INTRODUCTION

In this exegesis I present my PhD project which shows the transformation from a recording of a neoclassical ballet performance *Hamlet* into a post-postmodern artistic dance video *Hamlet Revisited*. I decided to turn to my own choreography of the ballet *Hamlet* which premiered at the Croatian National Theatre in Zagreb in 2004, in order to revise it with a goal to demonstrate the neoclassical and the contemporary postmodern approach, following the research question: *How to transform an archival recording of a neoclassical ballet performance into a new artistic dance video by implementing postmodern philosophical concepts?*

This project is a result of my own individual transformations from a principal dancer who choreographs the leading role for himself, into a more self-reflective mature artist as a result of aging, the socio-political changes occurring in my working and living environment, and my academic achievements, which have exposed me to the latest philosophical and theoretical approaches. Its significance lies in establishing communication between neoclassical and postmodern approaches, resulting in a contemporary post-postmodern artistic work that elucidates the process in the artist's mind during the creative practice. It complements my artistic and scholarly work and is an extension built on my previous achievements implementing new comprehensions.

As a life-long ballet soloist and choreographer my area of interest is the performing arts, primarily ballet and dance and the dualism between the abstract and the narrative approaches

to ballet works[1]. What connects this to my theatre studies is a particular interest in canonical literature works used as subject matter for narrative ballets or dances. This interest is generated by my rich experience in dancing leading ballet roles that originate in language-based plays (for example Peer Gynt, Don Quixote, Hamlet, etc.). After completing my education in Croatia as a dancer, I was trained at the *Vaganova* Academy in St. Petersburg, Russia. Later during my career I worked with many eastern and western European classical and contemporary choreographers. I received my BA (First Class Hons) degree in Dance Education from the Royal Academy of Dance in London, UK where, after a holistic approach to ballet studies my focus eventually started to narrow to ballet as theatre art. Accordingly, this became the area of my graduate studies, so in 2010, I completed my MA Hons degree at UNE with the research topic 'Staging Shakespeare's *Romeo and Juliet* in the language of classical ballet'. Since 2013, I have been teaching dance education as a senior lecturer at the recently opened Department of Ballet Pedagogy and Contemporary Dance at the Academy of Drama Art, University of Zagreb. This additionally complemented my interest for theory and practice of the artistic and educational research.

As a choreographer I have experience in choreographing narrative pieces like *Hamlet* (Tchaikovsky), *Caligula* (Khachaturian) and *Romeo and Juliet* (Prokofiev)[2], where I tried to retell the story in the language of classical ballet, but also contemporary abstract choreographies like *The Fifth Instrument*[3]. However, I noticed that my dance vocabulary

[1] Susan Leigh Foster (1996:277) discusses how new dance criticism has often presupposed a distinction between abstract movements that display form, grace or virtuosity and representational movements that denote emotions or dramatic actions.
[2] *Hamlet* (Tchaikovsky)—Co-production of Ballet Troupe Croatia and the Croatian National Theatre in Zagreb, 2004; *Caligula* (Khachaturian)—Co-production of Ballet Troupe Croatia and the Croatian National Theatre in Varaždin, 2007; *Romeo and Juliet* (Prokofiev)—Bermuda Civic Ballet, 2012.
[3] *The Fifth Instrument* (various composers)—Ballet Troupe Croatia, 2009.

differs greatly between narrative and abstract pieces. This encouraged me to think about the language of classical ballet and how it changes. The main objective of my PhD project is to present the neoclassical choreographic approach I used in my original choreography *Hamlet,* and the postmodern approach I wanted to research. I created an experimental dance video that is not just a documentary, but a separate work of art[4]. *Hamlet Revisited* lasts approximately 60 minutes in order to match the required equivalent of 60,000 words. It includes about 30 minutes of new choreographies, blended with the earlier material. The quality of the video and execution of choreography were made possible through cooperation with my associates. I worked with professional video technicians and dancers in professional working conditions that enabled the feasibility of the project. In the exegesis, I focus on the multimedia presentation of my ideas as a director and choreographer, including the creation, collation and editing of my work and the work of my co-authors on the DVD, from the discourse of a ballet artist and choreographer, not a professional filmmaker.

My initial methodology consisted of field research—I followed various contemporary ballet and dance performances created on the repertoire of the CNT Ballet in Zagreb[5] and web video excerpts spanning from early modern to recent postmodern works[6]—and desk research in which I became acquainted with recent contemporary theories and concepts relevant to my project. In the field of performance and dance analyses, besides Janet Adshead's *Dance Analysis* (1988), the initial bibliography included Patrice Pavis' *Analysing Performance*

[4] I have experience in making experimental dance videos and my video titled *The Fifth Instrument* was shown at the *Napolidanza* International Festival of Video Dance in Italy in 2010. Furthermore, I have experience in shooting movies since I have participated in a TV series *Good Intentions* (2007) in the role of the Mystery Man getting an insight into the practical aspect of shooting films—different angles and shots: close up, medium and long shots; high, reverse and low angles; establishing and tracking shots; aerial, dolly, handheld and zoom shots; swish pan shots; arc, head on and point of view shots and match cut shots as explained in an online tutorial (Sabourin n.d.:online)**.** Many of these were used in recording and the postproduction of *Hamlet Revisited*.

[5]*Five Tangos* (Hans van Manen); *Suite, Suite, Suite* (Marco Goecke); *Herman Schmerman* (William Forsythe); *Por Vos Muero* (Nacho Duato); *The Second Symphony* (Uwe Scholtz), etc.

[6] Youtube and other web sites provide a plenitude of video excerpts spanning from works of Loie Fuller to recent works of Jérôme Bel, Anne Teresa de Keersmaeker, etc.

(2006) and Susan Leigh Foster's *Reading Dancing* (1986). Foster (1986:234) claims that her *Reading Dancing* 'charts ... progression from structuralist to post-structuralist theoretical positions... through a semiological analysis of choreographic conventions to a historical consideration of those conventions...'. In relation to the field of semiotics, Terence Hawkes's *Structuralism & Semiotics* published in 1977 examines the foundational work about the topic including Ferdinand de Saussure, Claude Lévi-Strauss, Roland Barthes, etc. Keir Elam's book *Semiotics of Theatre and Drama* (2002) for which Hawkes is the general editor, continues with the Prague School and discusses semiotics in the field of theatre, while Pavis in his book *Languages of the Stage* (1993) follows Michel Foucault and traces the semiological approach to theatre studies back to the Prague linguistic circle, as well as Charles Sanders Peirce and Saussure and discusses the difference between semiology and semiotics. In *Understanding of the Theatre* (2006) Marco De Marinis discusses the semiotics of reception. Furthermore, I decided to acquaint myself with the work of postmodern theoreticians from early Barthes in the 1960s onwards as gathered and analysed in Philip Auslander's *Theory for Performance Studies* (2008), as well as with the *Postdramatic Theatre* (2006) by Hans Thies-Lehmann, Linda Hutcheon's *A Poetics of Postmodernism* (1988) as well as *Performance Analysis*, edited by Colin Counsell and Laurie Wolf (2001). Particularly significant in the field of postmodern dance is Sally Banes's *Terpsichore in Sneakers* (1987). Other important sources relating to the dance field for this exegesis are Selma Jeanne Cohen's *Dance as a Theatre Art* (1992); Tim Scholl's *From Petipa to Balanchine* (1994), Foster's *Choreography and Narrative* (1996), Jane C. Desmond's edited book *Meaning in Motion* (2006), Martha Bremser and Lorna Sanders's *50 Contemporary Choreographers* (2011), etc.

My discussion on dance video is based on Erin Brannigan's *Dancefilm: Choreography and the Moving Image* (2011) that also provides relevant video links and the intertextual approach

to the interpretation of this project is based on *Dancing Texts: Intertextuality in Interpretation* (1999) edited by Janet Adshead-Lansdale as well as Graham Allen's book *Intertextuality* (2011) where he, in a wider historical context, considers the fact that no text has its meaning alone; all texts have meaning in relation to other texts.

