen back in 1974. The image of Petit in this precarious position at height in New York between the Twin Towers is, in itself, impossible without the intervention of the wire, let alone when considered in relation to New York. It is not a natural position; it is an unexpected injection of a body in an impossible space with an uncanny relationship to 9/11. As noted above, this is not just through the presence of the towers, but through the act of precarity that if the worst had happened and Petit had fallen, it would have been repeated 27 years later over and over again. These impossible spaces,

whether in a conversation with 9/11 or not, are, in fact, in conversation with trauma, as spaces that are possible, but only in extreme precarity. They are impossible because the body should not occupy that space. Achieving the impossible is only in the sphere of possibility if death is a factor.

Combining the post-date effect and the impossible space creates further complexity of reference and meaning. *Man on Wire* is read differently in relation to 9/11 and again differently with regard to *Falling Man*. All in some way have an association with bodies, precarity, New York, The Twin Towers, height, and an intertextual relationship with 9/11. In writing his book in a post-9/11 world, Petit's reflections and poetics hark back to 9/11 and invoke significance in his musings on his experience. On a double-page spread (2002: 198-199), he writes about a visit from a bird, but no bird is visible in the image. Instead, on the opposite page, there is an image of him on the wire with a plane above and to the left of the picture. He asks, "Do you always look so cruel? Are you on a Promethean mission, about to dive and cut my belly open, to tear out my liver?" (2002: 199). He is talking to the bird, yet even the page tile brings this into question *ONLY ONE BIRD?* This could be questioning why there is only one bird in the sky, or whether it even is a bird. There is already an established relationship between the questioning of birds and planes through the famous phrase; It's *a Bird... it's a Plane ... It's Superman*[10]. There is an ambiguity or even an interrelated alternate between birds and planes. These connections through language (see discussion on Ekphrasis in chapter 3) yet again build a relationship between Petit's question of only one bird, the image of the plane in the photograph on the page in his book, and the two planes that flew into the towers on the day of 9/11.

This uncanny connection between the post-date effect and impossible spaces emerges due to a relationship between performance, bodies and the city space. These intertextual weavings create a context that makes reference to, and is preoccupied with, 9/11. Through the presence of bodies that occupy impossible spaces, the geographical place of New York

[10] It's a Bird… It's a Plane… It's Superman, was a line spoken during the introduction of *Adventures of Superman (1952-1958)*. It was also later the name of a 1966 musical by David Newman and Robert Benton, and the quote was used in the 2nd Superman feature film directed by Richard Lester.

City and the buildings and/or site of the Twin Towers intwine, weaving a citation of trauma that can be seen not only in Petit's wire walk, but in other examples such as *Falling Man*. *The Falling Man* has resonance in this discussion of impossible spaces, not because it comes from 9/11, but because it has the same intertextual references as the wire walk. However, the relationship of the impossible space connects the wire walk to the discussion of *Falling Man, Man Walking Down the Side of a Building,* and 9/11.

Man Walking Down the Side of a Building, like the wire walk, pre-dates and is therefore affected by the post-date effect in the complex readings of the performance in a post-9/11 world (see chapter 5). Part of this relationship is created through the presence of impossible space in both pieces. In *Man Walking Down the Side of a Building*, the space where the body resides was never meant to be occupied; it is impossible to occupy without the intervention of the equipment (or only by animals with wings). Without the intervention of a harness, the body would surely fall, and even with this harness, there is no guarantee of safety. The body then is potentially at risk; the limits of the body are bought into question. *Man Walking Down the Side of a Building* does not just occupy the space, but it lingers there, in a slow-motion descent down the building, controlled, metered steps that purposefully move towards the ground. Even disregarding the physical exertion of remaining in a horizontal position when the pivot point of the body is held at the pelvis, the limits of the body in its relationship with the world are disrupted. The body and space horizon focuses on the body's horizontal position through its juxtaposed reference to the building the performer is walking down. Without this vertical point of reference via the building that tells the viewer which way up the world is, the horizontal form potentially would not be apparent; the focus of the horizon would be between the impossible space and the body, and not shared with the relationship this body and space has with the world *we* live. In a reference that makes it other than the norm, this inversion between placing bodies in impossible spaces allows for disruption in *Man Walking Down the Side of a Building.*

Similarly, *New Beginnings,* the ballet duet reworked from Christopher Wheeldon's *After the Rain,* occupies a space that inverts *our* assumed relationship with the space. It is performed on a viewing platform situated partway up the *4 World Trade Centre Tower* (4WTC), and

overlooks the memorial pools that sit in the footprint on the Twin Towers. The observatory on 4WTC, used in *New Beginnings* as a performance space, becomes something to be viewed, instead of a place from which to view. In relation to site-specific dance performance Hunter describes an example of the shift from autonomous to institutional through the use of signs as direction in public buildings such as hospitals. She explains that

> … site-specific dance performance by its very nature has the potential to challenge and disrupt the site's conventional norms of usage… as the choreographer explores alternative approaches to moving through, on and around the site. (Hunter, 2009: 404).

The site's conventional norms are inverted by placing the performance on the observatory rather than using the observation platform for its original use to view something from. The WTC4 observatory is a place to view the memorial and the surrounding buildings such as 1 *World Trade Centre* (1 WTC)[11], and therefore its original function is to blend into the background of the site where it is situated. It is a space where you stand and look out from, rather than look into. At a height of 715ft (The Skyscraper Centre 2020) above the sidewalk, it is positioned below the top of 4 WTC, and has a vista of 1 WTC towering in its view. It offers a perspective of the memorial site and New York not available from the ground. By placing dancing bodies into this space at height where bodies could fall from – in a place where bodies have fallen – the potential for a new body-space horizon is created. The horizon becomes the focus where the bodies and space are put into a referential relationship to 1 WTC, which provides the backdrop for the performance. The presence of this building signifies the presence of the memorial below, which in the film *New Beginnings* is out of sight – but not necessarily out of mind. Therefore, the choreography does not only disrupt the site's conventional norms of usage but potentially brings into reference the relationship that bodies have with the site itself; through the images of bodies in motion on the outside of a building in this part of New York City.

This reference of the relationship between body and space is one of precarity that is both physical and social. However, New York as a city has always had an association with height

[11] Also known as the Freedom Tower

and which is historically reinforced by a proliferation of past narratives. During the late 1800s, due to economic growth and a demand for limited land (Condit, 1968), early skyscrapers began to emerge. During a period of city planning New York offered very few large areas of landmass, resulting in the separation of saleable land into smaller plots on the island of Manhattan (Willis 1995: 36). Therefore, to get the most from a small parcel of land, there was only one way to go – up. This need to build up in 1930s New York saw a competition between the builders of The Chrysler and The Empire State Building, in what has come to be known as "*The Race to the Top"* (Nash, 1999: 63). It was a well-publicised race to build the tallest building in New York. The publicity images (which over time became famous in their own right) taken during the construction of these buildings (and of others such as The Rockefeller Center) epitomise the association of New York with height, which has manifested over time. For example, the image *Lunch atop a Skyscraper* by an unknown photographer (1932) was published in *The New York Herald-Tribune* on October 2nd 1932 (The Rockefeller Center 2017).

The image *Lunch atop a Skyscraper* (see appendix J) is given here as a further example of bodies in impossible spaces, but here they are placed in a position of precarity for the financial gain of others. In the photograph *we* see eleven workers taking a break from the construction of thirty Rockefeller Plaza, sitting on a steel girder with their legs dangling into the void below. In the background and some distance below the men, you can see the city of New York, tightly packed around the lush tree-strewn Central Park. *Lunch atop a Skyscraper* is not an unfamiliar image; it has adorned various gift shop trinkets and is positioned on the wall above my desk as a purchase from a famous Scandinavian home decoration store. It is also not alone in the abundance of publicity images that persist from the time of the building boom (Time, 2016). It explicitly places the bodies in the picture into a place of precarity and commodity; it shows these bodies in a place of risk to their well-being, for the future development of the city, and the financial benefit of the building owners. It positions this idea of the impossible space as a relationship between bodies and spaces of height in New York as an ongoing phenomenon that pre and post-exist 9/11.

This association of height in New York is seen in New York's need to build high and higher than before, and in the way bodies interact with such buildings in New York. One particular way that some bodies in New York engage with buildings other than through their intended function is in the creation of graffiti. It is yet another example of bodies entering and interacting with space in unexpected ways.

Personal Journal Entry

Thursday 20th October 2016

New York on the J Train travelling back to Brooklyn

As the train emerges from the subway and onto the Williamsburg Bridge, I squint as the sunlight invades my eyes, and I smile. I assume I am done with work for the day as I travel over the watery boundary between Brooklyn and Manhattan. I enjoy the height of the J Trains journey and its view as I look back at the city. For at least the duration of this train journey, I am not underground or walking along the sidewalk, but I feel free as I fly along through the air, with the uneven way of the train. I cannot see what the train is attached to; I feel wingless and boundless. I look down at Battery Park and the small figures of people enjoying the sunshine and wonder, do they look and see me?
As the train clatters along, I notice not for the first time the abundance of graffiti on the Brooklyn side of the water and how there is a mixture of formal murals and tags or political messages. These marks are not at street level here; they are on vast, high, once blank walls and along the line of bricks between the top of the highest windows and the roofline. I try to imagine what could incite someone to put their physicality in danger to leave a mark on the highest point of a building? A fear, a sense of danger to their identity, the threat to their sense of belonging.

The imagining of the sensation of being at a height (as an acrophobe) gives me a sense of vertigo and unsettled anxiety. Why do they feel the need to occupy this space, to leave their mark on that space? Is it that they cannot own space in society in a traditional way with their feet on the ground? Therefore, they occupy what they can? In this neoliberal society, we have to make our way and depend on our ingenuity to survive. Is this a way of taking something that they need to move forward and survive? A sense of ownership that they otherwise would not have. Is it a way of bringing discontent and trauma into reality to be less abstract? Do we, in part, need some materiality to make sense of the trauma experience? Do these art/dance works that preoccupy my days and thoughts do this? Do they bring voice, materiality and agency to the trauma, but in doing so, does this make or in some way add to the cultural trauma that Alexander discusses?

As a particular feature of many cities, including New York, graffiti occupies places that bodies cannot usually occupy. It uses buildings as a canvas, and takes the opportunity to occupy the heights to gain visibility and impact. What is most interesting about graffiti is that its relationship with the body is one of absence, of removed corporeality. The body that created this mark is often gone when you view the work, and therefore the body-space horizon is displaced to one of knowing that a body was there. This knowledge that a body had to be there to create it leaves a mark of absent bodies, that, through their mark-making, has a presence in the moment. The body is de-corporealized in the presence of graffiti and an absence of the body, yet the awareness of its corporealization is present in the markings left behind. This placement of bodily mark-making at height, presenting a known precarity in the mark-making, is significant. Through the examples given so far, Petit's wire walk, *Safety Last!, Falling Man, Lunch atop a Skyscraper* and the proliferation of graffiti, the idea of bodies in space begins to establish how the different intradisciplinary subjects of performance, film, photography and graffiti are connected through the idea of impossible space. This is particularly relevant in the idea of impossible bodies as an associative other (see chapter 4) and how, in these examples of impossible bodies, the act of placing bodies in impossible space brings into question the limits of the body through this othering.

Impossible Bodies

An impossible body is a body where its relationship with the world is mediatised to the position of the other through its placement in an impossible space. In this discussion, I am using two similar spellings of terms related to media to differentiate between the different functions in the discussion. The first, mediatise, describes the shift in the mode of representation or state of significance caused by intertextual readings of body, space, and performance. The second, mediatized, is a theory used in communication and media studies that argues the constructive power of media to impact socio-political communication frameworks whilst impacting the society in which it functions (Krotz, 2007). What is pertinent here is that the idea of mediatisation in relation to the mode or media form in

which something is created or shifted engages directly with the dance works discussed in the thesis (see chapter 1). Notably, *Man walking Down the Side of a Building* has both live and photographic forms related to it in these discussions (see chapter 5). Still, the performances have been viewed in recorded versions throughout this research (see appendix A). *New Beginnings* is a dance film but has complex relationships with *After the Rain (see chapter 8)*. *New Beginnings* was created from a reworking of the second act of *After the Rain*, but *After the Rain* was viewed in both live and recorded forms to produce this research (see appendix C). This positions these performing impossible bodies in multiple places and spaces of potential impossibility—including digital spaces— and allows for several perspectives of intertextual analysis. This section will investigate the relationship between bodies and spaces of impossibility, and will eventually be discussed in relation to the digital space.

The impossible body is an effect of bodies being in impossible spaces. The relationship between the body and space, through the horizon of their meeting, renders a space impossible, but also, in turn, bestows this impossibility on the body. It is a phenomenon that negotiates the understanding of a body due to its placement in an impossible space. This positioning sets that body aside as something other, but still relatable as an associative body. As Gadamer states, "I experience my own limitation through the encounter with the other and …I must always learn to experience anew if I am ever to be in a position to surpass my limits." (2000: 285). Gadamer positions the other not in a state of other and less than, but as the other with status from which *we* can learn and grow. In addition, it also elucidates that *our historical condition only limits us*. The other challenges and stretches *our* limits, which are first bought into question by the impossible space the other is put in. It can create a question of the bodily limit, of what it is capable of us and the other, but also it potentially shifts the understanding that *we* have of ourselves out of *our* current understanding, into a space of the unknown.

Understanding ourselves as bodies in space, and specifically as dancing bodies in dialogue with space, requires awareness of the other or alterity. Alterity, as Peeren and Horstkotte state, "…is not a mere synonym of difference; what it signifies is otherness, a distinction or

separation that can entail similarity as well as difference." (2007: 10). If *we* then consider the dancer's position, they have enough in common with the viewer to be recognised as similar – as living, breathing human bodies – and yet they are of a difference that sets them apart. They occupy space by moving through it with a purpose that is not functional: to undertake a daily task such as walking from A to B, posting a letter, or moving to meet someone in a given place. Instead, they move in space to potentially create something at that moment, communicate, or embody thought or feeling. They move their arms and legs to create shapes in space, so the body becomes dialogically entwined with the space, place, and intent of the creation.

Even when it strives not to be, dance is a spectacle of bodies. It stands out as something different happening to the everyday use of the body, yet the bodies are recognisable as a body that is associative. This very similarity allows the difference to be recognised; it is an awareness of potential nuance and complexity in identifying an association that makes them other and not just any other. Without similarity, it would be just any other living thing in the world, but through points of similarity, they become the same (but alternate) to me. In relation to impossible bodies, the choice to position the moving body in an impossible space, places the body in potentially multiple positions of otherness. The body is other because it is in an impossible space. As a dancing body, it is other because it moves with intent and purpose that is unexpected to the functional moving activities of the everyday. In the dance examples present in this research, there is a further added layer of potential othering, as they are all entirely or in part seen in a filmic viewing. They are seen in a state of otherness that positions them other than in their tangible, flesh and present, form.

We associate the dancing body with a physicality of movement that requires the firing of muscles and a visceral awareness of the soft tissue that enables the traction of the body through and in space. These bodies are corporeal and exist in real-time and tangible physical form. However, when *we* consider the moving body on film or in a screendance[12] (Rosenburg: 2012) form, there is a complexity between the physical body and the body seen

[12] The spelling of screendance, decorporealization and recorporealization is based on Douglas Rosenberg's use of these terms in Screendance: Inscribing the Ephemeral image.

on screen. There had to be a body present to create the screened body that is now represented by an image that is decorporealized. In relation to this idea of the impossible body, Rosenberg discusses recorporealization as "...the complete construction of an impossible cinematic body, in which the real and the fictive are hybridized." (2012: 59-50). Recorporealization is possible due to the decorporealized bodily representation through the screen, being made real and reconstructed as a body "...not encumbered by gravity, temporal restraints, or death." (2012: 55).