My methodology for the creative practice component of my PhD consisted of creating an experimental dance video in which I used the recording of my original *Hamlet* performance and some other existing material that I juxtaposed against new material choreographed and recorded. In practice that means that for the creation of the *Hamlet Revisited* video, three dancers (Benjamin Duran, Ksenija Krutova and Pavla Mikolavčić) were shown the recording of my original *Hamlet* and then created their artistic response to it based on their reception and appreciation of it, without my interpretation or interference; then I watched their artistic response and used it on the basis of my reception of their work, also without their oral/written explanation of their artistic intentions allowing space for postmodern features such as aleatoric content, synchronicity, eclecticism, serendipity, etc. That way, we established communication on a receptive reader-response basis, thus blending the role of the spectator and the author. The dancers responded differently to the task, based upon their diverse dancing backgrounds and life experiences. I blended in the newly recorded material and juxtaposed our different approaches, editing the content and structure, that way transforming my original *Hamlet* into *Hamlet Revisited* based on my experience, but also on the experience of the performers who begin in the role of the audience observing video of the original ballet and transform into the role of the choreographer-performer. By blending the roles of the choreographer, performer and spectator, I hope I have created an original work of art whose significance lies in the relationship and communication between styles, old and new choreographic approaches, artists and audiences and the transformation of their traditional

roles and relationships in accordance with Smith Autard's educational and artistic concept of appreciating, creating and performing (2002). In editing and collating the newly recorded material I deliberately used some postmodern techniques such as fragmentation, repetition, self-reflexivity and simultaneity. In the exegesis I argue that by making a mixture of the old and the new material, classical and contemporary postmodern expression, the work resulted in a specific art piece which relates to the latest post-postmodern art theories.

Regarding content, in Chapter One of the exegesis I provide an intertextual analysis of my project: in Chapter Two I offer a semiotic analysis of ballet *Hamlet* and in Chapter Three I illuminate my intentions in *Hamlet Revisited* through a time-frame. Throughout the exegesis, following the research question, I try to establish a coherent argument in order to outline the neoclassical and postmodern approaches used in the transformation of *Hamlet* to *Hamlet Revisited*. In my Summary and Conclusion, I draw together threads of my investigation and offer guidelines for further research.

CHAPTER ONE

Intertextual analysis

This exegesis contains analyses of both *Hamlet* and *Hamlet Revisited* in order to depict the evolution of the project, the development of my artistic thought and the transformation from *Hamlet* to *Hamlet Revisited*. I decided to base them on Adshead's *Dance Analysis* (1988) and Banes' *Writing Dancing in the Age of Postmodernism* (1994). According to both authors, traditional analysis should consist of contextual, descriptive, interpretive and evaluative aspects. It may be argued that traditional analysis is connected more with a structuralist approach and deals with internal structures of the work and semiotic interpretation of its content.

There are other methods of analysis which are more appropriate for postmodern contemporary works and demand a different approach and a poststructuralist discourse. De Marinis (2006:36) proposes semiotics of reception and claims that today it is the only form of theatre semiotics worthy of the effort. Although this type of analysis was not my choice for this exegesis, it had impact on my ability to explain the differences between my original *Hamlet* and *Hamlet Revisited*. Barthes makes a distinction between 'works' of art that are classical and monolithic, the result of a single, precisely intended point of view (such as my *Hamlet* that is firmly structured and with a clear narrative libretto), and 'texts' which are for him more pluralistic and open-ended (such as *Hamlet Revisited*). The monolithic or readerly work consigns the reader to the role of consumer while the writerly text gives the reader the possibility of helping to produce it; to make the reader no longer a consumer, but a producer of the text (cited in Foster 1986:259).

De Marinis (1993:99) states that the spectator is much more than a decoder, being an interpreter necessitating competencies of a contextual, intertextual and encyclopaedic order, including pragmatic as well as syntactic and semantic problems. Adshead-Lansdale (1999:19) mentions that the reader's independence lies in concluding how to activate textual levels and which codes to implement from the encyclopaedic, intertextual world of codes and sub-codes. The reader's capacity is demonstrated in the utilisation of coding rules such as style and genre of subject matter and treatment. The informed reader is counted upon and invited to pick up the pertinent reference when required to do so by the text (ibid.). Michael Worton (1999:x) states that dance can also be perceived as text and can be better comprehended by being 'viewed through the prisms of intertextual gazes and speculations'. For him, every text is 'bound up with a host of other texts, some known and intended by the author, others known only by the reader and evoked as reference points; no two readers will “read” exactly the same text' (ibid.). Furthermore, Jennifer Jackson (1999:105) says that the dance text can be seen as an assemblage of its fragmented components that refutes the likelihood of an ultimate transcendental connotation, but which demonstrates certain features and qualities, conjuring associations and responses that raise other texts and questions, which can in turn be elucidated as bearing a lot of meanings. However, Graham McFee in *Understanding Dance* (1992:84) states that 'works of art are essentially interpreted objects'. Nevertheless, he continues that speaking of 'the meaning' of the work of art is misleading because there is not only one correct judgement of any particular work (McFee 1992:86). According to Lansdale (2010:163) '...practices, of intertextuality can be used to demonstrate how different interpretations are possible, how a range of texts, and traces of texts might prompt them, and how viewers or readers can construct them'. Correspondingly for Worton (1999:xi), interpretation is 'a performative act, a speculative response to a text and, crucially, a response

both to the contexts in which the text was created and the contexts in which one is reading it'. For Adshead-Lansdale (1999:xiii) interpretation is not an effort to ascertain a one-to-one analogy between movement and meaning, it is an inventive and intellectual process.

Yet, Worton (1999:xi) makes a crucial differentiation between interpretation and explanation. Explanation is valid in an acknowledged pre-set frame of reference and expectation. This is of great significance for my exegesis in which I offer explanations of what I did and how I created my *Hamlet* and transformed it into *Hamlet Revisited*. Those explanations mostly fall into the traditional analysis described above that includes description, interpretation and evaluation. While this approach seems more appropriate for *Hamlet* rather than for *Hamlet Revisited*, to be able to explain what I actually did and what were my intentions in *Hamlet Revisited*, I also offer a brief semiotic analysis of the work, though in no way trying to establish a firm relationship between every signifier and signified in a semiotic sense[7]. I am aware of the limitations of a semiotic approach to theatre which operates within a structuralist framework as De Marinis (1993:3) puts it. What I offer here are after-the-fact explanations of my intentions, not a pre-scripted way of creating the meaning of the work.

Adshead-Lansdale (1999:xv) proposes intertextual analysis as relevant to the current philosophical moment. She differentiates three approaches to interpretation: authorial intention, text analysis and reader-response processes. Furthermore, De Marinis drawing on Gianfranco Bettetini identifies three relationships to be discussed: text to sources, texts to other texts and text to its receiver (cited in Adshead-Lansdale 1999:11). Authorial intention is what I deal with in my exegesis. The reader-response approach would demand an extensive

[7] According to Smith-Autard (2002:34) 'care should always be taken not to *fix* correlating ideas and movements, since their expressiveness depends upon their role in each individual dance'. She states that 'meanings become different in different contexts and juxtapositions' (ibid.).

survey of the audience's response which would surpass the frame of the project. Hence, the third way of interpretation according to Adshead-Lansdale, text analysis, seems proper in this case in order to complement my self-explanatory authorial semiotic approach with a more objective postmodern stance. Therefore, I discuss relevant texts and their sources that provide theoretical and critical frameworks of the literature review.

Adshead-Lansdale identifies a range of contexts from the broader political and social events to the artistic frame and to the immediate dance context. In analysing dances these features relate as potential intertexts from which the reader can choose, in a range of ways to form multiple interpretations (ibid.). As Umberto Eco (1984:21) says the intertextual frame recognises that 'no text is read independently of the reader's experience of other texts'. In post-structuralist critical practice, the intertext assumes a different importance from plainly a linear set of references; it can be a complex interweaving of literary, poetic, musical and other quotations (Adshead-Lansdale 1999:12). For Lansdale (2010:160) it becomes evident that any language of movement and dance, both the practical form and analysis of it, is rooted in a specific context: its own internal language created within 'a frame of its cultural and political ecology'.

The early 20th century notions of intertextuality, usually attributed to Mikhail Bakhtin, were later developed by Julia Kristeva in her essay 'Word, Dialogue and Novel' (1969). From a perception of a text as a 'mosaic of quotations' she contends that the 'interpretive process is the creation of a dialogue from an intersection of textual surfaces, in opposition to a more traditional view of the construction of a single point of meaning' (Kristeva 1980:66). There is no plain or straight-forward characterisation of the concept of 'intertextuality' (Adshead-Lansdale 1999:8). It can take many forms as De Marinis (1993:4) puts it: 'borrowing, citation,

implicit or explicit references, dialogues from afar, and substitutions, which substantiate the relationships between the texts of a given culture (and even between texts of different cultures)'; this emphasises the importance of contextual analysis. He states that intertextuality is 'an exploration of texts, both of the time and prior to it, both theatrical and non-theatrical; ...a rich network of echoes and references' (De Marinis 1993:81). He continues that the revelation of the intertextual aspect underlying each performance permits us to concentrate more clearly on the performance text as a mixture of the old and the new, of the already said and the not yet said (De Marinis 1993:4) which can be linked to the postmodern concept of deconstruction.[8] The intertextual point is that the texts relevant to any dance bear traces from the immediate present, as well as the supposedly dead past. If it is obvious that 'all texts contain traces of other texts', a more sophisticated version of this idea focuses on 'the interactions between texts, producers of texts, or readers' lifeworlds' (Meinhof and Smith, 2000:3).