Through the medium of the screen and the recorded image, temporal restrictions are bought into question, resulting in a complex relationship between corporeality and death. Though these impossible bodies are not burdened by physical restraint in their screen form, they are or were at one point a real encumbered body. The recording of the body and its representation on the screen disrupts the temporality and corporealiszation of the human form. Therefore, the screen form allows multiple iterations of the same body to exist simultaneously that is impossible in a tangible materialistic way. The possibility of being in multiple spaces simultaneously positions these screen bodies as impossible. These are bodies that are the same, although different to the live physical form of the original body they represent. By placing bodies in impossible spaces, *we* preserve precarity in the corporeal and decorporealized image. This then re-corporealizes the physical risk to *our* existence by potentially highlighting *our* awareness of the body's fragility. These impossible bodies on screen and in a photographic form not only are re-corporealized through the medium of the image, but re-corporealize subjective understandings of *our* presence and absence through the inscription of precarity. This placing of impossible bodies in impossible spaces has the potential to elicit violence through delineating time and precarity through the risk of falling, creating disorientation of identity and the body's existence.

The Impossible Mediatised Image

All of the dance works in this thesis have the capacity to be viewed via digital means; in the case of *New Beginnings,* it was made specifically for film. This section will discuss how the

bodies in these works occupy a different, impossible, space through the screen that renders them impossible. It is an abject space that *we* use but cannot fully enter; it is an untouchable space where *we* assume control, but where none is available. The body is present in the visual field, but not in my spatial proximity. *New Beginnings*, as an example, was created for the screen. The bodies still have a relationship to the space on the observatory platform; they create horizons as they move and pass through the space. The movement extends and redefines the limits between the body and the space; however, this is not limitless. There is an awareness that the body and space have already negotiated their relationship, and the film is a representation of that. The action and negotiation occurred before the viewing of this screendance; what is seen is already past, it is a ghost of the bodies, and yet this is not the ghost of the work. The work itself is haunted by the bodily presence in its relationship with the impossible space that *we* cannot enter, and in the temporality of the existence of the spaces.

There is a synergy between the decorporealization and disruption of temporality through the screen, and the violence and temporal disruption *we* associate with trauma. Like trauma, the body on screen in its decorporealized state allows for the manifestation of the present body, its past representation, and its potential future viewings simultaneously to exist. This collision of multiple bodily presences and temporal disruption destabilises *our* perception of physical existence and linear time. There is then potential violence present in *our* perception of the body that *we* can associate with trauma. It is a bodily presence similar to the body *we* know and recognise in ourselves. However, it exists in a different temporal space where the body is no longer made of bones, muscle and sinew but as a bodily image. Rosenberg relates violence through this mediated form to the temporal disruption but also to the way this media form "…limits the marks of inscription to the body…" and shifts the dedication to the material form of the recording (Rosenberg 2012: 54). The emphasis through the mediation is shifted and placed on the media artefact itself, so the material iteration becomes primary; the representation of the body becomes an object. The image of the body is less than bodily; it is a representation, a traumatic twin of the body that exists or existed in reality and, at some point in the future, will only exist in the screendance form (see chapter 8 section Representation and Memory).

This screendance bodily representation becomes a complex pattern of awareness of presence, absence, and erasure. The bodily representation then is not the body itself but an image that comes into *our* consciousness through the film. Unless known to you previously, the body is only present at the moment of viewing. It was absent to *our* consciousness before the initial viewing and is only present in the moment of viewing, returning to a state of knowing absence after and through *our* memory and recollection of the image. The body then falls into a pattern of presence and absence that again potentially associates these bodily images with violence and trauma response. *We* see filmic and photographic images of 9/11; we see the bodies fall again and again, though *we* know they no longer exist. Yet in their filmic form they return to *our* awareness as once-corporeal beings; we are aware that they are now de-corporealized, both in the physical reality, and in the filmic de-corporealisation of the image.

These bodies, then, potentially become re-corporealized as reconstructed bodies in their filmic representation. Their past presence in life is bought into awareness alongside the awareness of their loss and how this came into being. The filmic image, in its repetition, performs the presence and absence of these bodies in a space that can leave a residue of remembered violence. The lost and annihilated bodies are impossible in their presence, yet their presence can be felt in their absence. An absence that makes us conscious of their loss. The repetitive absence that occurs through remembered violence is associated with works such as *New Beginnings*, and as *we* repeatedly watch the screendance where the bodies are inevitably impossible.

***

The placing of a body in an impossible space creates a place of questioning. This questioning is bought about by the unexpected image of seeing a body at height in a space where they cannot survive without human intervention. This unexpected image renders the space impossible, even though it was not always in this state of impossibility. *We* do not expect, for example, to see a man walking down the side of a building, or bodies to be falling from them. This very unexpectedness places those bodies into the position of the other and the

impossible. In a performance context, this also brings into question the body, space and mediatized image. The intertextuality of precarity, space, bodies and film leaves a mark that connects with trauma through the space of the unexpected. Seeing bodies in spaces of precarity – more specifically at height and in the city of New York – renders them impossible, just as it seemed impossible that bodies should fall from the towers.

In the ephemerality and embodied relationship of dance to the world, *we* sense something of this transitory journey through materiality to abstract, through life to death. This displacement, in turn, is associated with death, that the human existence only has meaning because *we* are transitioning through an existence on this planet. W*e* are not meant to reside indefinitely; we are meant to pass on. The fear and anxiety that this causes is a trauma experience, and in turn, the transitory state of bodies in New York (though this does not exclude other cities) is a trauma of the body and its place in the city. Do these works then bring the reality of death to us? The construction of the works as abstractions allows for multiple readings; however, in the existential inevitability of death, dance in itself is an expression of an inevitable end. As an art form, it is temporary; it can be re-performed, re-created, re-constructed and re-presented, yet never in the same way in each iteration. Dance film, in part, disrupts this in terms of the visual, yet the potential for changing context, place, space and time of watching mean it remains transient.

In a performance context, the intertextual relationship between the body in precarity, at height in the city, and recalling a remembered violence from the events of 9/11 places this new experience of 9/11 into an abject space. It is a space where the association of precarity and danger is magnified from the violent event itself and re-contextualised. This remembering of a violent experience in relation to the performance works allows us to see the violence and trauma response from a different perspective. This develops further understanding with regard to performance's relationship to trauma, and therefore affects *our* understanding of *our* trauma response. It is not about the proliferation of trauma events over history, but how a trauma event re-contextualises the city's past, present, and future by rendering bodies impossible when positioning them in impossible spaces. These bodies are rendered impossible because of their placement in impossible space, but also because

this space places them in a space of precarity and at possible risk of falling. This relationship between falling and 9/11 will be discussed in the following chapter.

Chapter 7- Perpetual Falling

When I think about 9/11, I remember seeing the falling bodies on my tv screen; the falling of the towers, the dust, the people, the economy, and the descent in human tolerance, to name just a few. As already mentioned, these images of falling were captured in filmic and photographic mediums on a massive scale, which were then reviewed as cultural artefacts of violence each year for the anniversary of the event. These images of falling have become cultural artefacts of violence that *we* associate with 9/11 and allow an ongoing association of falling with the event. This chapter will discuss the idea of continuous falling associated with 9/11, something I call the perpetual fall. Specifically, it will consider the placing of bodies at risk of falling in an intertextual reading with the images of precarity, falling, and unassimilated images of violence from the events of 9/11. The discussion will elucidate the complexity of a subjective response to violence and the images seen in the artefacts that have an ongoing impact on *our* understanding of *our* trauma response. In a performance context, the intertextual relationship between fear, the body in precarity, a body at height in the cityscape, and recalling a remembered violence through the events of 9/11 places this new experience of precarity and danger into an abject space. This abject space is where *we* can develop *our* understanding and association of *our* trauma response in a new context.

This chapter looks at the dynamics of falling by further developing the research into the intertextual contextualization and recontextualization of the body, city and performance. This will be considered through Eric Fischl's sculpture *Tumbling Woman* (2002), and by revisiting works such as *Man Walking Down the Side of a Building* (1970) and *New Beginnings* (2013). The analysis of such works through an intertextual approach will aid new perspectives on the status of falling that consider the experience of violence and representation of the trauma response. These works all have associations with representations of the moving human body, the body's movement through impossible spaces in the city, and bodies in places of danger and precarity. Through an auto-ethnographic response to falling and its diverse persistence which can be experienced and associated with 9/11, these ideas will begin to discuss the complex relationality of falling and trauma. The chapter inherits earlier discussions, elaborating on how *Man Walking Down the Side of a Building*—through its occupation of impossible spaces and controlled

walking/falling—can offer the potentiality for a subjective creative response to 9/11, and how the fear of falling is heightened in a post-9/11 context in the work of *New Beginnings.* It will also consider how static representations of the human body in a context of known falling create a tension of the real and unreal, known and unknown, and presence and absence in relation to falling and 9/11.

The Perpetual Fall

> Personal Journal Entry
> Friday 9th September 2016.
>
> 9/11 Memorial, Lower Manhattan.
> *The noises of the city are dimmed by the falling tons of water. Only the traffic on the streets closest to the pools interjects. The many voices in many languages become audible as they pass by. Unlike Union Square, fewer people pass through this tree grove. They walk slowly around each pool, stopping at different points, taking photos, taking selfies.*
> *As I sit like an ant, miniaturised by the surrounding buildings, I realise… nothing... but sadness. This memorial will be a lasting memory. Its survival is ensured by the deep metal panels that the names are sunken, deep into. Protecting the words from the coming years of erosion. It does not show the devastation of the day, the shock, the violence, the terror, the death. This instead lives in those that saw, felt, heard, smelt and tasted the horror.*
>
> *The memorial, I think, is beautiful. You are engaged in a corporeal experience of sound and touch, and every now and then, as the wind blows through the square and over the water, you are sprayed by the mist. I wonder what the water takes down the hole with it? What is it cleansing? As it slips through our fingers, un-graspable, ever-flowing, moving away from us.*
>
> *As I sit here, it takes my mind back, where I now sit there was rubble, a cloud of dust that once filled this space, now there is sunlight, and trees in an area of Manhattan where buildings look squeezed in like people in a subway carriage in rush hour.*
>
> *I cannot imagine how high up the towers went. I look up and only see the sky and trees. I look to my left at the new 1 World Trade Centre. My eyes are drawn up, up and up to the top of the tower. How did something so big, so solid and imposing collapse? The people fell, the towers fell, the dust that lingered eventually fell to the ground, and now… the leaves fall, the water falls over and over. In the museum, we see the towers, the people, the dust and rubble fall repeatedly, and outside there is ever-present the ghost of what was once there, they all fell, but still, they have a presence in their absence.*

The realisation of the prevalence of the link between 9/11 and falling was surprising. It came about through the compulsion to look up while at the 9/11 memorial site. By looking up, my perspective shifted, and the remembering of my experience of 9/11 through photographs and television coverage bought back to me the images of falling. This shift in perspective also prompted me to consider where the violence was present in the events of 9/11. Until recently, I had always assumed the violence and trauma of 9/11 to be the planes hitting the Towers. It was, after all, the catalyst moment that led to the events that unfolded in New York that day. However, if *we* consider Caruth's analysis of Freud's comments on his choice to publish his work on Moses and Monotheism "… the space of a trauma, a trauma not simply denoted by the words 'German Invasion,' but rather borne by the words… 'I left,'." (1996: 21). *We* are directed to how it was not the Nazi's invasion of Europe that was traumatic for Freud, but his leaving Europe for London, which is where he speaks of trauma. It was not what *we* could consider to be the violent act of invasion that initiated the trauma, but rather the departure from home and sense of self. A departure was forced upon him and left him in exile in the United Kingdom until his death the following year. Again, there is the assumption that the violent act should be the traumatising catalyst, and yet the trauma lies in the question of identity with self or the departure from it.

As I have already discussed in Chapters 5 and 6, *Man Walking Down the Side of a Building* (1970) resonates with the events of 9/11—even though it predates the violent event by 30 years. Through the controlled walking and falling present in the work and through its ability to occupy the impossible space between the top and base of a building, the work can create echoes and refer to the violence associated with 9/11 and the trauma that is a response to the violence. In this chapter, I will identify how *Man Walking Down the Side of a Building* may be positioned as a space for the recognition of the cite (see chapter 1) of trauma through its relationship to the idea of the controlled fall, a resistance to falling, and the perpetual falling associated with 9/11 through a visceral embodiment. In doing so, *we* may begin to understand the potential for a dance text to speak of and allow a response to trauma and an identification of alternative points of violence other than those that are initially obvious.

This idea of the violent act being different from the violence that trauma responds to subjectively causes me to deliberate the violence of 9/11. If *we* consider the planes hitting the towers as a violent act, then what do *we* contemplate the violence that the trauma responds subjectively to be? Though the planes hitting the towers was unexpected, what was likely unimaginable was the sight of planes protruding from the buildings. When *we* consider plane crashes such as the Lockerbie Bombings (BBC 2005), *we* see images of them after they have fallen, not suspended before the fall. Instead, the planes in the towers remained aloft; prevented from falling by the buildings they impaled. What *we* intrinsically associate with plane disasters is the ground, the sight of the debris post-disaster, or the falling image of the plane heading towards the earth. Therefore, *we* could consider it was not the planes hitting the towers that was the violence, but their stasis before the fall. This unimaginable image could not be contextualised or rationalised with other plane disasters. This resistance against gravity and the fall was then further contrasted by the bodies falling from the towers before the towers themselves fell.

Though the falling bodies seen descending during 9/11 were directly related to – the consequence of – the planes hitting the towers, I want to suggest that the potential violence is to be found in how *we* can directly relate ourselves to these falling figures as human beings. The way that *we* can empathise and predict where the fall will end. The realisation that the fall is the precursor to their death. The vision of falling human bodies; the possibility of death was no longer an abstract but a violent absolute. Human bodies were falling from a building with no chance of survival. This visceral connection with the human body of others inflicts violence, a body of otherness that causes you to consider 'that could have been me'. This connection causes a departure or disruption to *our* sense of self, momentarily, in response to the unimaginable sight of bodies falling from a building. This sight was repeated an estimated 200 times (Leonard, 2011). This repetition of the violence perpetuated a recurring departure from self. Each time, never being able to return to what you were before each iteration of the violence, unable to become assimilated with the trauma, and therefore with each repetition arguably becoming repetitively traumatised.

This repetitive trauma that goes unrecognised partly explains why the images of the *Falling Man* (Drew, 2001) and the sculpture of the *Tumbling Woman* (Fischl, 2002) were so emotionally and poorly received so soon after the events of 9/11. The *Falling Man* was a photograph of a person falling from the Twin Towers during 9/11, freeze-framed in a moment of descent to imminent demise. *Tumbling Woman* is a sculpture, also freeze-framed; but at the moment the body makes contact with the ground. Both the photograph and the sculpture bought violence of the event directly and visually back to the human body and back into present consciousness. In addition, they were also a direct response to the violence that was purposefully created as records and commemoration of the trauma events from that day. In an article titled "Is this art? Or assault?" by Andrea Peyser in the New York Post in 2002, the attitude of shock, anger, dissatisfaction, and even distaste towards the *Tumbling Woman* could be felt. In a follow-up article in 2016, the effect of the sculpture is still bought into question, "Time to let people decide if 9/11 sculpture is art or exploitation". In the naming of these two articles, there is an acknowledgement of a need for time.

Peyser allowed 15 years to pass before asking people to decide what they thought of the sculpture. A quote in the article from a Rockefeller Center employee reads, "I saw 70 people fall from the tower… fall from almost 100 stories! To see a statue of people falling to the ground— it's nothing to be happy about." (Peyser 2016:1). Later in the article, a National September 11 Memorial board member, in relation to *Tumbling Woman's* presence in the 2016 exhibit *Rendering the Unthinkable: Artists Respond to 9/11,* states, "I think we're ready for it, …we were just not ready. Emotions were extremely raw back then." (ibid 2016:1). What *Tumbling Woman* and potentially *Falling Man* did —at least in the short term—was re-traumatise through the direct memory of the violent realisation of the human body in mid-air falling to its death. They were—as they were viewed when for some the trauma was still unrealised— another repetition of the violence, though processed through forms of representation. It is important to point out that re-traumatisation was not the intent of either artist, but due to trauma being a subjective response, *we* cannot categorically predict what will and will not re-traumatise each individual. It is also important to note that the photograph of the *Falling Man* is now once again in circulation, and the sculpture of *Tumbling Woman*, as stated above, was in 2016 exhibited in the gallery of the 9/11

Memorial Museum and is now part of the collection housed at the Whitney Museum of American Art.

How the realisation of violence, trauma, and potentially re-traumatisation comes into being — as violence and trauma are subjective— will be an unpredictable individual journey. The way trauma is recognised in the hope of assimilating the psychological disconnection to self that has been created may or may not be facilitated through the other hearing Freud's "crying wound" (Caruth 1966 :8) (see chapter 2). This unpredictability, in its subjective nature, also does not presume what or who the other may be. The other allows us to read the communication of trauma as separate from what *we* already realise in ourselves. The other is an alternate form of interaction with trauma, which allows us to recognise the yet unacknowledged, and acts as a vessel to recognise trauma. Therefore, there is the possibility of realisation through acknowledging *our* trauma through other people. Still, there is also a possibility for the other to be another form of communication. The possibility that some other sensory echo could allow us to recognise that which is yet to be assimilated and therefore enable us to recognise the trauma through it.

One such sensory echo I have already considered is Trisha Brown's *Man Walking Down the Side of a Building*. As Parekh-Gaihede states, "…performance can make reality more tangible to us by provoking emotive or physical movement of/in our bodies" (2012: 179). This relationship between viewer and dancer makes known reality and uncovers the visceral connection and contrast to the body between the viewer and the moving body in performance. Through the presence of a body in performance, *we* can potentially make reality perceptible when considering what is yet unrealised in the traumatic experience. This relatable connection between ourselves and the body of the other may, in turn, allow us to recognise or realise the reality of trauma's presence. This realisation of trauma through a sensory echo, like in *Man Walking Down the Side of a Building,* can produce recognition of the trauma that has responded to the violence of; or resistance to; falling during 9/11.

The impact of the resistance to falling can be further found in Massumi's (2002) discussion of walking as a controlled fall, where there is a sense of agency in the action of catching

yourself before you fall beyond recovery. There is a choice to prevent the loss of control and potential harm. An intervention that resists the release into the fall is amplified in *Man Walking Down the Side of a Building* by the external constraint of the harness. The agency of the self is removed and passed to a third party to prevent the sudden plummet to the ground. Though *we* may be glad to make this choice ourselves to prevent injury, there is a resistance to the inevitable end-point in the work where the dancer meets the earth. Without the harness, the dancer would fall without resistance, just as the planes would have done without the buildings being present to hold them aloft in the impossible space above New York. The reality of the violence where *we* are unable to reconcile the vision of planes being suspended in the air by the Twin Towers is reflected as *we* watch a human body occupy in slow motion the impossible space between the top and bottom of a building. This suspension and occupation of the impossible space in *Man Walking Down the Side of a Building*, where, without external intervention, bodies would pass through fleetingly and past the point where control is possible.

The intervention of the harness in *Man Walking Down the Side of a Building* challenges the idea of what it is to, and how to, descend. The harness inverts the walk as a controlled fall into a fall that is a controlled walk. It shifts the dominance from gravity to *our* agency to resist it. This shift prevents the natural order of gravity from taking the expected effect on the moving body, whereby the speed increases during the fall. Instead, the control gives a sense of slow motion created through the resistance to descent in *Man Walking Down the Side of a Building*; control *we* would have liked to impose on the Towers, the planes and the falling bodies that day. In this realisation, it was also about *our* inability to act, *our* inability to halt the day's brutality as it unfolded before us, that was also the violence that perpetuated the trauma. An agency to act denied us, which can be recognised through this sensory echo. It is a recognition that has the ability to contrast the agency that was denied the falling victims of 9/11 with the dancer who chose to step over the edge but was not allowed to fall. This contrast and resistance to falling will enables us to recognise the violence and trauma created by 9/11, particularly where a guilt initiated by the unexpected sights of 9/11 may exist. The consequence, then, of not being able to constrain or stop the falling remains for some as a performative remnant (see chapter 2), which becomes triggered as part of the remembered violence.

What is it to fall?

Personal Journal Entry

Wednesday 14th August 2019

Caravan, Cornwall.

A sharp intake of breath as I see her sit on the edge of a sofa without arms. The cushion insufficiently supported by the base of the seat gives way. Her arms reach out instinctively for purchase, for support. There is none of substance that proves of being any use. She instinctively cranes her neck, lifting her head as a move against the inevitable fall. Eventually, her body lands on the floor. I let out my breath that I did not know I was holding, "Are you ok?". She answers in the affirmative with a smile, yet she still takes many seconds to find her coordination to return to an upright position. The sudden repositioning of the body onto the floor left the conscious understanding of up and down in question.

She rolls from side to side, trying different placings of her hands to find a position where she can return to a standing position. The discombobulation of this sudden new perspective was a moment of precarity, vulnerability beyond the initial threat of falling. After the fall, the threat or potential of something new is possibly the most significant. The need to problem solve out of this unexpected place offers new ways of doing things. The response is unpredictable, unknown, a potential negative shift to harm or a positive new perspective.

We only know what it is to fall because falling creates a different bodily state and a sensation of disorientation that is the alterity to not falling. Falling is other than staying on your feet, being grounded and stable in a place, and is the other to safety and comfort. It is a moment where the world turns and shifts, creating disorientation. Infants experience the fall and learn to avoid it from an early age. As they scramble to their feet as a young child, they teeter their first steps and inevitably fall back to the floor more than once. They learn that the ideal is the safety and stability of their bodies becoming strong enough to shift their weight from one foot to the other in a forward motion without falling to the floor. The ideology that remaining upright and at full bodily height is the best way to be is also communicated socially and culturally. The social ideals and clichés of socially 'climbing the

ladder of success, 'height is might', and the financial exhibitions of power through building tall expensive buildings on desirable real estate (see chapter 6), not to mention the oppositional connotations of 'do not kick a man when he is down'. These ideas of verticality oppose the idea of falling. Staying vertical allows you to progress and move through the world in a forward traction of time and life and in a state known to thrive and in which you should strive to be. However, it is the experience of the unknown, the inability to understand in the moment what has happened, that creates disorientation and places you in a transitional state towards verticality.

This state of disorientation and transition towards verticality is founded in the alterity of the unknown and the fear of it. There is a theory that there are only two things babies are born with a fear of; falling and loud noises (Kounang, 2015). Yet new-born babies have no experience of falling to have constructed a need to fear it. The fall, to them, is unknown. A 1960 study known as "The visual cliff" (Gibson and Walk) consisted of a plexiglass-covered drop presented to twenty-seven toddlers who are then encouraged by their mother to cross the gap. During the experiment, only three infants crossed over the edge; the other twenty-four avoided it. The study states that the avoidance of falling over the brink is not proven to be innate; however, it suggests that it is not a completely taught need, but a subconscious need for survival, as the infant controls their locomotion. Therefore, this indicates that a requirement for self-preservation exists when confronted with a potential fall from a height that prevents a young child from moving over the precipice out of an innate fear of harm. This need to avoid falling at this point is not a taught behaviour; instead, it is built into a need to survive and, therefore, *our* basest fears. Carleton suggests through his discussion of reassessing fundamental fears some people may have a greater tendency to experience fear and anxiety and that there may be, in fact, "[o]ne fear to rule them all" (2016: 1); the fear of the unknown.

What is it like to fall from a great height to your death? Does one experience unimaginable pain? Falling from a great height has numerous unknown elements. These include the unimaginable pain that may follow the descent from a significant height; unimaginable because not many survive the descent to explain and make known what they experienced.

We do, as *we* learn to walk as toddlers, experience the uncomfortable sensation of falling and the consequence and disorientation of falling, learning to avoid it. As *we* scramble to *our* feet as young children, *we* teeter *our* first steps and inevitably fall back to the floor more than once. *We* aim to avoid the uncertainty of the moments between standing and *our* impact with the floor, where any sense of control is lost. *We* learn that the ideal is the safety and stability of *our* bodies becoming strong enough to shift *our* weight from one foot to the other in a forward motion without losing the mastery of the body and aiming to avoid falling to the floor. The unknown elements of falling, along with a limited experience of falling from smaller survivable heights, begin to aid understanding of why the idea, image, sensation, and experience of falling potentially speaks to *our* subconscious fear of harm and death. It connects with a fear of what we recognise but do not know, the other. Peener and Horstkotte state that each form "… of alterity delivers its own shock, its own specific moment where identity is potentially re-arranged in view of that which is not me." (Peeren and Horstkotte 2007: 10). This position of the shock in relation to the other does not negate a need for survival and the consciously constructed fears of the anxiety *we* feel as adults. Still, it assists us in understanding why falling and precarity inherently speaks of violence and trauma.

There is something enduring about the idea of falling in relation to 9/11, notably in its memorialisation and in the images that persist years after the event. Falling has taken an important place in the memorial itself, and the falling bodies have a distinct section in the 9/11 Memorial Museum. The section in the museum of the falling bodies is sheltered from eyes that do not want to see it. You have to choose to enter. There is a box of tissues as you enter and exit the semi-circular space where you see body after body fall. This choice to separate the falling bodies places them in a place of protection; the public is protected from them, and the bodies are protected from any and every eye. It also sets it apart from the rest of the museum sections as something to be protected; it raises its significance, or at least sets its importance apart. This poses the question of whether *we* are drawn to falling in the memoriam of 9/11; or is it just that *we* notice falling more because of the event itself? To an extent it is not just the presence of the fall that has significance, but also its nature. The falling bodies during 9/11 were affected by the actions of others. They did not wake up that morning with the idea of falling from the Twin Towers. The towers were not meant to

fall, and they had been designed not to; the planes were not conceived to fly into the towers; a few people's actions created this series of falling subjects. This may be why *we* are drawn to falling in 9/11's memoriam and why falling has become ever more significant in its wake. It is intrinsically embedded into the events of the day and *our* memory of it.

The effect of falling and 9/11 was more than just the physical falling (an object affected by gravity in a downward motion towards the ground). In the human experience, there is also the symbolic falling that sometimes occurs without us noticing; falling in love, falling from power, and falling from grace. These do not have a physical presence, but are significant when considering what falling is. It is a transitory occurrence where *we* shift place or perspective due to an external or internal catalyst. It is a shift from here to there that cannot be fully reversed. After a fall, *we* are changed, different from what *we* were, an affecting experience that has an effect that lasts. Jetten et al. (2001: 117-118) give the example of Günter Grass, a Nobel Prize winner and renowned German writer, who was held in high esteem until admitting he joined the Waffen-SS. Jetten et al. frame this as a fall from grace, but what is most pertinent is that this fall was dependant on perspective. Some had the opinion that he "…had committed 'moral suicide'—all his previous achievements had been reduced to ashes." because he had been so outspoken on the moral position "…that all Germans should face up to their Nazi past: he had violated the high standard to which he held others." (Jetten *et al.* 2011: 117). Others chose to analyse Grass' activities, or lack of them, whilst in the Waffen-SS; others still saw this honest admission as a further show of commitment to his moral position, which therefore increased rather than diminished it. If there was a fall from grace, its perceived presence depended on perspective; the fall itself was not the act of making the admission, but the events that preceded it. Would this fall from grace have been noticed if he had not been so vocal about his high moral standards?

This philosophical idea of falling is also relevant in thinking about 9/11 and falling. Specifically, the Twin Towers themselves were national and international symbols of wealth, power, ingenuity, and innovations in engineering. Phillipe Petit, the high-wire man, was in a dental waiting room in Paris when he saw the article about them being built, and he started to dream (Petit, 2008: 5). It was world news; it was an exhibition of what America, and New

York specifically, could do. This narrative that preceded the towers does not diminish the effect of the physical falling, but it adds a further layer of significance to the falling towers themselves. They fell out of existence, from grace, but not from memory. Instead, the significance of the falling embeds them into *our* consciousness, in the ongoing memorial of them, the unforgettable images and the trauma that followed the event. This metaphorical fall from grace became part of the mediated cultural artefacts of violence that communicate the trauma of 9/11, seen through the images that were perpetually played through the event and for some weeks and even periodically years after. The reminder that it was not only buildings that were lost, but it was also *our* relationship and associations with the buildings. Therefore, a nation's fall from power, an emotional fall, and the falling loss of human life.

Falling Violence and Trauma

Falling is a juncture in time, space and existence. *We* are never the same after a fall – the same could be said about everything *we* experience. Still, there is something in a fall where the physical, emotional, and metaphorical collide into the significance that causes us to respond subjectively. When referring to falling, it is always in relation to falling down; *we* do not call it falling up. It may be described falling upstairs, but the up is in relation to the direction of travel (moving from the bottom to the top rather than the direction of the fall itself). If travelling down the stairs when the fall occurred, it would be described as falling downstairs. Even falling in love, though romantic and often seen as something positive, still has this image of descent and yet, romantically, can it not enrich *our* lives and add to them? Granted, it can be frightening in the early stages, as it is so unknown and uncomfortable; and when the love does not last, the fall afterwards can be catastrophic. The depth seemed further than just the ground below us, yet *we* were already on the descent. Therefore, falling is not always a negative experience; in fact, it is merely a point of perspective. Falling, whether physical or philosophical does not necessarily diminish, but instead it can be enriching; the disorientation itself allows for the possibility of finding something new. *We* associate the fall with a descent through the physical experience of falling; hence the fall will always be associated with risk and precarity. And yes, sometimes the risk of allowing your emotionally falling can be greater than the physical risk and harder to come back from.

But do *we* need to return, should *we* return, or take the opportunity for a new perspective? Whatever the fall, *we* are disorientated, thrown off balance, into a brief moment of uncertainty that may perpetuate if *we* do not find solid ground after it.

Massumi's idea of the walk as the controlled fall (2002) positions the walk as the balancing saviour against the fall. It is the avoidance of the descent as the foot reaches out and catches the downward momentum. In this, *we* are *our* saviours against risk and the challenge of verticality. *We* aim to maintain the pre-held assumptions of 'the right way up' even when external forces work against this ideal. Things compel us to fall, some things make us fall, or sometimes unexpected and unknown events offer the option to fall. In its many guises, the fall is violence that contests the assumptions of what is up and what is down, and in turn, it challenges *our* identity as humans walking or moving on *our* feet. To then see artworks that involve a moving body, an image of the body where up is no longer up, the ground is not the ground they move on, or where their feet have not caught and saved them, creates and penetrates the liminal space of disorientation. This space of uncertainty creates a subjective interpretation of a work's relevance in society; the disorientated space allows the responder to connect these disorientated associations and to see the work from a new perspective.