Lansdale (2010:164) summarises that intertextuality is firstly a method of tracing the interrelationships of 'author', ' text' and 'reader'. Secondly it can identify and clarify the potentially conflicting sets of genre coding that add other layers to the possible modes of interaction. Thirdly intertextuality can reveal both what is present in these texts and what is absent, pointing to the traces that dominate and those that appear to retreat as we construct

[8] This desire to see what is happening under the surface and how things work at any level as a part of structure or as an entirety made up of components can arguably be linked to Jacques Derrida's concept of deconstruction, which he introduces in his book *Of Grammatology* (1967) and discusses in his text 'Letter to a Japanese Friend' published in the book *Derrida and Différance*, edited by David Wood and Robert Bernasconi (1985:1). Correspondingly, one of Derrida's translators Barbara Johnson (1981:xv) claims that the deconstructive reading indicates the necessity with which what an author does see is systematically related to what he does not see. According to Lansdale (2010:162) 'deconstruction and intertextuality are inherently related since together they raise underlying theoretical and value positions to a level of awareness where they can be examined in relation to the text'.

different readings. Fourthly, intertextuality focuses on the social and cultural representation of embodied human beings which all served as guidance for my analysis.

De Marinis calls for numerous but limited interpretations, unlike Kristeva who advocates the assumption of the infinity of poetic language[9], while Eco thinks that references and archetypes multiply to the point of talking among themselves (cited in Adshead-Lansdale 1999:15). In *Hamlet Revisited* I intentionally tried to establish this communication between the various texts by juxtaposing my neoclassical choreography with the new contemporary choreographic material; at some places randomly put together in a paratactic way and at others meticulously blending different approaches to the same motif (love, remorse, grief, etc.) and also by fragmenting Tchaikovsky's music score with newly composed music and adding diverse references such as architectural in an attempt to recall the historico-political context. By collaborating with my co-authors, I blended our choreographies into one new artistic work, which is in accordance with Barthes's idea on diffuse authorship, constructed through improvisation and experiment (Auslander 2008:50). This approach is based on the idea that life is a permanent performance: we are the spectators and performers at the same time. People simultaneously watch and are being watched, therefore, they are at the same time the audience and the performers. Thus, in my *Hamlet Revisited* video, three dancers are spectators as well as co-authors of the new material. Louis Althusser claims in his book *For Marx* (1969:151) that 'the play is really the development, the production of a new consciousness in the spectator ... the play is really the production of a new spectator, an actor that starts where the performance ends'. Althusser's idea is that the interaction between

[9] Stephanie Jordan and Helen Thomas (2010:156-157) are open to the possibility of multiple readings on the basis of intertextuality, but argue that they do not want to propose that any account will do, as is often the case in postmodernist and post-structuralist approaches which put emphasis on the relativisation of accounts and an appearingly endless play of signifiers.

performance and audience is a 'clash of two illusory consciousnesses (spectator versus performance)' (cited in Kowsar 1983:473). This is consonant with the concept of carnival that 'does not acknowledge any distinction between actors and spectators' from Bakhtin's book *Rabelais and His World* (1968:7)[10]. My co-authors come from diverse backgrounds and origins, which accentuates Deleuze and Guattari's concept of *rhizome* discussed in their book *A Thousand Plateaus* (1987) meaning that the artistic work does not come from a single root, but is rhisomatically interwoven with numerous influences. All of these support my intertextual approach in creating *Hamlet Revisited.*

Hutcheon (1988:vii) claims that 'no text is without its intertexts'. However, there are works of art that are deliberately made up of intertextual components such as my *Hamlet Revisited*. Although I use different choreographic pieces from various authors, I function as the super-spectator who combines them all into one unity and connects it to his private life and experience, using the theme of Hamlet for self-reflection. Therefore in the words of Litza Bixler (1999:249) 'intertextuality becomes a quest not only for meaning, but a personalised way of seeing'. Hutcheon (1988:ix) writes about this paradox in what she calls the poetics of postmodernism, when 'modernist aesthetic autonomy and self-reflexivity come up against a counterforce in the form of a grounding in the historical, social and political world'. She describes a paradox of self-conscious narratives which request from the reader both involvement and detachment and discusses a doubled model that merges the semiotics with the formally intertextual and claims that formalist and pragmatic approaches require expanding to involve ideological and historical considerations. According to her, postmodern art and theory live out the contradiction of two divergent urges: one is to essentialise art and

[10] 'Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people' (Bakhtin 1968:7)

its language into a unique textual preserve and the other is to make it relevant by placing it in larger discursive contexts. For her postmodern is a problematising force in our culture today where the self-reflexive stays distinctive from the historico-political context in which it is ingrained: it never offers definite answers, but underlines the notion of process that is 'at the heart of postmodernism' (Hutcheon 1988:xi). It is the process of conferring postmodern contradictions that is put forward, not any convincingly concluded and closed product that arises from that resolution. This explains my entire project in which I deal with this paradox of modernist impulse on self-reflexivity and self-expression, and the postmodernist artistic approach to that urge, so the main achievement is not just the final work, but illuminating the process of how that transformation occurred. Hutcheon explains this challenge to the humanist assumption of a unified self and integrated consciousness by both establishing consistent subjectivity and overthrowing it. This is exactly what I tried to do in my project. By incorporating the work of other authors and, with a slightly auto-ironic detachment, by fragmenting the narrative through-line, I sought to problematise and undermine my position as the self-reflective author, at the same time, paradoxically by constructing a coherent artistic work, I re-established myself in that position. The autobiographical elements included in the video were meant to reveal how an artist's life experience can serve as an intertext in constructing or reinterpreting complex dramatic ballet roles such as Hamlet. They outgrew their initial function, evolving into personal ponderings about ontological themes where *Hamlet* serves as a point of departure.

As mentioned before this self-reflective approach is part of the postmodern paradox and offers new interpretation of the concept of the author. Barthes (1968:147) states that 'the birth of the reader must be at the cost of the death of the author', a concept from his essay *The Death of*

the Author (1968) that, according to Auslander (2008:46), echoes the Nietzschean pronouncement of the 'death of God'. Barthes (1968:144) claims that: '... it is language which speaks, not the author; to write is, through a prerequisite impersonality ... to reach that point where only language acts, "performs", and not "me"'. He continues: 'The text is a tissue of quotations drawn from the innumerable centres of culture ... the writer can only imitate a gesture that is always anterior, never original' (Barthes 1968:146). Furthermore, Bixler (1999:238) states that 'in the postmodern arena of self-conscious, self-quoting, televised, repeatable and reproducible imagery, nothing seems new or original' which agrees with the concept of intertextuality.

Foucault proposes that eventually the author-function disappears. In his essay 'What is an Author' (1969:101) he says that the idea of the 'author' establishes the privileged moment of individualisation in the history of philosophy, art and sciences. He claims that in a culture such as ours, the authors became individualised (ibid.). In the dance field this is obvious. For example various ethnic dances from Africa or Asia, as well as early folk dances in Europe, have no individual authors. Joanne Kealiinohomoku (1983:537) states that some cultures do not place the same value on preserving the names of their innovators as we do, referring to traditional dance forms. In contrast, Foucault (1969:118) observes that in our Western culture we are used to claiming that the author is the 'genial creator of a work'; in it he 'deposits, with infinite wealth and generosity, an exhaustible world of significations'. We are accustomed to thinking that the 'author is so different from all other men, and so transcendent with regard to all languages that, as soon as he speaks, meaning begins to proliferate, to proliferate indefinitely'. However, Foucault (1969:119) suggests that we must completely reverse the original idea of the author that is for him an 'ideological product'. For him:

> the author is not an indefinite source of significations which fill a work; the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction. (Foucault 1969:118-119)

This is the way I imagined *Hamlet Revisited* where my function is, in places, more of an editor-creator than that of a traditional author-creator. In this collage of intertexts I am present as a dancer performing the title role, choreographer of ballet *Hamlet* and the super-spectator and editor of the entire project. Foucault (1969:112) claims that all discourses that encompass the author function possess this plurality of self[11].

This 'plurality of self' is apparent in my work—if the first self is the dancer and choreographer of the ballet *Hamlet*, the second self is the more mature artist who edits all previously mentioned intertexts, including self-references into *Hamlet Revisited* and the third self according to Foucault would be 'the one that speaks to tell the work's meaning, the obstacles encountered, the results obtained, and the remaining problems' (ibid.). Obviously, this third self is me writing this exegesis.