Trisha Brown's *Man Walking Down the Side of a Building* (1970) could be considered a gravity-defying dance work; however, it could also be viewed as an imposed constraint against the will to lose control, the controlled fall of walking, and of a person's choice to fall. This imposition, in turn, removes autonomy in the speed of the descent, the path taken and therefore the destination; but it also prevents a potential tragedy. This tension between potential demise, autonomy, control and the occupation of an impossible space that falling/ not falling makes possible. Falling is a place of physical precarity and a metaphorical, abstract danger that, though not an instant threat of death, is still a place of uncertainty that can be uncomfortable and a place of fissure that can be a catalyst for change. Therefore, falling is not always a physical action but a metaphor for the loss of something. As Cooper-Albright suggests, the fallen woman was associated with the loss of virginity; a fall from grace is related to a loss of power or favour (2019: 35). "Falls both literally and

metaphorically knock us off our feet. Unpredictable, they confuse our sense of the world's order." (Cooper-Albright, 2019: 19). These lost things are not necessarily physical losses, where an object is no longer in *our* possession, but are instead a sense of loss to *our* position and relationality in the world *we* inhabit. A loss of orientation, a loss of verticality, and a disorientated reference to the world.

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This disorientation and loss of control that *we* associate with falling is resisted in Trisha Brown's *Man Walking Down the Side of a Building* and is seen as a potentiality and a reminder of the falling of 9/11 in *New Beginnings.* The idea of loss of control and disorientation speaks of the sociological fear to fall, and, indelibly, of the events of 9/11. As dance scholar Cooper-Albright explains, there is a distinct symbolism of falling as a state of failure in Western society that resulted in a significant cultural reverberation in relation to 9/11.

> On that day, the World Trade Center towers, two symbols of American economic prosperity and global power, literally disintegrated before our eyes, shattering any complacency we might have had about the security or our borders, lives and jobs. (2019: 35).

Man Walking Down the Side of a Building and *New Beginnings* speak from two different points of human perspective. One fears the fall but accepts it as human precarity, acknowledging it in lifting the body above the dance space that is further raised above the ground through its choice of performance space. The other incorporates a conscious resistance to the descent towards the ground. Both echo 9/11 in their relationship to falling; however, it is in their lack of the actual fall from where the trauma speaks. They are imbued with a precarity that is startlingly present, but that is never realised. They instead leave us in this precarious state, knowing the fall is present but never falling physically from this position of comment.

This ongoing trauma, present in the perpetuating images of falling and the way remembered violence is triggered when seeing a human body in peril in itself, can become

violence and can be used by actors and agents to communicate cultural trauma (see chapter 2). The images of this precarity (see chapter 2)—bodies rendered impossible through their placement in impossible spaces (see chapter 6)— initiate a remembered violence of falling bodies, highlighting the precarity of human existence and its fragility. This ongoing communication of cultural trauma comes via cultural artefacts of violence (see chapter 4), which create a contextualisation of artworks that pre-exist and follow as a direct response to 9/11 (see chapter 5). This precarity and image of falling reach into liminal spaces of time and into the past, affecting *Man Walking Down the Side of a Building* and *Icarus* (see chapter 5). It also reaches forward in time through the continued responses to works like these and the works that follow, like *New Beginnings* and *Tumbling Woman (see chapter 8).*

New York houses perpetual images of falling associated with 9/11, such as the falling water at the memorial, which harks back to the falling planes, bodies, and buildings. It is this perpetual falling that triggers the remembered violence that is embodied and understood in artworks where bodies descend, potentially fall, or are – in contrast – grounded by the space they reside in; allowing the works to be read and potentially re-contextualised. The space that the bodies move, fall and resist the descent though affects the reading and relationship to the violence of 9/11. Not all the works that have been discussed in this chapter were responses to 9/11 (*Man Walking Down the Side of a Building* and *Icarus).* Still, *through* their relationship to falling —their resistance to it, and the placing of bodies in precarity that renders them impossible through the impossible space they inhabit — these works offer potential places of response and associations to help make sense of the disorientation. They are artworks that allow the uncertainty of *our* experience to exist outside of the body so *our own* embodied disorientation can be acknowledged and comprehended. As artworks, they resist the fall, and in doing so create other uncanny associations. These associations are temporally complex, which creates a complexity of remembered violence and the association that the work has with memory and historicization. This relationship with memory will be discussed in the following chapter.

Chapter 8- Violence, Trauma and a Conflict of Memories

It is easy to assume that memory and truth live in symbiosis, where the recollections of an eyewitness or the images of past events in *our* mind's eye hold a sense of reality that *we* feel or sense to be accurate. Yet, these images and associations of events have been through an interpretative process that renders memory in a state of constant slippage. Part of this interpretative process is influenced by whether this is the first time *we* have encountered such an experience, how many times it re-occurs, and the associations *we* make between the experience and other mediums of reference. This intertextual process of association and interpretation results in a re-occurring contextualising of the individual understanding of the experience. More specifically, in relation to violent experience and the trauma response, this can include elements of trans-temporality (see chapter 5), the representations of the human body in cultural artefacts of violence (see chapter 4), and the ongoing realisation of multiple violent experiences that create an ever-evolving re-contextualisation of the event and the reinterpretation of it (see chapter 6). What *we* remember may not be the event itself, but rather a complex weaving of remembered violence and images that have been interpreted and made sense of through associations and relationships with images; images that *we* relate to the event, but that are not of the event itself. Therefore, the understanding and ongoing assimilation of the event in the lives of those it affects is affected by the re-contextualising experiences that follow. This begins with a transitional process from relational to representational perception, where a developing contextual understanding begins. This can be seen in the memorialisation of 9/11 through the cultural artefacts of violence that respond to or speak of the events.

This chapter will consider this transitional process from relational perception to representational perception, and how this aids the understanding of the complexity of memory. The chapter will do this by considering the place of memoriam in relation to trauma by looking at works such as *New Beginnings* (2013), Eric Fischl's *Tumbling Woman* (2002), and the *9/11 Memorial Site* (2011). These works of memoriam ask us to look forward to a new future with hope whilst simultaneously returning *our* thoughts to a moment in the past. These works invite this looking back, not only through the association

of works to the violent event via the artistic intent, but also through other associations and contextualisations that further complicate the relationship of remembering and forgetting.

The Conflict of Memory

The conflict between memory and reality proposes a new perspective of how the city can cite the trauma response through the performance of the body. The discussion will look at how the performance works allow for multiple responses and ongoing growth in the individual's understanding of their trauma response through intertextual readings of cultural artefacts. The analysis will focus on the complex intertextuality between impossible bodies in impossible spaces (see chapter 6) in the city, the complex recalling of remembered violence associated with the events of 9/11, such as falling (see chapter 7), and the position of performance as a cultural artefact of violence in creating the abject space where re-contextualisation can occur (see chapter4). These intertextual elements are further impacted by the trans-temporal disruption created by the subjective response to violence that creates a complex weaving between: past, present, and future; and memory, re-contextualised memories, and interpreted associations that are made between the recollections and the world *we* experience (see chapter 5). This patchwork of dimensions intersects and connects at multiple points, creating a situation of constant slippage. It results in an evolving dynamism around the trauma response and the ongoing understanding of an individual's trauma through performance.

At dawn on September 12th 2013, a haunting ballet duet is danced on the roof of the new 4 World Trade Centre building: New York City Ballet's filmic tribute to 9/11, *New Beginnings* (2013 see appendix C). The filmed duet creates a patchwork of memory and forgetting in a reworking of the second act from Christopher Wheeldon' ballet *After the Rain* (2005 see appendix F), accompanied by Arvo Pärt's *Spiegel im Spiegel*[13]. The film is intended to embolden its audience through a hailing of hope for the future. Yet, in this post-9/11 context, there will always be a ghost of the traumatic past. The effect is a work that elicits a traumatic haunting through remembered violence, which problematises the work as a

[13] Spiegel im Spiegel, translation mirror in a mirror. I do not have time in this paper to discuss the relevance of this piece of music in detail, but it will be included in the thesis.

mechanism for a new beginning and highlights the position of New York City as an ongoing cite of trauma.

> *Personal Journal Entry*
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> *Friday 15th December 2017*
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> *ICE, Coventry University.*
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> *Two bodies in the space move through and across the musical phrasings—moving with fluidity and graceful intention, almost tiptoeing through time and the space they inhabit. The gentle yet intentional placing of movement and bodies, as if they may disturb something there. Never making eye contact as if only one exists in the moment while the other exists out of it. The other, driving the movement forward yet only there in memory. It is in the moment between the unison sways basking in the sunrise of the morning, leading to a moment when one dancer offers a hand to the other. It is a moment of choice to move to the next moment, to the next phase, to a new beginning where the second dancer becomes the driving force, lifting and supporting until we return to the sways once more. They move like magnets; one moves the other responds, ready to play their part in the woven tapestry of multiple threads, of multiple colours; complex and communicating from multiple perspectives arousing different memories of remembered violence and trauma.*

New Beginnings provokes us to consider its relationship to violence by connecting itself to trauma. Through previous chapters on Temporal Disruption and the Post-Date Effect (chapter 5) and Perpetual Falling (chapter 7), I have suggested that the violence associated with 9/11 moves beyond that of the terrorist act itself. The violence resides in the embodied empathy affected by the perpetual images of falling, alongside the images of bodies in impossible spaces (see chapter 6). These bodies in unexpected places or spaces, where bodies cannot permanently reside for any conceivable time, allow a link to the unanticipated nature of the violent event. It will enable the works in question to, in some way, re-ignite an association of experiencing the unexpected from the past in the present. The works potentially make trauma knowable, or at least recognisable, through the other in performance (see chapter 4). The dance works act, in this context, as catalysts of embodied engagement that may assist in moving the spectator towards a bodily consciousness (see

chapter 2). This bodily consciousness can offer a new perspective or lens through which to view their experience and therefore makes possible the recognition of trauma.

N*ew Beginnings* places bodies in an unexpected place by putting them on a viewing platform on the side of a skyscraper. This could offer a continuation of the idea of impossible space; however, this act alone is hardly revolutionary in relation to performances staged in the city (consider Trisha Brown, *Roof Piece* (1971) see appendix K). Through *New Beginnings* (as a direct response to 9/11), the fear of the violence of falling, and the placing of dancing bodies in impossible spaces, *we* are provoked to consider where the violence can be seen in the dance film. The work arouses a latent traumatic haunting through the remembered violence of falling and the existential fear of death, which problematises the work as a mechanism for a new beginning. The ballet becomes a mechanism for the communication of violence and trauma through a complex tapestry of contrasting modes of 'meaning-making' (Fodor, 1998) that communicate an ongoing trauma narrative. In this representation, the ballet problematises the function of the work as a way of moving on; as "…a tribute to the future of the city…" (nycballet, 2013); and as "… 9/12 [being] rebranded as a day of optimism and new beginnings," (Eastwood in Nudd, 2013). Though noble these intentions may be, the work also can reinforce the presence of fear as part of the micro-narrative of New York. The fear embodied through the moving memorial plays a role in creating a micro-narrative of New York as an ongoing cite of trauma. *New Beginnings* uncovers the uncanny complexities between now and then and memory and intent because, as a work, it professes to encourage a new beginning and sense of moving on; but it also ties us to a haunting past that is violent and potentially fearful.

The Intertwining of Two Versions

New Beginnings is always already haunted by *After the Rain*. This symbiotic relationship leaves the two works in a constant flux of moving away and toward trauma and each other. This is in part due to *New Beginnings* (2013 see appendix C) being a reworking of the second act from Christopher Wheeldon's ballet *After the Rain* (2005 see appendix F). Act one of *After the Rain* has three couples, each made up of one man and one woman. The dancers are dressed in blue/grey on an open stage empty except for what look like four suspended

tutus above the dancers heads. The backdrop is a plain white Cyc lit with a deep blue hue and the appearance of asymmetrical curtain swags in the upstage right corner of the backcloth. The movement contains a plethora of long lines, precision angles of arms and legs, and a sense of clinical technical prowess that disconnects the dancers who are dancing in the same space at the same time, but without human connection. This movement approach contrasts starkly with the tender, almost loving, connection seen in the second act. Here we see the same set, but now we only have two dancers dressed in pale cream and pink. The blue hue remains, though it is lighter, and a warm, almost ochre, colour is gradually introduced through the second act on the Cyc.

Personal Journal Entry

Friday 15th December 2017

ICE, Coventry University.

In the dance film, we hear the metronomic piano play a steady 6/4 undercurrent overlaid by periodic intervals of a violin melody. Time passes steadily, allowing us to slow down and realise that the string interludes are not regular or always predictable. They come and go at their will, not ours. The piano is yet ever-present, a memory that persists while the strings visit like the flashback to something else not wholly unwelcome yet out of its time. They have a place together, melodically compatible, yet they are not the same. One is constant while the other visits; it is woven into the piano's repetitive part as if they are two strands of the same story, yet they are somehow separate from each other. They exist in the same space; nevertheless, they are also points of departure. Two parts of a whole, two points that converge, the one noticed just as much for its absence as its presence while the other is ever-present. The piano marks the passing of time, while the violin denotes specific moments in time. All are converging on the moment when the sun begins to rise over the skyline of Manhattan. A moment that happens every day yet never in the same way. As the sun rises each morning, it marks the passing of time one day to the next, and as the violin plays in Arvo Pärt's music, you realise that not every sunrise is so peacefully. Not every day passes without the violins eventful call; the silence does not always go uninterrupted. As the sun rises over the skyline, we realise that the view is from the vantage point of the new World Trade Centre Four building overlooking the 9/11 memorial 12 years and one day after the traumatic events of 2001. A stark reminder that the unimaginable happened, an impossible assault of violence unfolded.

New Beginnings, in its reworking of the second act of *After the Rain*, creates some distinct differences and striking similarities that create an associative effect between the two versions of the work. These span the themes, movement content, costume, music, and performance space. This section will discuss the differences between the works and how they intertwine to create a conflict of association and memory, which intertwines their meaning-making and significance.

Using an existing work and re-working it into a new iteration, the dance film offers a different perspective of the violence and trauma event. The changes in movement material and place allow a shift in meaning and context, creating tension between place and content. The process of re-working a dance piece is a process of choosing what needs to be kept or remembered, and what needs to be lost and forgotten. In this sense, the work itself has gone through a conscious process that has led to a new work/beginning. It is a process that would include decisions on content relevant to the communication of intent and appropriateness. The original staging of the second act from *After the Rain* does not have any props or scenery that suggest a specific time or place; however, the connection between the dancers and the relationships they create on stage suggest or create something recognisable as romantic, sexual, and loving. *We* see a physical, emotional connection between the two performers on stage through gestures of embrace, the caressing of the face, eye contact with tilted heads, sections of exacting unison, and contact floor work.

Interestingly, these movements that suggest a romantic or emotional connection between the two dancers are not present in the dance film, omitting eye contact and the gestures mentioned above altogether. However, the film version is still gentle and tender, but with the place they perform in, instead of each with other. The tenderness seems to be directed outside the partnership into the performance space itself; the eyes draw us out, past the other performer, and into the city space around them. The focus on the place of performance rather than on the relationship and performance of the movements highlights the significance of the chosen performance site. This change in content, along with the work being performed in a new place, shifts the meaning-making of the film to connect the

audience with a perspective of 9/11 that moves past the images and memories created in the media following the event.

The changes in content and place create a shifting balance between the subjectivity in reading the movement material and the prescription of meaning through the chosen performance place. This creates a tension between specific and universal positions of meaning-making in the work. The conscious decisions to remove movements that connect the dancers emotionally, which arguably connect them as characters who have a relationship, allow the performers to represent a position where they could be anyone. The relationship could be of any kind; the content becomes less about romantic connection and holds the potential for more general representations that can be responded to subjectively by the viewer. However, the change in performance space cites the context more significantly and clearly to the violent event that occurred there previously.

The original stage version's lack of props and scenery allowed an open reading of the movement material; by putting the ballet in the city, the work now has a backdrop, a context that moves out of abstraction and into the world real. A move that then shifts the dancers' relationship from narrative to an abstract position, from human relationship to representational. The change in place goes from abstract to a clear determined cue for the potential meaning of the work contextualised by the city. This shift suggests an emphasis on place rather than content. One dancer could represent New York City, and the other those who rebuild the physical city and the metaphorical fabric of the community; the rebuilding of the city has been instrumental in the reconstruction of the self. Though the alteration in emphasis allows for subjectivity in reading the movement material, the choice of place prescribes a meaning that links intrinsically with 9/11. *We* can assume that the change in the significance of the work was intended; however, the original two-act ballet *After the Rain* still exists, which creates a space where both versions exist simultaneously, creating a complex association between the two works.

The two works, though different, have a dependency on the existence of the other, which creates a deconstructive tension of interaction and change in each other's significance.

Personal Journal Entry

Thursday 23rd March 2017

Royal Opera House London

As I am sat in my velvet-covered seat, my knees pressing against the seat in front, watching with teary eyes the final moments of the second act of After the Rain. Why am I crying? Where the tears for those lost on 9/11 or for my sick fiancé in hospital. Had I confused the significance of the two versions of the duet? I overhear people talking about how the duet was also performed on top of the World Trade Centre. What was clear to me was that the differences in the work were unnoticed by those I overheard talking about the two works. Why should they notice? It is unlikely they had analysed the two versions to the point of obsession as I had, and yet I am unsure of myself; I am unsure why I was crying.

The change in name, content and place are all instrumental in differentiating between the two works, and yet somehow they still share a space of tension. It is an abstract space where the works cannot reside alone, due to their connection through re-working, but where their identity is confused and the meaning-making made unclear. The work potentially occupies multiple spaces in people's minds: as both the loving, tender duet from *After the Rain*, and the memorial of 9/11, *New Beginnings*, but they may also be considered the same work. The tension between the works may represent an expression of a tender loving relationship, the memorial to a violent event, or a fusion of the two. This simultaneous occupation of space creates an inversion and tapestry of memory and meaning-making; between the traumatic association and the tender romantic relationship of the original. Neither can completely stand alone, as their existence is dependent on one another, yet their existence together inverts their significance and context. The space they share is interwoven, neither completely allowed to stand alone, nor interchangeable in entirety. The tension they initiate creates an impossible space of deconstruction where the works interact, change, and shift each other's understanding and meaning to recognise the two works' significance. As *we* understand something of *After the Rain* through *New Beginnings*, *our* understanding of *New Beginnings* is changed through *our* new view of *After the Rain.* Through the association of re-working, their relationship is interlaced, complex, and in a co-dependency that may not have been intended.

Neither work is completely independent of the other as they occupy the impossible space that draws them towards an association with 9/11. This can be illustrated in the inclusion of *After the Rain* in the triple bill of *Ballet Essentials* at The Royal Opera House, London, in 2017. This triple bill included *The Human Seasons* (2013), choreographed by David Dawson. Dawson uses John Keats' sonnet *The Human Seasons* (1818 and 1848) as inspiration; it describes four seasons in man's mind, connecting the work with the human journey towards death. The final piece on the bill was Crystal Pite's *Flight Pattern* (2017), exploring the refugee crisis. In this context it is understandable why the audience would be drawn towards the traumatic association of *After the Rain;* it is sandwiched between two works that look at the violence and trauma of the existential truth of human existence, and at current socio-political problems around the displacement of bodies due to violence and war. However, it was not *New Beginnings* being performed; it was *After the Rain,* the two-act ballet where the duet is the second act, following the act where three couples dressed in blue.

After the Rain was performed with all the tenderness and physical intimacy expected from the original work in its 8 minutes 56-second entirety. *New Beginnings*, different in its presentation as a dance film, is reduced to 3 minutes 22 seconds, and a re-working of the second-act duet as a single-act piece. Despite these differences, the context in which the works are performed is still acting upon their reading. This impossible space of tension between the two works' identity and meaning is not necessarily a negative space; the love and care in *After the Rain* is not irrelevant to the re-building of New York and the lives of those left behind. Instead, it is an impossible space where the two works no longer function in isolation, but in a magnetic space where the two works eventually collide after a point of tension in their association with violence and trauma. Each piece draws on and towards the energy of the other, creating a patchwork of interlaced meaning and conflicting memories that cannot be separated through objective analysis.

Trans-temporal Haunting

This section will discuss how, through the two versions of the work—*New Beginnings* and *After the Rain*—a simultaneous conflict of temporality is communicated

between the two works. The patchwork of conflicting memories – past, present, and potential future – are expanded by the woven association of memories between 9/11 and *New Beginnings*. The memories of 9/11 are recalled and remembered through the film's association with 9/11. Alternatively, and possibly simultaneously, new memories can be created whilst watching the film, which may affect the remembered violence of 9/11. What, then, becomes the memory of 9/11 and what the memory of *New Beginnings*? They become intertwined with each other, writing and re-writing their associations. This places the work outside a perception of time, which only moves forward. Just as *New Beginnings* and 9/11 are indelibly linked, this dynamic association draws in *After the Rain* through its re-worked association with *New Beginnings.* The two works are interlinked, creating a magnetic space of tension, just as the performance in *New Beginnings* is linked to 9/11 through place and therefore, an association with violence and temporality.

As Rosenberg discusses of the dance filmic medium, it is the temporality of the screendance medium that creates a place where bodies can be "… re-imagined and recorporealized… [reconstructing] the dancing body via screen techniques" (2012: 55). The same effect can be seen in the interaction between these two places/spaces. The mutual and conflicting existence of the place and space brings each into moments of temporality and reimagining, creating a tension between the creation and remembering of memories. This connection of the impossible space of tension between the two versions of the ballet, and the place that one is performed in, cites and perpetuates the complexity of the works associated with violence and trauma. The work asks us to look forward with optimism towards a new beginning, to in some way move on; yet the site holds us in the traumatic memories that remind us of the fear of the violence that occurred, and of the fear of *our* potential demise.

This simultaneous looking forward and glancing back in the present is felt in the temporality of the dance film, and in the disruption of time that the film creates. In the filmic performance is a displacement of a performance that existed in real time at some point in the past, that (through the instant accessibility of the film) has an experiential existence in the present, and that has a potential existence in the future. The film's instant accessibility on the internet allows the film to have a presence in infinite moments where the work itself

is present whilst looking into the past, with the simultaneous intention of looking towards the future. These complex simultaneous and multiple rememberings and constructions of memories create a patchwork of conflicting memories of the past violence, remembered through the film, whilst simultaneously creating a new memory of film that can be associated with 9/11 in the past. This complex conflict of memories, past present and potential future, places the work in a space that is out of lineal time, haunted by multiple memories simultaneously.

As time passes, the trauma is perpetuated through the haunting of remembered violence present in the ballet, which prods into consciousness *our* stored memories activated by the place in which the work is performed. The remembering of the violence, in this case, occurs through the existence of an association with the violent event. The association prompts us to remember the violence of the event, not through repetition or a representation of violence, but through the city as a contextual backdrop that sites the work in a context of remembered violence. An association of place initiates the remembering to the trauma event that is not, then presented in a literal representation of the violence from the day it references, but through the nudging of *our* memories into consciousness. It makes us alert to what *we* already know; it prods *our* memories to retrieve information previously stored, which helps us to make the necessary associations between the work and its intent. This presence/non-presence of the violence in the work creates the effective haunting that allows us to respond subjectively to the violence of the traumatic event. It haunts, not because it is elicited by representing images of the violence, but because the remembering is spectral. Dunkley (2017) suggests that memorial sites need to elicit compassion through empathy and social responsibility to aid a social moving forward after violence. There is a need for a collision of past and present in the memorial itself. This collision is essential in making the past event pertinent in the present for the memorial to have resonance in the world in which *we* live. This nudging of memory perpetuates the trauma through the ephemeral haunting of remembered violence that does not directly reference the images of the violence itself.

The remembered violence in the work allows the city to contextualise its content— such as dance works performed with the city as a backdrop— allowing the identity of New York as differing *pre* and *post* 9/11 to be reconsidered. Through the prompting and retrieval of memory, the work brings the past into *our* present consciousness; however, the trajectory and intent of the work are also firmly fixed on looking forward. This idea of looking forward is communicated through the title of *New Beginnings* and the marketing of the work as optimism for the future. Through the re-working of the original ballet, the work itself has been given a new beginning of sorts, and has been re-contextualised through being performed in the city at the memorial. This use of the city's skyline as a backdrop not only re-contextualises the work but also reinstates the history of the site with the present. In its collision of remembered violence, present city, and future optimism, the work creates a complex patchwork that allows past, present, and future to reside simultaneously. This makes the content, context, and title of the work a point of conflict between history, remembering, and looking forward. It requires the audience to recognise the city's past as a part of the present, whilst bringing into question what many may regard as moving on.

To move on is not a departure from the past, but an awareness of the past in the contemporary moment. To move on is not to forget, but to realise the relevance of what happened to the lives that *we* lead in the now. *New Beginnings'* presence at the memorial site arouses a remembering of the violence that allows the work to arouse consciousness to change. This arousal gives relevance to the past today. *New Beginnings* highlights the potential to accept that though New York has changed, it is not as simple as a *pre* and *post* 9/11 identity. Instead, the trauma endures through the city's ability to contextualise its content through remembered violence that makes its past enduringly relevant. The events of 9/11 meant the present memories of the *pre* 9/11 city would be irrevocably changed.

Inexplicit Disorientation

Due to the city's ability to contextualise its content, the ballet can move away from explicit violent imagery using implicit modes that prompt us to remember, stimulating an embodied sensation of the remembered violence of falling. This section will investigate multiple

elements in the *New Beginnings* where implicit associations of remembered violence can be identified. It will discuss how these components build ideas of disorientation, precarity, impossible bodies, and remembered violence of falling, which elicit associations with violence and trauma.

The action begins with a city scene filmed with a handheld camera. This first view of the city is one of slight disorientation; the horizon is not quite horizontal. As the dancers begin, the movements are tender, with the softest of touches, and the lifts flow without beginning, end, or effort. The work ebbs and flows through moments of intensity that never quite makes it to the point of apparent physical exertion, the climaxes never quite making it to the point where you could describe the work as having attack. This ebb and flow and control of intensity are contrasted in the gusts of wind that envelop the dancers in their high vantage point 57 floors above the city (Partyka, 2013). Unlike the dancers, the wind is not controlled, not reined in to resist the need for dynamics and attack. It is free to gust at will; the only visual cues to its presence are the female dancers flowing hair; the light fabric of the male dancer's trousers as they billow and move as they are caught in the gusts of wind; and the moments where you hear the wind as part of the soundscape.

A whisper of danger is in the chosen performance space, high above the city, filmed with the instability of the hand, where the female is lifted even higher and at risk of a painful, damaging fall. At no point do you feel that Ask la Cour is in danger of dropping Maria Kowroski (NYcballet, 2013); however, the dizzying height and the strong winds, along with the effect created by the handheld camera, all build a lack of stability. The camera shots incline, move, and shake most noticeably at the beginning, where the world looks like it is tilting on its axis. A prompt shift in equilibrium was caused on the morning of 9/11. *We* can remember a lack of equilibrium and danger from the images and experiences, a reminder of the falling that was synonymous with the event. The work does not need to recreate the violent images of the day as it can prompt through an embodied sensation of the remembered violence of falling.

This remembered sensation of falling, rather than actual visual fall, opens the potentiality to a physical and metaphorical resistance in the work to falling, which says something of an existential fear of death. It is a fear of the death of *our* physical bodies and *our* significance in the world. The dancers do not perform a sudden or out-of-control fall, yet they are put in a position where the risk of falling is increased; the camera movement suggests that it is a possibility. The wind indicates the potential of accidental harm, but they do not fall. The presence of this implied danger of falling in a place where falling is an ongoing remembered violence (through the water falling perpetually; the leaves falling; and the bodies, towers and dust falling in the videos in the museum – see chapter 7), reignites a fear that is materialised through the moving body. Moving bodies that remind us of the physical danger, pain and suffering. Bodies that bridge a gap between the living body experiencing remembered violence and the deceased bodies kept in the repository below.

Moving bodies are impossible bodies that help us bear witness to others' suffering, but that cannot grant us access to its experiencing. Bodies that become other than bodily through their ephemerality in life and, more fleetingly, in performance. Impossible bodies connect *our* existential fear of death to the reality that the fear will be realised one day. *We* cannot embody, empathise or access the pain and trauma of others in its entirety, but the work gives us contact with the embodied sensation of falling, of which dance can be a catalyst. A contact that allows us to recognise the fear that hides in the shadows of the work, in the other bodily presence that brings the one that falls into *our* thoughts and back to human tragedy in a work full of tenderness.

> *Personal Journal Entry*
>
> *Friday 15th December 2017*
>
> *ICE, Coventry University.*
> *The work is a tapestry of parts that demonstrates endurance. A tapestry, a patchwork where past, present and future collide with memories of violence and fear. A collision where conflicts of what we remember and the effect of what we remember are woven together to uncover the part trauma plays in appreciating the meaning life has. A way of appreciating how a sudden, unnegotiable event ruptures a chasm into our lives and how this affects the way we respond to what we remember from our past and what we will experience in the future. Our life today is different and separate from what preceded it, yet it exists in an interconnected conflict of aroused affect and*

> *effect in our future. Our future cannot help but be informed by our experience of violence and our past being changed by violent recollection. This shifting conflict of memories generates meaning through the existential fear of our eventual demise.*

The violence that is remembered is not explicit. With their long, extended limbs and attention to line, which you would expect to find from ballet dancers, you can understand why ballet was chosen for what may have been an antithetical response to the physical violence and destruction of the event—a chance to see a new perspective to incite a new beginning. Works exist that re-stage or recreate violent events for the audience to see and re-experience. For example, *Black Milk,* by Douglas Wright, recreates the photographs taken by American Soldiers of detainees in Abu Gharib prison in Iraq. The images were a record of the abuse inflicted on the prisoners by their American captors. The issues of ethics and re-traumatising effects are discussed by Little (2006), but what is clear from Little's thoughts on the topic is that the pictures themselves were problematic even before they were recreated for performance. Little goes on to say that,

> This raises the question of whether it is possible to represent the traumatic 'real' in performance, or does the aesthetic process inevitably change and mediate the suffering, transforming it into something entirely (which may look the same)— something that works to hide and relegate to the past that which the artist is seeking to highlight? (ibid :248)

New Beginnings approaches speaking of the traumatic, not in terms of the 'real' but instead takes us into a new place, a new way of thinking about 9/11 with love and compassion instead of war. Yet, something is jarring about this oppositional position.

Perception and Memory

Here I turn to a discussion of perception and its relationship to experience and memory. To remember, *we* must first experience something to remember. However, what *we* perceive, is not always straightforward. Perception must be interpreted in order to create representational relationships between perception and experience, which then affect how and what *we* remember. Therefore, as *we* all respond subjectively to violence —creating an individual trauma response— *we* will not perceive the events in the same way; and

therefore, will not interpret, experience and remember the events in the same way, though *we* may all have been present. By understanding the complexity of perception and its relationship to memory and subjectivity, the occurrence of conflicts of memory in relation to trauma, and specifically *New Beginnings* and *After the Rain*, can be further understood.