Although I quote autobiographical elements in *Hamlet Revisited* it is not an autobiographical piece. According to Foucault:

> in a novel narrated in the first person, neither the first-person pronoun nor the present indicative refers exactly either to the writer or to the moment in which he writes, but rather to an alter ego whose distance from the author varies, often changing in the course of the work. It would be just as wrong to equate the author with the real writer as to equate him with the fictitious speaker; the author function is carried out and operates in the scission itself, in this division and this distance. (ibid.)

[11] This corresponds to Bakhtin's idea that, according to Auslander (2008:41), 'the author's function is that of a ringmaster who deploys various voices without identifying entirely with any of them'. Bakhtin in his book *Problems of Dostoevsky's Poetics* (1984:51) searches for 'a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices'.

According to Juan Carlos Hidalgo (1999:211-212) writing about Celestino Coronado's 'anticanonical and experimental film' *Hamlet* from 1976, Hamlet as a character is 'far from being a unified self, and his contradictory desires and anxieties fight to become pre-eminent in the making of his personality'. In this movie, Hamlet's split self turns into the centre of the entire story; the other characters are a product of his imagination, or partly have a reality generated by his mind and disparate from any other they could have (Hidalgo 1999:213). Technically this is feasible by using twin actors for the roles of Hamlet, the ghost, Laertes and a player in 'the Mousetrap'. Therefore, the dialogue between physically identical Hamlet and Laertes is not between Ophelia's brother and lover, but between two different personalities in what Hidalgo (1999:212-213) calls the split 'I'—the final fight is just an extrinsic projection of the intrinsic clash taking place within Hamlet's mind. In this movie he does not kill or is killed, but just fights against himself to resolve the psychic strife created in his unconscious. This is one of the most noticeable disparities between Shakespeare and Coronado: the former required the ubiquity of death on stage adhering to the conventions of the Elizabethan revenge tragedy (which can be paralleled with my *Hamlet* where everyone is killed at the end). The latter abandons the tragic end and compelled the character to recognise himself as a problematic, divided being as in my *Hamlet Revisited*. According to Hidalgo (1999:214) in Coronado the split 'I' is not only that of Hamlet trying to deal with his own situations, but also the 'I' of the spectator, who has difficulties in filling the narrative gaps and strives to find a coherent self in the movie, and that of the director, who prudently provides an alternative, manifold and open text—which can all be applied to my *Hamlet Revisited*. There is another potential parallel between Coronado's film and *Hamlet Revisited*. Hidalgo (1999:213) explains that Hamlet is presented as a divided self, but a singular body is able to exemplify Gertrude and Ophelia, both played by Helen Mirren, which is Coronado's reference to Freud and the Oedipus complex. In *Hamlet Revisted*, Pavla Mikolavčić is dancing parts that can be

linked to both Gertrude and Ophelia; however, my intention in this work was not to depict characters as in the traditional version, but to deal with themes such as love, grief, jealousy and remorse. As mentioned by Robin Wharton (2005:20) 'Shakespeare functions ...as a kind of flexible cultural discourse—of power, desire, intrigue, etc.—rather than a set group of stable, printed texts'.

Additionally postmodern practice can be seen as either 'neoconservatively nostalgic/reactionary, or radically disruptive/revolutionary' (Hutcheon 1988:xiii), a contradiction that is also apparent in my project. *Hamlet Revisited* preserves conservative neoclassical choreographic segments and my appearance as a younger artist. This is confronted with the new material which at places radically contrasts with the old material thus establishing a never-ending dialogue between the old and new artistic approaches that is open to multiple interpretations. However, in accordance with Jean–François Lyotard's (1984:xxiv) postmodern 'incredulity towards grand narratives', I depart from Shakespeare's literary original, while using it as a starting point, and explore my artistic concerns, in a more abstract, formal way. In the new choreographic material there is no story or characters. The connection with Shakespeare's *Hamlet* is the older choreographic material; the new material leans on the old, as a specific commentary and fantasy which offers numerous possibilities for new interpretations[12].

Therefore, in this exegesis I offer analyses on two levels. The first level is a structuralist semiotic analysis in which both works, *Hamlet* and *Hamlet Revisited* are subjected to a traditional analysis that contains description. As Stanley Fish (1980:353) puts it: 'description

[12] Lyotard discusses that metanarratives are 'being replaced by a proliferation of *petits récits*, "little stories" or testimonies that draw attention to particulars as opposed to universals—that is, to local events, individual experience, heterodox ideas...' (quoted in Auslander 2008:133).

can occur only within a stipulative understanding of what there is to be described'; explanations of my authorial intentions follow with a short self-evaluation. The second level takes into consideration Adshead-Lansdale's (1999:7-8) claim that an alternative to envisaging description as being capable of resonating some prior reality is to consider the dance text as an open construction, containing the fluency and enigmatic quality of art and leaves the interpretive position open. Such an intertextual approach is woven like a thread throughout the exegesis to give a more objective stance to examine my project and possible constructions of meaning that can differ from my original intentions, moving from strict relationships between signs to a multiplication of signifiers, combining structural, semiotic and intertextual analyses[13].

Intertextual fields relevant to my project

If we commence the intertextual analysis with Shakespeare's *Hamlet* as a text, the synchronic axis of investigation can explore the socio-political context, such as Elizabethan and Jacobean politics; gender issues such as the fact that young men performed female roles or relationships between Shakespeare's work and that of his contemporaries such as Ben Jonson or Robert Greene who in *A Groats-worth of Witte* (1592) attacked Shakespeare as 'an upstart crow beautified with stolen feathers' making the claim that what might be understood as the intertextuality of Shakespeare's work can also be seen as plagiarism and theft. The diachronic axis of investigation can explore historical pre-texts that influenced Shakespeare in creating his *Hamlet*, as well as various different quarto and folio versions of the script that underline the notion of instability of such a text[14]. However, in this exegesis I do not dwell on an

[13] Intertextuality is employed in structuralist, post-structuralist, semiotic, deconstructive, post-colonial, Marxist, feminist and psychoanalytic theories, and has been applied across a range of literary and cultural texts according to the preliminary statement in Graham Allen's *Intertextuality* (2000:i).
[14] In Appendix One, I briefly address Shakespeare's *Hamlet* and its origins to emphasise that Shakespearean texts are as unstable as the numerous productions of them.

analysis of Shakespeare's original, since it is one of the most analysed literary and theatrical texts. (My discussion in Appendix One is based on the Arden edition of the Works of William Shakespeare, *Hamlet*, edited by Harold Jenkins, [1982]).

Today's reader/spectator can be influenced by numerous productions of *Hamlet*[15], as well as new texts based on *Hamlet* such as Jean Betts' *Ophelia Thinks Harder* (1994) written through a feminist discourse, or Heiner Muller's *Hamletmachine* (1984) that is important for its interrogation of *Hamlet* as the quintessential play of the European Humanist tradition. Philosophical intertexts can also change forever the reader's perception; for example the Freudian analysis of Hamlet through psychoanalytic insights: the concepts of the subconscious and the Oedipus complex, which connects us with *Oedipus Rex*[16]. Music can also be comprehended as a very important text. Tchaikovsky created his works at the end of the 19th century during the peak of classical ballet. Since he did not compose a music score for a full-length ballet *Hamlet*, I have edited his various scores to create an intertextual collage that suited me for the purpose of choreographic and dramatic development[17]. In addition to drama, theatre and film, there are numerous operas and ballets based on the story of *Hamlet*. In the following section I begin by discussing the most significant versions of ballet *Hamlet* that preceded my version.

This interplay between a word-based text, music and choreography is visible at the beginning of my *Hamlet Revisited*. Since my project is a transformation of an archival recording of *Hamlet* into a dance video *Hamlet Revisited*, it is very important to recognise the history of

[15] Renowned world interpretations of Laurence Olivier, Derek Jacobi, Kenneth Branagh and even Hollywood stars such as Richard Burton and Mel Gibson have left a memorable impression on me, as well as Daniel Day-Lewis who performed at the Dubrovnik Summer Festival.
[16] the play by Sophocles that was written two millennia before Shakespeare, circa 429 BCE.
[17] In Appendix Two I give a short list of the music scores used.

dance film as another field of intertexts that over time led to today's concept of videodance and which puts my work in the context of recent choreographic treatments of video as is addressed later on.

All of the above leads to *Hamlet Revisited* as a text consciously influenced by many intertexts—the archival recording of ballet *Hamlet;* the music score of Tchaikovsky, fragmented and edited with interpolations of contemporary music scores; some autobiographical elements, my choreographic work and the work of my associates that draw upon the history of ballet, modern dance and postmodern dance, as well as other previously recorded video material including brief references to ballets *Giselle* and *Romeo and Juliet*; the development of postmodern philosophical concepts and the development of dance video as an autonomous art. In interpreting this work, the contextual framework includes the historico-political environment that can also be read as a text. In the next paragraphs I discuss the choreographic lineage that can be perceived as an intertextual component of my work[18].

Choreographic lineages as intertextual sources

Many choreographers have reached out for Shakespeare's work as an inspiration[19]. As far back as 1788, at the time of Jean-Georges Noverre and his *ballet d'action*, Francesco Clerico staged Shakespeare's *Hamlet* as a ballet in Venice. Different productions of *Hamlet* followed:

[18] Lansdale (2010:161) makes a distinction between 'authorial' and 'ancestral' voices. She uses 'authorial' in the sense of the 'author', as historically determined, as the original artist, but also treats the construct of 'author' as equivalent to the 'reader' in the sense of a 'postmodernist' creator or 'constructor' of the work. Correspondingly, each of us has a 'voice' that turns 'authorial' as the work is brought into existence. People involved in creating and performing the work (performers, film makers, critics or theorists), speak with 'authorial' voices, just as those who watch and write.
In contrast she uses 'ancestral' to relate to those 'traces of the past and of the pre-existing present' that surround artists and writers. The term 'ancestral' allows one to reflect not only on 'specific antecedent texts and narratives' that might influence an individual's response (as maker or reader), but also on narratives 'enshrined in the history of dance and theatre' (Lansdale 2010:162). Accordingly, I treat Western choreographic lineage as an important 'antecedent voice' for my project.

[19] A list of selected ballets inspired by Shakespeare's *Hamlet* is in Appendix Three.

a production by Louis Henry to the music of Gallenberg in Vienna (1822); by Bronislava Nijinska to the music of Liszt in Paris (1934); a production by Viktor Gsovsky to the music of Blacher in Munich (1950); Konstantin Sergeyev's production to the music of Chervensky in St. Petersburg (1970) with Mikhail Baryshnikov; a production by Vakhtang Chabukiani to the music of Gabichvadze in Tbilisi (1971) and John Neumeier's production to the music of Copland in New York (1976). Arguably, among the most renowned productions is that choreographed by Robert Helpmann (set to Tchaikovsky's *Fantasy Overture*) for the Sadler's Wells Ballet that premiered on May 19, 1942, at the New Theatre in London featuring Helpmann himself and Margot Fonteyn. It was revived in 1964 for the Royal Ballet in London, and in 1970 for the Australian Ballet, Melbourne. Neumeier choreographed four versions of this title. The first *Hamlet-Connotations* commissioned by American Ballet Theatre and choreographed to the music of Copland premiered in January 1976 in New York. It was tailor-made for Baryshnikov as Hamlet and featured Gelsey Kirkland as Ophelia, Erik Bruhn as Claudius and Marcia Haydée as Hamlet's mother Gertrude. Neumeier did not intend to create a literal translation of Shakespeare's play as Sergeyev did in his very traditional Soviet production. Neumeier's version presented not the plot events but the reactions to these events by the main characters (Cohen 1974:238). That same year a second version was developed for Stuttgart Ballet. *Amleth* was Neumeier's third approach, created for the Royal Danish Theatre in 1985. There he also drew on the 'Story of Amleth' by Saxo Grammaticus. The music was by Michael Tippett. The fourth version also to Tippett's music premiered in 1997 in Hamburg and was a synthesis of all preceding versions. Vladimir Malakhov choreographed *Hamlet* to the music of Tchaikovsky in Moscow (1996) and Boris Eifman's *Russian Hamlet* choreographed to the music of Beethoven and Mahler in St. Petersburg in 1999 based on the destiny of the young Tsarevich Paul, son of empress Ekaterina. Some of the more recent productions of ballet include that of Stephen Mills to the music of Glass that

took place in Austin, USA (2000); Christopher Wheeldon's production of *Misericordes* (first planned as *Hamlet*) to the music of Pärt that took place in Moscow (2007); David Nixon's production to the music of Feeney held in Leeds, UK (2008) transferring the plot to Nazi Germany; Kevin O'Day's production to the music of John King in Stuttgart (2008) and Jacek Tyski's production to the music of Beethoven in Warsaw (2013).

However, none of these choreographies took hold to become the definitive role model for future choreographic versions, unlike some other ballet works based on Shakespeare's plays like *Romeo and Juliet* and *A Midsummer Night's Dream.* Hence, I did not follow any previous choreography when I decided to do my own version of ballet *Hamlet*. However, I was inspired by the 20th century narrative ballets by choreographers such as Leonid Lavrovsky, John Cranko and Kenneth Macmillan. In addition to the experience gained throughout my career, I found particular inspiration in the work of choreographer Waczlaw Orlikowsky, especially in his *Peer Gynt* by Edvard Grieg (Slovene National Theatre, Maribor, 1991) in which I danced the title role.

In Appendix Four, I discuss classical ballet and its evolution as an intertextual field from which I inherited my choreographic vocabulary and syntax[20]. The syntagm 'classical ballet' is often used informally, but its exact meaning is not clearly determined: whether it refers to a time period, a dancing style or academic school of codified dance technique. Drawing on critic Alastair Macaulay, Jennifer Jackson (1999:109) summarises that:

> Traditionally viewed, ballet's heritage can be traced back over nearly four hundred years of an evolving technique that is under-pinned by the strict principles and vocabulary first codified when Louis XIV established the Académie Royale de la Danse in 1661. The link at that time with the Renaissance (the most significant revival

[20] The following section on ballet history is a distillation and further elaboration of materials addressed in my MA thesis.

> of art and aesthetics of ancient Greece and Rome), is historically significant as the source of the balletic aesthetic. 'Classical' denotes the rules of harmonic proportions and rational ordering of form which are characteristics of an understanding of that aesthetic, while 'ballet classicism' is evident in those ballets that exhibit classical qualities through their dance form. The high point of ballet classicism is generally seen to have occurred at the end of the nineteenth century and is epitomised by Petipa's ballets, in particular *The Sleeping Beauty* of 1890.

Another intertextual field that is indirectly significant for my project is the emergence of modern dance. Already during the peak of classical ballet in St. Petersburg at the end of the 19th century, modern dance developed as a true revolt against the 'restrictions' of ballet (Ambrosio 1999:61). 'The absolutism of classical dance paved the way for the modern era that challenged the dogma of one right way, to find many subjective alternatives' (Robey 2011:para. 9). In Appendix Five there is a brief historical lineage of modern dance relating to its founders and their influences[21].

Although some of modern dance choreographers like Martha Graham referred to her dances as 'ballets' and used ballet dancers in her works (Cohen 1992:221), ballet had an entirely different lineage. However, the influence of modernistic thinking is very significant for ballet—the intersection between the two fields, the classical and modern dance is best visible in the famous touring company, the Ballets Russes[22]. Under Diaghilev, the Ballets Russes thoroughly transformed the nature of ballet—its subject matter, movement idiom, choreographic style, stage space, music, scenic design, costume, even the dancer's physical

[21] from Émile Jacques Dalcroze and François Delsarte, to Loie Fuller, Isadora Duncan, Rudolf von Laban, Doris Humphrey, Ruth St.Denis, Ted Shawn, Mary Wigman, José Limón, Martha Graham.

[22] Classical aesthetics of *The Sleeping Beauty*'s legacy significantly influenced artists assembled in the artistic movement around the journal *Mir Iskusstva* (World of Art) led by Sergei Diaghilev, the founder of the Ballets Russes. However, according to Lynn Garafola (1989: vii), although only 20 years in existence, this company altered the face of dance and brought about a new period of modernism. Those two decades substantially changed every aspect of ballet practice in the West (Garafola, 2011:32).

appearance. Diaghilev brought together some of the leading artists of his time[23] (Garafola 1999:para. 3). From 1909 to 1929, the Ballet Russes nurtured some of the greatest choreographers in dance history[24].

For this intertextual analysis of special interest are two choreographers: Fokine and Balanchine. Fokine felt constrained by balletic conventions—the separation of pantomime and dancing and the monotony of style (Cohen 1992:92). He converted the classical vocabulary to his dramatic purpose for example in *Firebird* and *Petrouchka.* Fokine stood for reform within the tradition. He set out to dismantle the firmly rooted dualism of mime and dance, that way advocating a complete unity of expression (Copeland & Cohen 1983:18).

In the mid 1920s, Balanchine joined the Ballets Russes and his first ballet *Apollo* (1928), which was firmly grounded in classical forms, became the example of his style (Cohen 1992:94). For Foster (1986:14), his dances were 'visual masterpieces of design, proportion, and form...Balanchine's dances take as their format either the pantomimic story dance or the plotless, abstract divertissement'. His knowledge of music was evident in his ability to make musical structure visible in the choreography, thus creating a 'perfectly measured consonance of visual and aural patterns' (Foster 1986:16). As Balanchine (1945:21) said: 'choreographic movement is an end in itself, and its only purpose is to create the impression of intensity and beauty'. This statement implies his preference for pure formalism.