It is often said that 'what you see is what you get; however, this statement brings into question, what is it that *we* see? "Perception is *our* window to the world- it is the mental faculty that puts us into direct contact with the world." (Nanay 2010, p5). Perception has no meaning without the mental ability to interpret what *we* perceive and relate it to the world in which *we* live. *Our* eyes and senses may see, touch, taste or hear something, but if *our* brain does not register the stimulus, it goes no further than a physical connection that cannot be fully registered or understood. It must also be said that just because *we* share an experience, or see the same thing at the same time, it does not guarantee that *we* will perceive it in the same way. *Our* perception and understanding are directly related to *our* past experience, making *our* perception subjective rather than objective. Therefore, what *we* see is not simply what *we* get; instead, *we* receive and construct a representation of what *we* see that becomes part of an ongoing process of understanding and re-contextualisation.

There have long been contrasting positions around the idea of representational and relational perception (Nanay 2010, Summers 1996, Siegel 2010, Snowdon 1990, Martin 2004 and 2006). Relational perception theory suggests that perceptual states directly relate between the perceiver and the perceived (Nanay 2010). Both the recipient and the perceived object must be present in the moment for perception to occur. It posits that what *we* perceive is informed by the physical relationship to the object, its tactile nature, the sound it makes, the space *we* share with it, and the shape or form it has. In the relational position, the understanding of the object is of secondary significance to the physical proximity and experience of the object as a material thing. In the representational view, the physical act in relation to the object does not require content, but perception requires representational interpretation to understand the object and for a connection to be made (ibid 2010).

The representational interpretation gives the moment of perception context from past relationships, either directly with the object, or with similar objects. This then allows *our* understanding to be translated into action. For example, *we* see a chair; *our* previous experience tells us what a chair is used for, and it is in this moment that *we* perceive what it truly is to utilise it. In the representational view, this context is retrievable whether the object is present or not. *We* can recall a visual representation of a chair as the context is present in *our* understanding of what a chair is and what it may look like.

One view requires an external relationship in the moment to perceive it; the other requires a pre-formed relationship that informs the moment *we* perceive and allows understanding. It would be easy to assume that the representational view is looking to understand truth, though, as Siegel (1996) discusses, this is not the case. Truth has little to do with the representation, as it is the assignment of context to the perceptive state. If *we* consider the view of representational perception, *we* have already represented it by attaining meaning. Whether this meaning holds truth is questionable as the interpretive, representational act has occurred at some point. It cannot therefore be assumed that truth is the outcome, as the context is assigned by the signifier, not the signified itself. From a representational perspective, the outcome is subjectively initiated rather than objectively. Therefore, it can also be argued that if the signifier cannot process context in a specific moment, the perception cannot occur. Thus, there is an important ontological position between the material and abstract nature of perception. The relational favours the materialistic proximity to an object being perceived, and the other —representational— prioritises the abstract significance of understanding when perceiving the object or idea, whether in the presence of the object or not.

These two positions of relational and representational perception differ; however, in the context of representing and perceiving trauma they both have a place of reciprocal significance. Trauma has long been held in theory as unpresentable (Barthes, (1977: 30), Lacan (1977: 60), Caruth (1995: 153) and Luckhurst (2008: 5)), due to the impossibility of cognitive processing as a reality. However, this does not then automatically lead to the assumption that *we* do not then see the traumatic reflected at us through un-associated

happenings that *we* then can respond to in some way. As already discussed, there is a latency after a violent event, where the experience is unassimilated in *our* realms of previous exposure (see Chapter 2). Therefore, *we* cannot process the event during or immediately following it; however, this process of interpretation and perception can occur at some point.

I, therefore, posit that *we* begin in the relational realm of perception in the event of trauma. There is just the perceiver and the perceived, and these are directly related without understanding or representation. In the traumatic moment, context eludes us, unless a traumatic event happens that has been previously contextualised in some way. Duggan (2012) suggests that the rehearsal process of trauma may form part of this contextual understanding through popular culture such as disaster movies (see Chapter 2). Duggan (2012) states that the constant rehearsal of violent experience gives us a point of context, which can be utilised to assign *our* understanding of past traumatic responses in a new context. Without the previously-held traumatic context, *we* would be perceiving in a relational sense, but not understanding in a representational framework. Due to its shocking incongruity, *we* would be incapable of assigning any contextual connection. This representational perception will come later when *we* can assign context through its performative nature. Therefore, these two previously opposing views may come together through the traumatic event. As Douglas and Vogler state,

> One of the very few areas of general agreement is the belief that trauma provides criterion of authenticity for the 'real', and that memories not somehow defined and authenticated by trauma cannot be trusted. (2003: 15-16).

This suggests that the memory of trauma cannot be affected by further information or by looking back with nostalgia. Trauma is so shocking it can only be remembered as itself and for what it was. However, as Scott states,

> experience …serves as a way of talking about what happened… Experience is at once always already an interpretation *and* is in need of interpretation. What counts as experience is neither self-evident nor straightforward; it is always contested, always therefore political. (1992: 37).

What sets trauma apart as an experience is the lack of accessibility to interpretation in the moment. As previously discussed, there is a latency – a suspension to understanding – a delay in conscious knowing. *We* perceive that something has happened but what exactly is inaccessible. The experience of violence and the trauma response then requires interpretation. Therefore, what Douglas and Vogler refer to as the 'authenticity for the real' is less fixed as something factual and is instead something that shifts like quicksand. Yes, the experience of trauma is so shocking it cannot pass by without its effects going unnoticed. However, the trauma experience's consciousness depends on *our* perception of it, and is therefore no more trustworthy of the truth than other memories.

There is a process between the point of relational and representational perception, or between the occurrence of a violent event and the trauma response. This assignment of context is as subjective as the trauma response itself, and is a complex web of negotiation between the violence experienced and how it is perceived and eventually remembered. The past experiences and rehearsal of violence allow us to recognise and attribute relevant connections to the perceived event. The experiences that follow the event affect how these develop *our* understanding of the event. These elements allow us to obtain the necessary context that will transport us from the relational perception through to representational perception and an understanding of how, for example, the Twin Towers transition into a bodily text with evolving context through the loss of one and then the other. The evolving context is a representational flux that occurred during the falling of the towers, resulting in the representation of a trauma response cited in the towers as cultural artefacts of violence (see chapter 4). Therefore, during and after 9/11, and specifically in New York, there was a rapid initial progression of re-contextualisation that resulted in the Twin Towers becoming an image of remembered violence and a representational artefact that speaks of the trauma response.

Representation and memory

Here I move to a discussion of the representational view of the Twin Towers. Though they can be perceived relationally to their positioning in the city and their physical context, the Twin Towers also hold a context that connects with representational perception. This

representational view links the Twin Towers to each other as representational twins, but also positions the towers as representations of trauma in their impossible duality. By seeing them as representational of trauma, the idea of their significance in perception and memory is thrown into flux; as something dynamic and constantly changing. As already discussed, the idea of perception and trauma are highly subjective and rely on interpretations. This discussion will illustrate the complexity in the interpretation that shifts constantly in the way that the Twin Towers relate to violence and trauma.

Through the representational act associated with art making Wallace (2006) states that in the death of the original, something now exists that represents that which has died. Though it may represent the original in body, the representation still does not hold the content/ context present in the initial object. The context attached to the representation changes through the loss of the original. If *we* consider this in relation to the death of a person, the body left behind does not represent the life of the person that was once in existence, but instead represents its passing. Similarly, if we consider a photograph as a representation, the photograph does not represent the body itself, but the person that resides within. In representing, *we* create two bodies or objects. One, the original; the other, its representation. This results in a duality between the original and its representation. As Wallace discusses, both bodies cannot hold the content or context; The Twin Towers are an example of this (2006). They are a duplicate of each other, each containing their context whilst simultaneously representing the other. Beyond this, they also represented skyscrapers everywhere. As a society, *we* have become obsessed with creating things taller, bigger than anyone else. They expressed power, money, strength, confidence. They were not a duplicate of one original body, but a mutual duplicity of each other. Because of this, the content/context only existed in their duplicity. In the moment between the first and second tower falling, the duplicity was disrupted; the context changed and went into flux.

At the moment between the twin towers falling, *we* gained a premonition of what was to come. The first tower fell, making it possible that the second could also fall. Previous to the fall of the first tower, it was believed the towers could withstand the impact of an aircraft (Ashley, 2001) and remain standing. Therefore, the fate of the first tower became the future

of the second. The context moved from being shared by both towers before the fall to a single twin, which was left behind temporarily. At that moment, the single tower was less than what it was; not only in number, but it was once a twin and now was arguably not. Though it remains, at this point, in its context as a skyscraper and as a building of commerce, it simultaneously represents the tower that was lost. In its similarity and shared duality, the ghostly shadow of the tower has fallen and presents the sinister possibility of a second collapse.

At the moment, then, that the second tower falls, the context again changes. I argue that the falling of the second tower holds the most significant change in representational power. *We* watch as the loss of representation of skyscrapers everywhere crumbles, and the representation of the twin towers themselves is taken over by the space they once inhabited. This space is most obvious when you see pre-9/11 pictures of New York or skylines in the opening credits of films. Their absence is striking in post-9/11 images, though they were taken for granted as present before their demise. I did not watch a film opening, thinking, 'there are the twin towers'; instead, they were just part and parcel of the New York skyline. Now, as I watch a film opening created pre-9/11, I notice their presence because of their absence in the present. Their anonymity was due to their expected presence, but their notoriety is due to their absence.

This absence is evident in the choice not to rebuild a replica of the original buildings. However, the rebuilding was proclaimed by Mayor Giuliani to suggest strength both politically and economically (in Brooks 2013). The absence, however, holds more representational power. The absence allows the original Twin Towers to grow in context from what they once were; giant monolithic pillars of commerce and economics. Instead, their absence represents and builds on their original context through the potential growth after adversity and by memorialising the terror attacks that occurred. In addition to this, there is the new World Trade Centre Complex (WTC), which shares the original function of the Twin Towers as a hub for the financial running of America. However, it is not a replica, nor is it built precisely where the original towers once stood, though it does share its name with the original North Tower. This similarity nods to what was once there and emphasises

what was lost. Therefore, between the absence and the additions made, the site allows multi-contextual representations beyond its practical use.

Therefore, there is a difference between representation as trauma, through violence and the representation of trauma. The Twin Towers, as Wallace states, are a "stand alone in a history of representation-as-trauma" (2006: 21). However, Wallace states that the towers in their duality when standing were a representation of trauma, as they could not represent the traumatic event that would eventually involve the Twin Towers. In their mutual collapse, the representation as trauma dissolved and left space for a response to the violent event itself. Leaving the space where they once stood empty leaves space for the representation of the violent event, rather than a representation of trauma, allowing for subjective interpretation and representational perception. This empty space as representation is not fixed or literal, but instead leaves its interpretation open to the individual. The traumatic representation comes from the individual's representational perception, which, as already discussed, is dependent on many variables. The wounding nature of trauma leaves its mark differently on each person. Actively creating something to represent it then potentially condenses it to something other than what it was. Instead, by leaving the space for the interpretation of representational perception, the individual can produce a subjective representation of their trauma. This representation then relates directly to the individual's trauma experience rather than the masses. Each person has a memory of that day, and the space allows them to investigate their traumatic past.

***

Memory in relation to trauma is not straightforward. There is a complexity of perception, interpretation, and representation that is then rather reductively referred to as experience. This experience is not fixed and not easily accessed. Instead, the path from perception to memory is complex, with no path trodden twice. The experience of the event is subjective, and once experienced, the steps cannot be re-counted. The experience itself is one of change and flux that results in associations that affect the way the world is seen. The

experience is one of tension between, what was seen, *our* past experiences that affect its interpretation, how *we* relate these to the violence experienced, and how these associations grow in complexity with the extension of further points of reference. References such as other dance works that relate to the violent event but not in the same context further add to the intertextual nature of trauma and its analysis. This chapter, however, has focussed on how artworks, regardless of the artist's intention, potentially elicit a conflict between representation, interpretation and specifically memory.

This conflict of memory resides in the relationship created between the city and the performance. What is jarring here is the aesthetic transference of the costume, the dance floor, the music and the choreography, as if the stage has been transported to the roof. This idea of the constructed context moving into the real world without proper integration seems somewhat alien rather than a true re-contextualisation. Here I find Sandra Reeve's reflections on her creating site-specific dance helpful,

> My approach strives to create a performance in which all aspects of the creative/actual environment are incorporations so that the audience can experience themselves as embodied, three dimensional and situated within the site. This preference is in contrast to a performance being an inscription that the audience can read against the backdrop of the landscape. (Reeve, 2015: 313).

In the case of *New Beginnings,* the city is a performance space rather than a performance of place. However, some adaptation of choreography was made; the film's choreographic content is recognised in the original two-act ballet. The choreography in *New Beginnings* is read against a backdrop of the city; it is relative to rather than inscribed by the city. However, this does not mean that it is not affected by this relationship. Briginshaw (2001: 51) suggests that through linkages between bodies and surfaces, bodies and cities become what Grosz (1995: 108) terms 'mutually defining'. In interacting with the city, the body is not solely defined by the space it occupies but has a defining imposition on the city. The performance "…demonstrate[s] possibilities for affirmation and empowerment through defining new relationships with city spaces." (Briginshaw 2001: 50). The presence of a body in the city space requires a consideration of the relationship that has been composed to be

seen. Therefore, by placing dancing bodies overlooking the 9/11 memorial site, a particular relationship of bodies and space is created, related to the bodies and events known to have previously occupied the space.

The city space defines the dancing bodies, and the dancing bodies define the space as something that needs to be seen and something that needs to be remembered. The piece does not re-enact the day's violence; in fact, it is antithetical in mood and tension. The work's intent asks that we look forward to the future with hope, and yet, in its association with past violent events, it also incites us to look back. In looking back, there is then a conflict of interpretation for the original ballet work of *After the Rain* and the film of *New Beginnings*. What *we* perceive to be is not always the case, and the way *we* arrive at the conscious experience— that results in memory— goes some way to explain how these conflicts arise. It is not a straight line from A to B, but a complex weaving of interpretations and understanding. *New Beginnings* creates a complex problematisation when considering memorialisation. By looking forward, *we* also have to look back due to the remembered violence that activates *our* memory of the past. It is not only the association of works such as *New Beginnings* (2013) to the trauma event through the artistic intent, but through other associations and contextualisations that further complicate the relationship of remembering and forgetting and allow the city to cite the trauma through the performance of the body. These associations are written into the city's fabric, allowing for a further complexity of association to be made, not only with 9/11, but also with other traumas associated with New York.

Chapter 9- The End of the Beginning

> *"Now, this is not the end, it is not even the beginning of the end. But it is perhaps the end of the beginning."*
>
> *Winston Churchill 1942 (The Churchill Society n.d)*

As an ongoing citation of trauma, New York is a statement of how the city houses and speaks of its traumatic past. The city is where the references to this trauma are housed; it is the place that is unmovable and unerasable. The city will persist long after *we* as human occupants have physically gone; its past inhabitants and creators haunting its future, as their bodies have marked the space in the city's creation. The events of 9/11 and the cultural effect produced by it have left an atmosphere that is generally intangible and unnoticeable in the everyday. However, this atmosphere is realised and triggered when remembered violence is sparked by an associative experience found in unexpected places. The pieces offered as examples in this thesis are artworks that produce a particular association through what I term cultural artefacts of violence. These artefacts are examples of a complex weaving of relationship between New York, bodies and performance; specifically, bodies in impossible spaces in performance, that others bodies into a state of impossibility. These performances are where there is a precarity present, and a complex temporality is created. The uncanny associations between the triggering of remembered violence and the violent event itself are where the ongoing citation of trauma can be experienced. The remembered violence sparks an association, but this association is possible because of its presence in the city that the violence haunts.