In the history of ballet there has been constant dichotomy between narrative works based on librettos that try to tell a story and self-sufficient *art for art's sake* abstract works in which the

[23] composers Igor Stravinsky, Claude Debussy and Sergei Prokofiev; artists Pablo Picasso, Georges Braque and Henri Matisse and poets Hugo von Hoffmansthal and Jean Cocteau, etc.
[24] Mikhail Fokine, Vaslav Nijinsky, Léonide Massine, Bronislava Nijinska and George Balanchine

dance itself is in the main focus. Copeland and Cohen in *What is Dance?* (1983) go further and split that dichotomy into three traditional theories that intertwine throughout history prevailing over each other—the theories of art as imitation, expression and form that has implications not only on the classical, but also on other forms of dance.

The prevailing theory of art in the Western tradition, emanating from Aristotle's *Poetics*, assumed that art was a form of imitation (Copeland & Cohen 1983:2). This theory received its most influential articulation in Noverre's *Lettres sur la danse et les ballets*, first published in Stuttgart in 1760. Noverre contended that ballet should be an imitative art. It should combine pantomime and dancing in a manner that conveys passions and sentiments stirred in a gripping narrative and include its related elements of music, scenery and costume in order to add cohesion and enhance the general effect (Guest 1997:6).

Since then, in classical ballet, until the appearance of Fokine, the performance's pantomime parts were separated from the formal dancing parts. However, both Noverre, a proponent of imitation, and Fokine, who spoke mainly of expression, rejected what they considered 'empty spectacle and meaningless virtuosity', but they did so 'in the name of significantly different ideals' (Copeland & Cohen 1983:3). However, Fokine was not the first to emphasise expression. According to Copeland and Cohen (ibid.) the theory that 'art is a form of self-expression, or an expression of emotions, has been especially influential since the romantic era...'. Honour (1981:20) explains that the criteria that were accepted to judge all works of art, literature and music of all periods were 'spontaneity, individuality and the inner truth'. This highlighted a very characteristic quality of romantic art; the supreme value the Romantics placed on the artist's sensibility and emotional authenticity as the qualities that alone conferred validity on his work (ibid.). Likewise, the idea that art is a form of self-expression

or an expression of emotions has been particularly influential with proponents of modern dance, one of them being critic John Martin. He believes that the 'art of dance is the expression and transference through the medium of bodily movement of mental and emotional experiences that the individual cannot express by rational or intellectual means' (quoted in Copeland & Cohen 1983:3). This thought-conveying quality of movement, Martin calls 'metakinesis' (ibid.).

It may be argued that there is a connection in the sense of expressionism between *romantic ballet—Fokine—modern dance*. Yet romantic ballets, in addition to expressive dance, were also responsible for the revival of the formal dance through *ballet blanc* (white ballet), a pure academic form of ballet. Critic Lincoln Kirstein (1983:365) follows the development of classical ballet and shows how romantic and classical ballets were reconcilable: 'romanticism becomes not an opposition to, but a stylistic department of, classicism'. This dualism, expressionism—formalism can be paralleled with the work of Fokine who had expressive works like *Petruschka* or *Scheherazade*, but also choreographed retrospective, more formalistic works like *Les Sylphides* where he made academic ballet more or less his subject matter.

For critic André Levinson dance is neither imitation nor expression and for him dance is 'pure form and it is wrong to think of the dancer's steps as gestures imitating character or expressing emotion' (quoted in Copeland & Cohen 1983:5). He ascribes to Mallarmé the essential theoretical disparity between gestures (through which mime expresses emotions or character) and the dancer's steps which he regards as crucial (ibid.). Levinson states that choreographers should present 'the intrinsic beauty of a dance step, its innate quality, its esthetic reason for being...' (quoted in Cohen 1992:113). This quality is especially visible in Balanchine who,

according to Foster (1986:121) seems an inheritor of the neoclassical tradition that emerged at the end of the 17th century.

Therefore it may be argued that there is also a connection between *formal court dances—Petipa's classical choreographies—Balanchine and neoclassical choreographers*—and arguably *post-modern neoclassicists* like William Forsythe (b. 1949-) and his followers, as is discussed later on, who make abstract choreographic works, where the choreography and the steps are the subject matter of their 'art for art's sake' approach.

It may be postulated that both Fokine and Balanchine drew from the classical heritage but were under the modernist influences. Since Balanchine is regarded a neoclassicist, this requires further explanation. For Banes and Carroll (2006:54-55), David Michael Levin in his essay *Balanchine's Formalism* (1983:123-141) makes the most compelling argument for Balanchine's modernism. According to Levin, the focus of Balanchine's abstract ballets[25] is the explicit demonstration of the constitutive elements of classical ballet. This includes dismantling the ballet to its fundamental components—abandoning the story, mime, drama, decorated sets, colour, and costume—so there is nothing other to see but the basic movement patterns or conventions, the *syntax* of classical ballet. Tim Scholl (1994:104) observes that *Apollo*'s rigour and precision of performance responds to Leon Bakst's call for 'a return to man and a naked, lapidary style'. But the denuded condition of the work was formal in the sense of simplification and purification, not literal. Where Bakst proposed 'a return to the human figure, Balanchine and Stravinsky returned to an equally essential foundation: the vocabulary and syntax of the classical academy' (ibid.).

[25] *Monumentum pro Gesualdo, Stravinsky Violin Concerto, Duo Concertant,* and *Symphony in Three Movements*

It may be concluded that the works of Fokine and Balanchine may be considered as significant text sources for the development of western ballet lineage. Fokine's concept of unity of expression between mime and dancing steps and Balanchine's academic ballet steps as choreographic subject matter determined two main lines of development of narrative and abstract ballets in the West. However, in the Soviet Union, the tradition of large-scale narrative ballets continued in a more traditional, imitative manner[26].

After the Revolution, the Ballets Russes remained in exile, spreading a significant influence on western art by drawing on the early influences from the Imperial Ballet as well as by artistic experimentation. Concurrently, in Soviet Russia, 'the tradition of full-length ballets continued uninterruptedly across the great divide of the Revolution' (Crisp & Clarke 1974:42).

If it may be postulated that St. Petersburg was at the turn of the 19th century an artistic melting pot and *The Sleeping Beauty* was the most important ballet work at the time, I would argue that Prokofiev and Lavrovsky's *Romeo and Juliet* (1940) bridged the two artistic lines that emerged from the imperial St. Petersburg which is of special significance for this exegesis

[26]Prokofiev explains the difference in the eastern and western comprehension of ballet art at the time**:**

> [The Russians] like long ballets which take a whole evening; abroad the public prefers short ballets....This difference of viewpoint arises from the fact that we [Russians] attach greater importance to the plot and its development; abroad it is considered that in ballet the plot plays a secondary part, and three one-act ballets give one the chance to absorb a large number of impressions from three sets of artists, choreographers and composers in a single evening. (quoted in Balletmet/Romeo and Juliet 1998:para. 52)

On the other hand perhaps the work of neoclassic choreographers in the West in the first half of the 20th century is best described by Cohen S. J. in Crisp and Clarke, in a text about Anthony Tudor (1908-1987):

> The dancer as character may contribute movement ideas to Tudor's choreography. But as a dancer he is never allowed to 'interpret' a movement. Margaret Black, Tudor's assistant at Julliard says, 'In Tudor's choreography you never have to super-impose feeling. You don't have to make the movements speak: it does,' and Diana Adams elaborates: 'Tudor does not want interpretation; he wants simplicity of execution. When he refrains from telling a dancer verbally about her role, it is because he does not want her to be influenced by her personal feeling about the character. The movements itself should suffice, without interpretation being added to it.' (quoted in Crisp & Clark 1974:49)

since it established a long line of narrative ballets inspired by canonical literature. Prokofiev composed this work upon his return from the West and with Lavrovsky and other associates created a ballet whose firm scaffolding was a base for numerous later versions to come in the West. It incited new interest for narrative ballets that were in fashion from the 1960s.[27]

Arguably, those narrative ballets merged western and eastern European lines synthesising the imitative, expressive and the formalistic approaches that served as intertextual sources for my *Hamlet*. It may be contended that the classical approach on the model of imitative theory of art enabled me to tell the story. However, according to the tradition of romantic ballet and modern dance[28] I have left a lot of space for interpretation and acting. That way I left room for my colleagues and myself as Hamlet for self-expression. Since classical ballet is a codified technique that demands strict form, I also had to satisfy this element, respecting its rules. In my *Hamlet* I used a combination of pantomime, ballet, character and historical dances in an attempt to depict the richness of Shakespeare's language. Regarding the above, it may be