This thesis has tracked through various dance, art, and performance examples. The project has looked at how these works, housed or performed in the city, create and clarify their uncanny, unrealised, and unpredictable relationships to violence, trauma, and temporality. The complexity of association that the experience of violence perpetuates is unanticipated, and yet the uncanny associations made in this thesis have logic. The case studies have illustrated this logic to respond to the proposed aims and objectives presented at the beginning of this project. The research aimed to identify some of the potentialities that

dance has in speaking about trauma by exploring what role the city, the body, and performance have in recognising and understanding the complexity of the trauma response. In undertaking the research and disseminating it in a literary mode, the hope was for the writing to invite the reader to consider the potentiality in recognising their trauma responses. The researcher expressed their understanding of their trauma responses by giving examples of where they were found to facilitate this engagement. This approach to writing was to aim to understand what effect this recognition can have on *our* understanding of trauma.

The questions that underpin this research were, first, how is the subjective trauma response of the individual recognisable in the creative artefacts of others? Secondly, how does existing trauma theory—primarily developed in literary and cultural theory—intersect with dance and the study of the moving body in space? Thirdly, in what ways do dance texts and the other art examples —through the engagement of the body and city— speak about trauma, and specifically about 9/11? Finally, what role does the city play in reading dance texts and artworks in relation to trauma? These questions have been investigated by analysing a variety of artworks and the complexity of the response, association and recognition of violence and trauma associated with them. This has been achieved through an autoethnographic approach to the method and the communication of reflective data. This data was analysed through an intertextual approach felt in the performative writing practices expressed through the autoethnography. This methodology allowed a trajectory of theoretical underpinning and experience woven together to develop a tapestry of intricate themes that emerged during the research.

The analysis of the artworks in their many guises has expressed a range of creative responses to trauma. The responses have been from the artists creating a response and the reactions to the work itself. It has become clear that the creative response is not just in the making of the work, but in the creative recognition of *our* subjectivity in reading the work in the context of violence and trauma. Central to the thesis has been the inclusion of multiple examples of performance, dance, sculpture, and photography that have or create uncanny associations between themselves and 9/11. These uncanny associations can constellate

other works that, at first glance, have no associations with violence. In further investigation, however, and through further uncanniness, these assumed unrelated works, such as *After the Rain*, are drawn into conversations of violence and trauma as complex citations of reference. The combination of more direct references to the violence and trauma, along with unintentional references, also draws in other traumas of New York City that further haunt the city's past, present, and future.

New York and 9/11 as Cultural Artefacts of Violence

These complex references that directly respond to the violence, such as *New Beginnings*, and the inadvertently uncanny connections, such as *Man Walking Down the Side of a Building,* clarify how New York and 9/11 have become cultural artefacts of violence. They function in this way because they are used to communicate trauma as a trope rather than just speaking of trauma symptoms (see chapter 4). New York and 9/11 are used as a performative tool that is spatially charged and, therefore, act as artefacts in post-traumatic culture. This has the impact of bringing into question the position of New York in post-traumatic culture and the multiple functions it holds. New York in itself is a trauma trope that has become a shorthand to signify an expression of change (see Chapters 2 and 4). It is used in popular culture to signify a point in history where everything changed; New York, perceptions of America, and the understanding of precarity (see Chapters 2, 7 and 8). However, in this context, 9/11 as an event stands outside the timeline in which it is relationally discussed; it suggests that there is a before and after 9/11 (See chapter 2 and 8), that sets 9/11 apart from the other events that do not instigate this same pre and post effect.

In discussing trauma New York and 9/11 does not need to be mentioned to trigger an understanding that 9/11 and New York are being referred to as the intended topic. *We* see this manifest in television dramas such as *Homeland*; in the pilot episode, Carrie Mathison (played by Claire Danes) is speaking with Saul Berenson (played by Mandy Patinkin) after she has been caught illegally surveilling someone she suspects of terrorism.

Carrie, *I'm just making sure we don't get hit again.*

Saul *Well, I'm glad someone's looking out for the country Carrie.*

Carrie, *I'm serious; I missed something once before, I won't, I can't…let that happen again.*

Saul *It was ten years, everyone missed something that day.*

Homeland Pilot Season 1 Episode 1 *(2 October 2011).*

There is no need to mention New York or 9/11 here; the inference is clear. This shows the implication of the event itself. In its uniqueness in the history of America and the world, the inferred event could not be mistaken for anything else. However, what is significant is how this is used a cultural reference in a piece of entertainment, to convey not only what they are talking about, but also the general feeling of disturbance that is felt because of those events. There is still fear, anxiety, paranoia, and ongoing vigilance. New York and 9/11 is used as a trope that shows how the event's remnants, effects, and trauma persist. Much has been written about 9/11's representation in horror (Wetmore 2012) and other filmic traditions (McSweeney 2017) (see Chapter 2). However, this topic still requires further investigation into how New York functions as a trope of trauma, particularly in the context of post-traumatic culture. New York is a cultural artefact of violence due to how it sits outside of time (see Chapter 2); rather than just being about the 11th of September 2001, it has become a representative of trauma (see Chapter 4). It has become an artefact that requires interpretation dependent upon its context, and that context is not necessarily historical or canonical. It is complex and is affected by the post-date effect. The violence of New York's past and future is read in relationship to, and in comparison with, 9/11.

It is this trope of 9/11 and New York that is communicated through the artworks that are included in this thesis. The city that houses the performance of these works marks them with its history in the way it contextualises its situational references. Along with bodies being placed in precarity and in impossible spaces that render them impossible, this situational reference of the city refers to 9/11 as an event. This relationship between New York and 9/11, the city as a referent for the violence of 9/11, places New York as a space of precarity. In this context, New York allows the possibility to fall physically and the possibility

of a metaphorical fall. The significance that 9/11 brings with it into what has become a perpetual falling of associative meaning imbues New York with this same potentiality (see chapter 7). The works in this thesis have also made clear the vast scope of association in these case studies through the post-date effect (chapter 5) and the conflict of memory (Chapter 8) that draws in other works. The associations and the event itself disrupt the temporality and assumption of pre and post 9/11. It does not sit tidily in a timeline where the violence occurred in one place at one time. The violence does not function until it is conscious and the inception of violence is established for each individual. The linearity of the event and its responses are a complex interwoven experience of subjectivity that cannot be reduced to a simple pre and post 9/11 position.

New York and 9/11 have become a trope of trauma; it does not prevent it from being used by an agent or actor to construct the very discontent that post-traumatic culture establishes. In this way, recent comparisons between 9/11 and other violence are present in the current social rhetoric around the COVID-19 Coronavirus pandemic. The loss of life due to COVID-19 is compared to the loss of life during 9/11 (Villeneuve and Hinnant 2020), and the former President Donald Trump has said that the Coronavirus is a "worse 'attack' than 9/11 and Pearl Harbor" (Sky News 2020). What this rhetoric sets out is a parameter of comparison. 9/11 is used as a tool for illustrating the seriousness of a situation, rather than just being an event in itself. It also associates the Coronavirus outbreak with an act of terrorism. Its significance is more considerable than the planes hitting the towers, and it is used because of this significance to communicate a particular idea or a general atmosphere that aids in constructing a trauma that is socially and culturally understood. Therefore, Alexander's (2012) cultural trauma, and the role that agents and actors play in its construction, is not only trauma, but is political. The trauma construction through cultural agents and actors produces a particular discourse around legitimacy; what should and should not be mourned, what should be acknowledged, and what is heinous. By using 9/11 and New York as a trope, agents and actors can communicate and legitimatise particular types of violence and who can be considered a perpetrator of violence. They can clarify what should and should not be regarded as violent and traumatic and, more importantly, to what extent.

There is, then, a complex weaving of tension between these two ways that 9/11 and New York function in this thesis. 9/11 and New York are cultural artefacts of violence where trauma symptoms and tropes are symbiotically present. They can also be used as a cultural trauma agent and actor to construct a trauma narrative through illustrative means. As a tool used by agents and actors of cultural trauma, the interpretation is pre-determined and constructed for a particular political purpose; however, as a cultural artefact of violence, interpretation is intended to be subjective. As Trump's statement intimates, the trauma of 9/11 lives on and continues to do its work in the COVID-19 pandemic.

Room/Roof Piece and the Violence of Isolation

The impact of the Coronavirus noted above offers a final and more contemporary example of New York as an ongoing citation of trauma. The experiences of the Coronavirus pandemic as an example of violence and trauma will be discussed in relation to a reworking of Trisha Brown's *Roof Piece* (1971). This example is rich with illustrations of the issues explored in past chapters; it will look at the tensions between Brown's original 1971 work and a reworking called *Room/Roof Piece* (2020), and their relationship to violence and trauma. The re-emergence of these two works in the age of COVID-19 elicits a conflict of memory between the two versions of the piece and their contexts from different points in time. This, in turn, then initiates the post-date effect connecting both pieces to violence and trauma. The presence of bodies at height in the city of New York yet again brings in the idea of the impossible body and impossible space, conflicting and connecting associations across time in relation to the city. Therefore, Coronavirus is another trauma in a series of traumas that link to 9/11, in a chain of associations that situate New York as an ongoing site of trauma.

In 2020 the Trisha Brown Company, inspired as part of their fiftieth-anniversary celebrations, created an online version of *Roof Piece* (1971) called "Room/Roof Piece" (Seibert 2020) at a time when occupying real roofs was not possible. The original *Roof Piece* (see appendix K), first performed in 1971, is set outside, on the top of buildings in Soho, New York City. Red-clad bodies can be seen on top of buildings; these bodies are littered across the roof tops and appear to disappear into the distance over a ten-block radius (Trisha Brown Dance Company 2020). There is a visual space between the dancers; the red

costumes stand out against the city's colourless backdrop and help to magnify the space that separates them. Their bodies move one after the other in improvised sequence, like a game of Chinese whispers. The first dancer starts the process – they begin to move; the second dancer responds. The third dancer receives the movement from the second; they pass it to the fourth, and so it continues. Imitating what they see, responding to what they see, though they cannot necessarily see it all. It is a transference, a communication of movement across space and time.

Room/Roof Piece (2020, see appendix L), the new version of the work, shows bodies conversing though movement via the internet from as far as New South Wales and all the way to Brooklyn (Trisha Brown Dance Company 2020). The piece is presented as a film, but was recorded via a video chat. As the film begins, video chat windows appear one by one with a person dressed in red. The view of video chat windows on a computer screen have become a regular sight during the pandemic; the difference here is the shared colour of clothing and the fact that the spaces have been cleared and the bodies are standing ready to move. A chain of movement begins; the dancer in the upper left corner of the screen waves their right hand. The person in the viewing window to their right then follows their movement, and the cycle continues like a snake from left to right, top to bottom. Dancer One continues into their next movement before the wave has reached the end of the cycle of dancers. This creates an effect similar to a Mexican wave, that seems to be in an increasing state of slower and slower motion, with dancers getting left behind. This is the effect that is created due to the transmission of the movement one dancer after another, the speed in fact has not changed. As the piece continues, the boxes disappear except one. For a short amount of time, we see fewer dancers sharing and transferring movement. Periodically, we see the full screen view erupt with all the dancers once more; the video returns to fewer dancers, and finally the film ends with the whole cast present once more.

In chapter 4, dance as an art form was shown to have the potential to act as part of post-traumatic culture. Not as a direct response to the violence, but as a cultural touchstone that creates an association between the artwork and the trauma symptoms and trope. The cultural artefacts of violence discussed in chapter 4 differ from the material visual culture of

tragedy, as they do not attempt to construct the narrative of the events; they also do not place the events into the past and render them historicised. In the case of Room/Roof Piece (2020) we again see this resistance to historicisation of narrative, as the work does not tell a story of the Coronavirus or the pandemic. Instead, its adaptation to respond to the pandemic speaks of the trauma of isolation. It references the video chats that have become prevalent through the pandemic, people slowly coming online one by one, and appearing on our screen. The different settings seen in each window place the bodies in different places; separate, yet coming together through the online platform. It speaks of the atmosphere of coming together and yet needing to stay apart. The need to reach out to others, but being limited in how this can happen. The work speaks of the atmosphere of disruption to the lives we lead, not being able to gather in one place, but still finding a way for performance to occur. It is, then, an uncanny association between the work and this atmosphere of disturbance that speaks of the trauma that isolation may bring; and yet the piece is calm, quiet, focussed, and peaceful. There is a potential that *we* are yet to realise the impact that the isolation will bring, and yet, as I sit here in a shared office with my colleagues, the remembered isolation; the uncanny associations that the piece brings, of not seeing anyone for weeks, is bought back to me.

As established in Chapter 5, the uncanny associations that create a trans-temporality can be seen in the choice to use *Roof Piece* (1971) by Trisha Brown as a point of inspiration to respond to the pandemic. The New York Times article about the new *Room/Roof Piece* (2020) opens with a photograph of the 1970s *Roof Piece*, which emphasises the 1970s work, and yet the current crisis was founded in 2020. By choosing to use this picture of the original *Roof Piece* in an article about the new *Room/Roof Piece*, the post-date effect (see Chapter 5) has been initiated.

The uncanny connections between the works *Roof Piece* (1971) and *Room/Roof Piece* (2020) energise the post-date effect and a conflict of memory as a discursive and analytical position. The post-date effect considers the temporal shifts that form part of the recontextualisation that violence affects. This recontextualisation is found in the fluidity of trauma and is recognised through trauma symptoms. These symptoms include the delay of

consciousness, the collision of past, present, and future, and the temporal disruption that spans the before and after violence (see Chapter 2). The existing literature and theoretical frameworks create uncanny associations of these trauma symptoms. The post-date effect establishes how and why this association happens in relation to violence and trauma. In *Room/Roof Piece,* it is the way memories of the violence are triggered through the work. The possibility of the remembered violence of isolation and seeing bodies in spaces of precarity avoids the risk of falling ill. The violence of the Coronavirus pandemic is enacted through the isolation that *we* have lived through and that *we* see and sense in this work. Just as the post-date effect is enacted by the exposure of the link between photographs and dance works that established a remembered violence in relation to New York and 9/11; *Roof Piece* (1971) and *Room/Roof Piece* (2020) do so once again. They establish the connection between photographs, dance and trauma, and the remembered violence of seeing bodies at height and in precarity.

The connection between the idea of the impossible space and impossible bodies discussed in Chapter 6 is then once again bought into tension through the connection with height in the original *Roof Piece,* and the online de-corporealization seen in *Room/Roof Piece*. The original *Roof Piece* (1971) placed bodies at height, with the city as a backdrop; impossible bodies in impossible spaces othered by their position and intent. Significantly, in the original, these bodies were isolated by distance, whilst communicating through the body.

The original 1971 work is set outside in the city, with red-clad bodies in impossible space on top of buildings. Othered by their place in an unexpected space, but also in their intention for being there. They have a purpose beyond the everyday; they are there to be noticed, looked at, and to perform. The othering of these bodies through the performative means that their position in high spaces renders them impossible and in a place of precarity. There is a visual space between the dancers. Their isolation is clear; the red costumes stand out against the city's colourless backdrop and emphasise the space that separates them. Their bodies break and expand the spatial horizons of the body, carving out their place in the space, marking the space as their own.

The *Room/Roof Piece* (2020) renders bodies impossible in a different relationship to falling than *Roof Piece* (1971). Instead, they are impossible through the de-corporealization and the expression of the precarity of falling ill. The bodies in *Room/Roof Piece* are de-corporealized through the filmic process; they were live bodies, but by the time the viewer receives the image, they are no longer performing the work physically. Instead, we receive the mediatised version, where the body is no longer the body that it was. It not only reaches across space for the bodies to communicate and for the viewer to receive, but it becomes a piece that reaches across time. As a film available to watch on the internet, it can be watched anytime, anywhere; it is not burdened by the need for a present live body to perform the work. It is, therefore, impossible in its mediatisation of the three-dimensional body that is rendered to a two-dimensional representation; it is alive, but not necessarily so. The body on screen is in a state of perpetual flux insignificance and state of being. The body was live when they performed it, but are they now? Have they become a victim of COVID-19? This flux between the live and de-corporealized bodies is a state of uncertainty and precarity mirrored by the precarity of life during this pandemic. There is always this question of are *we* safe. To survive, *we* have to engage with society on some level; the screen allows us to engage from a safe distance, yet this distance causes unease. *We* stay at a distance to avoid falling ill, yet this distance causes anxiety and a lack of social engagement. *We* are isolated, and that in itself creates a vulnerability.

> *Personal Journal Entry*
>
> *Thursday 30 April 2020*
>
> *At Home during the Corona Virus Pandemic.*
>
> *The realisation of the isolation, the lack of human contact, the missing of the present human connection and voice and its impact does not necessarily happen immediately. However, it's four weeks in, and the silence is deafening at times. My voice seems alien to me as I talk to myself. I choose to walk to my local store; the sight and proximity of another body are surprising and worrying. I return home with a loaf of bread and some bacon for lunch. I have a work video call, it's great to see my friends and colleagues looking well, and it's good to talk, but it's strange, my timing is off in communicating, I'm struggling to read their reactions, my body does not respond in its usual autonomous way, I'm uncomfortable in my chair.*

The call ends, and it is once again silent and lonely. I'm glad for the company and relieved to have technology that can bridge the gap between us, but the isolation seems worse once it's gone. It was a promise of what is out there that I cannot reach, of the connection I long for, a welcomed difference in the mundaneness of the day that made the comparison with the isolation more startling and precise.

The feeling reminds me of my grief, the silence that enveloped me, the loneliness felt in a room full of people, yet I am alone this time. It invokes memories from my past that reenlist the emotions that I have felt before, but it's a different situation this time. Physically I am alone, but emotionally I am not. I have found love again and have a wonderful man's support, yet the emotions I once felt flood me. I'm confused about what I know to be and what is felt and remembered. The upset, the trauma, persists and is triggered by my present bringing my past to me.

This lockdown is difficult to bear. For now, I dance the dance of life without physical interaction. The bodies of others are only accessed through the video screen; the de-corporealized bodies of those I love are real somewhere, but not here. They cannot share the space I occupy; they instead occupy the impossible space inside my computer; they are rendered impossible. I long to feel their hand in mine, this lockdown is necessary, but it is also imposed. The decision has been made for me, those who break it prolong it for me. I wonder what will we do when it is over, will we remember how to interact, will our bodies have formed a habit of isolating our physical bodies from others? We do not know what ongoing effects this experience will have on us; will this experience come back to haunt us? Only time will tell.

The feeling of isolation can be felt in both versions of the piece. In the original *Roof Piece* (1971) the empty space between the buildings prevents them from moving across to each other's dance space, as there is a risk they will fall. As they carve through and mould the space, external barriers inhibit these impossible bodies from breaking the isolation and being closer together. Their isolation is absolute, except for the communication between the bodies; their isolation is physical as well as representational, as an uncanny association between the current isolation of the pandemic, and yet the body still speaks. The pandemic, however, has created distinct dangers of falling ill, physically and mentally. In addition, there is also an atmosphere of a downwards spiral as events occur that seem out of control. The pandemic feels as if it has happened to us, and there is little we can do to control it. In a similar way to 9/11, witnessing the events that we could not stop, that we could not prevent.

These spaces of precarity depend on the violence with which they are associated. For 9/11, it was about bodies at height and the potential fall from it; the Coronavirus is about the violence of isolation and falling ill. It also has an uncanny link in the atmospheric disruption (see Chapter 4) that results in a lack of control. Though these uncanny connections can be felt in the visual isolation of both works, there is still a difference in the feeling of isolation felt in each example. It is in these very differences where the conflict of memory and association can be found. A tension of the before and during the pandemic that is a visual difference in the pieces. In the earlier *Roof Piece*, the danger of falling relates again to the idea of precarity and bodies at height, that could relate to uncanny associations of 9/11. However, in its relationship to the later *Room/Roof Piece*, its relationship to isolation is magnified. Therefore, as the bodies and the space write each other together intertextually (see Chapter 3), they draw in further points of reference; other violence and trauma experiences that are implicated in each other's existence. This in turn creates potential points of conflict in memory and association between each work, its point history and the way that we may read them (see Chapter 8).

Reading *Roof Piece* (1971) through the conflict of memory created by the latest version and the context of the Coronavirus produces an indelible link between the original work and the current pandemic. Here *we* see a piece from the 1970s performed in a post-9/11 world in a way that is determined by the social context of the Coronavirus pandemic. In this context, two different versions of the work exist; the new piece, which has been re-worked to meet the social needs in this strange new world, is based on the original, but is not the same. Here, there is a complex weaving of temporal complexity between the two ideas that indelibly ties the two works together and bounds them to the violence of the situation that contextualises the works. However, there is a conflict of what the pieces are trying to do. In attempting to bring people together, the distance becomes more problematic and evident. The isolation becomes visually and somatosensorily felt.

The complex weavings between the two versions create a conflict of haunted remembering. Memory, however, is in a constant state of slippage, understanding, and associations in continuous flux (see chapter 8); nothing is only what it was intended to be. Things are

affected by and effective of each other. It is a loop of flux and change affected by the violent experience and trauma response. There is a never-ending cycle of trauma-associated haunting where New York City cannot entirely escape the precarity. *Roof Piece* (1971), again, as a historic piece re-worked for a new function, is read anew in relation to this new threat. Therefore, though *Room/Roof Piece* was intended to respond to this new pandemic, it does so partially through its association with the original work, its relationship with the city, and its ongoing element of the isolation of bodies. Both pieces make clear the erosion of communication. Still, they also move against this erosion to bridge gaps across time and space against the imposed breakdown of human connection created through violence and trauma.

New York's preoccupation with height enables the association between works such as *Man Walking Down the Side of a Building* and *New Beginnings* to connect with 9/11. Similarly, New York and the world's need for isolation clarifies this uncanny set of associations between *Roof Piece* (1971) and *Room/Roof Piece* (2020), and the precarity they currently face. This need to develop and survive is part of the violence; the fear of social interaction and the confusion about *our* place in the world is part of the trauma response. As already established, the dead are not traumatised, but the living are (see chapter 2), and it is the living who bear witness to the devastation of loss and uncertainty created by the pandemic. The living have survived and can testify to this point in history through their words and their ongoing existence. In the way *we* survive, violence is remembered, and trauma is present, but it is also how the uncanny becomes clear.

By looking at the analytical trajectory in the thesis through a new case study, the complexity is further energised. The Coronavirus then becomes another point of violence and trauma in a series of traumas that link to 9/11. This then positions the Coronavirus and 9/11 in a chain of associations that situate New York as an ongoing site of trauma. Artworks, regardless of when they are created, speak of human experience through *our* subjectivity. This then affects the way *we* become aware of *our* trauma responses and aids the bringing into consciousness of the experience of violence so the trauma can be formed. The analysis of these cultural artefacts of violence extends Farrell's theory of post-traumatic culture out of

a literary context and into one of performance. Here, the pieces themselves speak of trauma symptoms and the trope of trauma as a general mood or atmosphere of disruption (see Chapter 4), but through contextualising factors that affect the way the pieces are read and that affect how *we* understand trauma. The way the pieces function in the post-traumatic culture is spatially and associatively affected. Associations are made between the violent events and the works being considered by placing bodies into specific spaces and situations of precarity. It is yet unclear what other traumas of the spaces we inhabit may be drawn into the reading of artworks made during and after the pandemic; however, the potential is present for this to happen. The experience of the Coronavirus pandemic has acted as a trigger for past experiences that have engulfed the present.

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No matter how much *we* wish it to be, trauma does not end. It continues to haunt and speak through social and cultural experience. Therefore, this contribution furthers the understanding of how violence and trauma impact *our* subjectivity and how *we* understand the violence and *our* trauma response. This understanding is as subjective as the conscious inception of violence and what the violence is. Though many can witness an event, the violence that affects each of us is not necessarily the same. In this understanding, dance offers a visual, spatial, aural, and embodied empathetic experience, and therefore, it encapsulates multiple senses. This effect, in turn, provides more significant potential for triggers of multiple remembered violence to occur when watching dance works.

This thesis opens a critical dialogue with existing trauma studies discourse and extends how dance functions. Developing on Farrell, Alexander, Caruth, and Rosenburg's work has allowed the research to vitalise the way dance interacts with this discourse as a performance- and body-centred art. In addition, the thesis also interacts with the existing literature that has been developed around the ideas of falling and precarity in dance studies. The focus of 9/11 in relation to dance and falling has been limited. The concept of dance and precarity has been primarily focussed on economics, particularly the precarity of the sector and the body as a commodity. This thesis concentrates instead on dance as a

discourse in the precarity of the living body— particularly the consideration of falling and 9/11— and the effect this has on reading art through a violence and trauma lens. Attention has been given to the representation and performances of the body in photography and sculpture and how this interdisciplinary approach has enriched the analysis of dance. Part of the enrichment has been the inclusion of ballet in the works of analysis. At present, this has not been a genre of focus in dance and trauma studies. However, much can still be developed in this area around the collectively experienced violent events such as 9/11.

There have also been developments; of new terms such as the inception of violence and cultural artefacts of violence; new theories, such as the post-date effect, impossible spaces and impossible bodies, and of New York as an ongoing citation of trauma. These theories have been extended further by expressing how they may function in relation to a different violent and traumatic event such as the Coronavirus pandemic. They can also be further developed by considering violent and traumatic events through the phenomena of Japan and the detonation of nuclear weapons over the cities of Hiroshima and Nagasaki in 1945.

9/11 is not going away. Whether it is being used as a trope or by a cultural agent/ actor; whether it speaks via cultural artefacts of violence, or it is remembered through the visual culture of memorials— 9/11 reaches into *our* past to recontextualise the works *we* already know or into the future as a comparison to other violence. Regardless, 9/11 will continue to speak of precarity and worry and, through uncanny associations, will be implicated in other violent and traumatic phenomena. Even in this thesis, 9/11 has informed how different experiences of violence and trauma can be analysed and understood, and so it reaches on. For those who experienced the violence either in New York or from a distance through their television screens, it has and will continue to have a contextualising role in how *we* see the world and how it is communicated to us. New York is an ongoing citation of trauma, in how the city houses and speaks of its traumatic past, but also because of the way it reaches into and is affecting the way the future is seen and understood.

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Appendices

Appendix A- Man Walking Down the Side of a Building (1970)

Original 1971 version in Soho, NewYork-
Full film is only available now on DVD.
Trisha Brown: Early works 1966-1979 (2004)[DVD]. Distributed by: Artpix.
Extract available via url:
https://twitter.com/trishabrown/status/1100852477962960897?lang=en-gb

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2013 Version at the University of California Los Angeles-
UCLA, (2013) *Man Walking Down the Side of a Building, UCLA* [online] available at <https://www.youtube.com/watch?v=1wUI7CL5jaY> [30th January 2021].

2015 Version at The Fondation Cartier, Paris-
Bonacorsi, I. (2016) *Man Walking Down the Side of a Building* [online] available at <https://www.domusweb.it/en/art/2016/10/18/trisha_brown_man_walking_down_the_side_of_a_building.html> [30th January 2021].

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Photograph of the 1970s work by Goodden

MoMA (2020) Trisha Brown Man Walking Down the Side of a Building 1970. Available at:< https://www.moma.org/collection/works/117939> [18th August 2020].

Appendix B- Falling Man (2001)

Drew, R. (2001) The Falling Man [online] available at:<http://www.esquire.com/news-politics/a48031/the-falling-man-tom-junod/> [21 June 2017]

Appendix C- New Beginnings (2013)

Full film

Nycballet (2013) NYC Ballet Presents NEW BEGINNINGS. Available at:< https://www.youtube.com/watch?v=3zMCxmdkcRY> accessed 19/10/2018.

Appendix D- Icarus (1976)

Image published in , Zuber, D. (2006) Flânerie at Ground Zero: Aesthetic Countermemories in Lower Manhattan. *American Quarterly* [online]**,** 58(2),269-299.

Appendix E- Tumbling Woman (2002)

This item has been removed due to 3rd Party Copyright. The unabridged version of the thesis can be found in the Lanchester Library, Coventry University.

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Image published in Peyser, A. (2016) Time to Let people decide if 9/11 sculpture is art or exploitation.[online] New York Post. Available at:< https://nypost.com/2016/09/08/time-to-let-people-decide-if-911-sculpture-is-art-or-exploitation/>[27th August 2020].

Appendix F- After the Rain (2005)

The film below is of the second act only.

A Staged Version

State Ballet of Georgia (2015) 'After the Rain', choreography by Christopher Wheeldon- Victoria Jaiani, Temur Suluashvili.[online] Available at: <https://www.youtube.com/watch?v=k5hddfs0EhE>[27th August 2020].

Fire Island Dance Festival

Eliezar, V. (2015) *After the Rain* [online] available from <https://www.dailymotion.com/video/x2wowdt> [30th January 2021].

Vail International Dance Festival

Pacific Northwest Ballet (2013) *After the Rain in the rain* [online] available from <https://www.youtube.com/watch?v=cCWPyqDMpxU> [30th January 2021].

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Appendix G- Leap into the Void (1960)

To view use the url below.

The Metropolitan Museum of Art (2020) Leap into the Void i(1960) Artistic Action by Yves Klein. Available at: <*https://www.metmuseum.org/art/collection/search/266750*> [27th August 2020].

Appendix H- Safety Last! (1923)

Scene discussed from the film

Ict4eso (2012) Safety Last! Famous Scene.[online] available at: <https://www.youtube.com/watch?v=VFBYJNAapyk>[27th August 2020].

Full Film

Moosetash (2014) Safety Last- Harold Lloyd 1923. Full movie, excellent quality.[online] Available at: <https://www.youtube.com/watch?v=V-XZWZVVhvQ> [27th August 2020].

Appendix I - Philippe Petit Wire Walk (1974)

New York Daily News (2015) Philippe Petit Walks a Tightrope Between the Twin Towers in 1974. [online] Available at: https://www.youtube.com/watch?v=uwbil5puqng [27th August 2020].

Appendix J- Lunch atop a Skyscraper (1932)

Lunch atop a Skyscraper (1932) [online] Time: 100 photos. Available at: http://100photos.time.com/photos/lunch-atop-a-skyscraper[27th August 2020].

Appendix K- Roof Piece (1971) and Room/Roof Piece (2020)

Photograph of original work, Roof Piece (1971) used to open the New York Times article about the new version Roof/Room Piece (2020)

Seibert, B. (2020) A Home Version of Trisha Brown's 'Roof Piece', No Roof Required.[online] New York Times.com. Available at: <https://www.nytimes.com/2020/04/07/arts/dance/trisha-brown-roof-piece.html> [27th August 2020].

Appendix L- Room/Roof Piece (2020)

Seibert, B. (2020) A Home Version of Trisha Brown's 'Roof Piece', No Roof Required [online] New York Times.com. Available at: <https://www.nytimes.com/2020/04/07/arts/dance/trisha-brown-roof-piece.html> [27th August 2020].

Film of Roof/Room Piece (2020)

Trisha Brown Dance Company (2020) "Room/Roof Piece" [online] Vimeo. Available at: <https://vimeo.com/404865006>[27th August 2020].

Appendix M- Never Forget Graffiti

Steward, j (2013) *Graffiti Artists Remember 9/11.* Junesteward's Blog: Signs of Design. Available at:< https://junesteward.wordpress.com/2013/09/11/graffiti-artists-remember-911-2/> Accessed 23rd May 2021.