[27] According to Howard (1992), Ashton's version for the Royal Danish Ballet in 1955 preceded Cranko's and MacMillan's versions which denote a connection of the two artistic lines, the eastern and the western, but also a new beginning in the approach to narrative ballets in the West. Cranko eventually became even more famous for his creations of *Onegin* (1965) and *The Taming of the Shrew* (1969), establishing himself as one of the greatest narrative ballet choreographers of the 20th century. However, regardless of the worldwide success of Cranko's *Romeo and Juliet*, it could be argued that the most famous version of *Romeo and Juliet* in the West is MacMillan's who also created many other masterpieces of the 20th century like *Manon* (1974) and *Mayerling* (1978). Together with Cranko's, MacMillan's *Romeo and Juliet* anticipates choreographic expression in the narrative ballets of the late 20th century. It may be argued that these versions had impact on many following choreographers, such as Neumeier (b. 1942-). He was also commissioned to do *Hamlet* by the American Ballet Theatre as mentioned before. While in the 1960s narrative ballets were in fashion, some choreographers approached them more formalistically like Roland Petit (1924-2011) in *Notre Dame de Paris* (1965); other ballet choreographers slowly abandoned the established choreographic frames and turned to more contemporary expressions and created non-narrative abstract works, such as Maurice Béjart (1927-2007) who, under the influence of modernism gave accent to expression, for example in his *Bolero* (1961). This expression was not used to support the character or plot, but left more space for the spectators' imagination. This was explicitly visible later on in the Dutch and Portuguese schools where, for example, Jiří Kylián inspired by the Expressionist painter Munch created his *Forgotten Land* (1981) and the Portuguese choreographer Vasco Wellenkamp, inspired by Fado music, created for the Zagreb Ballet *Ballads....brought by the Wind* (1992).

[28] For example Martha Graham inspired by Greek mythology, confronted emotions like anxiety, fear, jealousy, guilt and self-doubt through dance and just as Fokine accentuated expressiveness.

postulated that in this work I tried to make a synergy of art theories as imitative, expressive and formalistic.

In relation to those theories, Foster (1986:92-93) goes further and differentiates three choices regarding choreographic syntax: *mimesis*, *pathos* and *parataxis* which may be working in the same dance at different times or at different levels. In *mimesis* the structure of the music or even the narrative structures are reproduced, where the choreography is made on the basis of corresponding structural features of the music as in Balanchine. In his formal ballets and in his story ballets, he establishes additional syntactic decisions on the narrative structure. In the principle of *pathos* like in ballets of Graham a progression of human emotions unravels where choreographic decisions are informed by emotional and dream life, intuition, inspiration and impulse, which can also be linked to Fokine. The third syntactic principle *parataxis* involves diverse procedures like in Merce Cunningham's aleatoric syntax in which he organises predetermined moves randomly in space and randomly designates their duration (Foster 1986:94-95) which is of interest for my *Hamlet Revisited*; besides *mimesis* and *pathos* I used the third syntactic principle of *parataxis* juxtaposing numerous (inter)texts. Therefore, *parataxis* can be linked to Cunningham, the key figure who is a bridge between the modern and the postmodern and who worked both with Graham and Balanchine[29].

Cunningham supported independence between dance and music. He defied the rules of perspective and symmetry defined by court ballet, by breaking the scenic space conceptions

[29] Regarding the choreographic mode of representation Foster (1988:236) discerns four modes: mode of resemblance which she connects with the literary trope of metaphor (e.g. allegorical late Renaissance European court spectacles but also the work of Deborah Hay); imitation that she connects with the literary trope of metonymy (e.g. neoclassical proscenium theatre ballets, but also the work of Balanchine); replication which she connects with synecdoche (e.g. expressionist modern dance and Martha Graham); and reflection that she connects to the literary trope of irony (e.g. contemporary post-expressionist dance such as Cunnigham 1950-present).

of front, centre and hierarchies. For him space was equal at any point, fragmented, non conventional, and there was no hierarchy among the dancers (Pilar Naranjo Rico n.d.:online). According to Cohen (1992:194), Cunningham sought 'objective ways of combining and ordering movements, trying devices of chance or arbitrary systems'. Even though Cunningham tried out ordinary movement before the emergence of the postmoderns, it was not an imperative, recurrent fixture of his art; whereas a genuine obsession with pedestrian movement is a principal**,** repeating**,** even determining theme of the postmoderns (Banes & Carroll 2006:60). Since postmodernist concepts are of special interest for my exegesis, I briefly discuss them as an intertextual source for my work.

The term 'postmodernism' is usually linked to the 1960s and the postmodernists around the Judson Group. Deborah Jowitt (2011:7) mentions that Cunningham's ideas and especially those of John Cage set off the influential revolution of the 1960s in New York, under the auspices of the Judson Dance Theatre. To understand the so called 'postmodern' dance, it is important to remember the social context in which it developed. The 1960s in the USA were years of re-examination of the historical and ideological principles that governed the social, political and artistic fields. Society commenced a process of recognising plurality and relativism of knowledge and subjectivism of perception (Pilar Naranjo Rico n.d.:online). From this time on, choreographers have ceased establishing 'schools' or 'styles' as their modern masters had done. Influences between them were less direct and more fragmented.[30] There was cooperation between artists in various fields such as dancers, composers, writers and filmmakers, and there was an air of variety and independence. The boundaries of artistic

[30] Among the artists who started performing and assembling at the Judson Memorial Church in New York between 1962 and 1964 were Steve Paxton, Fred Herko, David Gordon, Deborah and Alex Hay, Yvonne Rainer, Elaine Summers, Simone Forti, Judith Dunn, Trisha Brown, Lucinda Childs and Meredith Monk.

genres were vague and dancers, musicians, actors and visual artists were all equal (Robey 2011: online).

Some of the postmodern dance features are that everything proposed is acceptable; examination of daily life movement as an adequate aesthetic experience and refusal of the significance of technical virtuosity (degree zero of movement); denial of the pretention of creating a vocabulary, repertory or style; importance of improvisation; challenging the value of the idea of 'author' of an art piece; search for a lack of expression by the dancer. With skill of execution discarded as a form of hierarchical oppression, irony and impact became the ways in which to appreciate the effectiveness of a work of art. Something was not a great work of art because it was done with skills and some sense of beauty; rather, it was a great work of art if it altered how the art itself was perceived (Robey 2011:para. 10). 'Exploration of everyday movement, the use of untrained performers, dances structured like tasks or ingenious games, objects used literally, process as a possible element of performance, absence of narrative or emotion, avoidance of virtuosity and glamour to seduce an audience…' were some of the 1960s postmodernist characteristics (Jowitt 2011:8-9).

Generally, in the 1970s the stage of postmodern dance was minimalistic, functional, and objective. The postmodernists replaced costumes with sweatpants and T-shirt/casual daily dress, music with silence, and special lighting effects with plain, well-lit rooms. Not only did they reject music and rhythm, they got rid of dramatic phrasing, contrast, and resolution. They wanted the audience to see the structure and movements themselves (Banes 1987:xx). The postmoderns also employed ordinary tasks[31] and speech[32]. Correspondingly, with

[31] Rainer in *Room Service*, Deborah Hay in *Would They, or Wouldn't They*? and Forti in *Slant Board* and *Rollers*
[32] used by Paxton in *Intravenous Lecture* and by Childs in *Street Dance*

ordinary movement came ordinary bodies not trained by dance class. The postmodern honouring of ordinary bodies, thus anticipated the way for the influx of all kinds of *different* bodies onto the dance stage (Banes & Carroll 2006:61). The postmodern choreographer appealed to the audience to cherish an enchantment for the sort of everyday movement[33].

In the preface of Banes' book *Terpsichore in Sneakers* (1987), she distinguishes several strands of post-modernism in dance, extending over three decades. Banes (1987:xxii) argues that post-modern dance went through several stages, from analytic post-modern dance in the late 1960s and the 1970s when it pursued to redefine movement to the rebirth of content in the 1980s. The analytic postmodern dances drew the spectator into the process of choreography, sometimes even by direct participation. Banes (1987:xxiii) explains that 'where analytic post-modern dance is exclusive of such elements, metaphoric post-modern dance is inclusive of theatrical elements of all kinds, such as costume, lighting, music, props, character, and mood'.

According to Dempster (2010:232-233), Foster defines two stages/modes of postmodern dance practice: objectivist and reflexive. The first is the precondition for the second, but the two modes were coextensive in the 1960s and 1970s and together constitute the genre. Objectivist dance used untrained performers, minimalist vocabularies, and a matter-of-fact style to suggest a continuum between art and life to establish a more democratic relationship with the audience (Foster 1986:169). Objectivist dance throughout its various stages has asked dancers to freely explore their individual reactions to the choreography (Foster 1986:179). The viewer's role as a receiver of the message is called into question (Foster 1986:184). No deep connotation, as in expressionist or allegorical dance, lies in the movement; the dances

[33] For example Rainer in *Trio A* presented movement that was minimised to its bare essentials; no dynamic changes of the movements occurred throughout the dance (Ambrosio 1999:67). Brown created *Man Walking Down Side of Building* which was self explanatory and was performed on the streets of New York.

are about what they look like (Foster 1986:185). Objectivist dances 'refer to their own structured movement, and ... construe a fundamentally arbitrary relationship between movement and meaning' (Foster 1986:186). The movement relieved of any symbolic references to the world is the dance's message (Foster 1986:188).

Unlike objectivist dance which calls viewers to perceive more than to interpret, the next phase of postmodernism, reflexive dance, involves observers in the task of classifying and integrating the multiple interpretations it identifies (ibid.). As Foster (1986:245) states 'any given art event is oriented in two directions simultaneously: it refers to itself as an artistic event and to the cultural and social circumstances of which it is a part', making a reference to the world. Rainer indicates that by returning to narrative structures in which the body inevitably relates to things other than itself, while interrupting those narrative structures as they spread out in the performance, the performance can unmask the ideological message of the body and hence permit viewers to think of the body as a signifying practice (cited in Foster 1986:259). Hal Foster makes a distinction between reactionary and resistive forms of reflexive postmodernism. Reactionary postmodernism, as in Twyla Tharp's work, demonstrates how reflexive choreographic techniques can be implemented to convey a playful, but uncritical message. Resistant postmodernism deals with critical deconstruction of tradition and with criticism of origins, not a return to them (cited in Foster 1986:260). The resistive works of the Grand Union and Monk blur boundaries between mediums and blend the roles of choreographer, dancer, and viewer (Foster 1986:225) which is how I imagined my dance video *Hamlet Revisted*.

Although in *Hamlet Revisited* I made references to early postmodern dance (when Pavla used pedestrian movement dressed in a track suit outside the theatre; when I used a different, not

strictly balletic body, such as Duran's, and when talking was used as a rhythmical pattern for choreographic movement instead of music), my project refers more to later postmodernism, from the 1980s onwards. According to Jowitt (2011:8) the term 'postmodernism' applies most accurately to choreographers of the 1980s and 1990s whose artistic strategies and interests were more in concordance with post-modernism in architecture and art than were those of the Judson group and the independents who began to emerge around them, such as Monk, Kenneth King and Tharp. According to Gayle Kassing (2007: 267), the 1980s and the 1990s were productive in dance exploration and the second generation of postmodern choreographers combined arts with mathematics, challenged gravity and continued to perform in both indoor venues and outdoor spaces. According to Banes (1994:309) from the 1980s postmodern is no longer a descriptive term, but a prescriptive one—a 'commitment to a project that takes postmodernist, poststructuralist theory as a set of directive guidelines'. This is of particular interest for my research since this inspired me to use theoretical concepts as direct guidelines in transforming the video recording of my previous work into a dance video. Hence**,** in the following section I discuss some of the postmodern concepts that are of significance for the field of dance and eventually for my *Hamlet Revisited*.

Lehmann in *Postdramatic Theatre* (2006:25) states that the term 'postmodern theatre' can be defined in many ways: 'theatre of deconstruction, multimedia theatre, restoratively traditionalist theatre, theatre of gestures and movement'. He also mentions that some theatrical pieces were called postmodern simply because they brought classical material into the contemporary everyday world (ibid.). In *Hamlet Revisited* I tried to avoid a superficial transfer of the entire plot to the present. I rather tried to establish an inter-relationship between the traditional and contemporary choreographic material by implementing postmodern strategies.

Some of the key words for international postmodernism are:

> ambiguity; celebrating art as fiction; celebrating theatre as process; discontinuity; heterogeneity; non-textuality; pluralism; multiple codes; subversion; all sites; perversion; performer as theme and protagonist; deformation; text as basic material only; deconstruction; considering text to be authoritarian and archaic; performance as a third term between drama and theatre; anti-mimetic; resisting interpretation. ... (It is) dominated by mediation, gestuality, rhythm, tone. ... nihilistic and grotesque forms, empty space, silence. (ibid.)

One could add here what Rainer declared in a postmodern manifesto of 1965. According to Banes she formulated a strategy of denial for demystifying dance and making it objective:

> NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendency of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved. (quoted in Banes 1987:43)

Therefore, classical ballet choreographies need heroes, modern choreographies arguably deal more with anti-heroes, and postmodern choreographies deal with neither heroes nor anti-heroes. Furthermore, postmodern choreographies discard binaries like male/female, black/white, straight/homosexual, etc. Postmodern choreographies prefer neither the imitative nor the expressive artistic approach, but rather favour the formalistic mode of choreographing. It may be argued that the postmodern approach deconstructs the topic it deals with and extends the boundaries of the artistic vocabulary, especially in the field of dance and demands an adaptation, modernisation and even departure from the literary text[34].

[34] Furthermore, according to Jencks (1989:7):

> Post-Modernism is fundamentally the eclectic mixture of any tradition with that of the immediate past: it is both the continuation of Modernism and its transcendence. Its best works are characteristically double-coded and ironic, because this heterogeneity most clearly captures our pluralism. Its hybrid style is opposed to the minimalism of Late-Modern ideology and all revivals which are based on an exclusive dogma or taste.

I realised that some of the features located within the French postmodern dance tradition (e.g. Philippe Decouflé[35]) such as fascination with quoting from past styles and traditions; merging of artistic styles; irony and pastiche; the blurring of boundaries; intertextual collage and technological innovation (Bixler 1999:236) were of particular interest for my project. I tried to implement all of these features, connecting the classical ballet heritage and modern and postmodern influences.

Jowitt (2011:2) states that:

> one of the ironies of dance history is that the cross-pollination of ballet and modern dance has not only produced hybrids, but it has also occasionally created ballet-makers trained in the classical lexicon, such as William Forsythe, who are more 'contemporary' in outlook than some choreographers who have come up through modern dance.

Bremser and Sanders (2011:164) state that the postmodern philosophers Barthes, Foucault, Derrida as well as the pioneer of modern dance Laban were significant to Forsythe. Forsythe can also be considered as continuing Balanchine's work because of his way of working with classical ballet from a contemporary aesthetic perspective.

Forsythe dismantled the usual vocabulary of classical ballet and created a new syntax. He did not only deconstruct the vocabulary of classical ballet, but according to Jowitt (2011:14) his *Impressing the Czar* (1988) 'deconstructed *fin-de-siècle* Russian art and social politics'. Ann Nugent (2000:79) believes that although Forsythe's ballets are perceived as 'disordered', there is consistently an underlying logic. However, it is not easy to observe the organisation

[35] His work is a good example of the French New Dance; the recent move from Cunnigham-inspired abstractionism and towards more theatrical and fragmented narratives that do not compulsory disconnect dance from theatre or high art from popular culture (Adolphe 1990). Decouflé has a camp sensibility, a fondness for cross-dressing and an aspiration to debase the codes of high art in favour of a more popular appeal (Bixler 1999: 231-232). He performed with Karole Armitage and Régine Chopinot and they all had affinity for popular culture. He has produced works for the stage like *Triton* (1990) and *Technicolor* (1988) but also films such as *Codex* (1987), *Abracadabra* (1998).

because of the rupture with tradition and the change of normative practices in dance such as fragmentation. Another concept of postmodernism that is evident in Forsythe's work is intertextuality[36]. In conventional ballet circumstances there are dancers and choreographers, but Forsythe is interested in dismantling divisions. He believes that his dancers have a right to take part in the creative life of his company, and to provide ideas of their own (Nugent 2000:66). Though Forsythe is named as the choreographer, in some works he shifts from a position of single authority and is named within the collaborative network. He has clarified his role saying 'I try to deconstruct their [the dancers'] pre-conception of over-idealizing any authority figure. I find that disabling... I'm an initiator, and that's delightful - he who invents the game but not necessarily the rules' (Forsythe quoted in Littler, 1991:C6). With this probing of the conventional division between creator and performer, there is an alteration in the status of choreographer. Performers operate within a network of creative equality. His methodology has been collected together into a four gigabyte digital recording called Improvisation Technologies (Nugent 2000:77). Forsythe is a ballet choreographer in whose works postmodern concepts are evident, such as deconstruction, fragmentation, intertextuality and diffuse authorship as well as the use of digital technology. His work is a paradigmatic example of postmodernity in ballet which sets directions for future ballet choreographers and his practical use of theoretical postmodern concepts was enlightening for my research.

According to Cohen (1992:220), albeit ballet and modern dance still have their own territories, the borderline between them has been quite interrupted. If modern dance artists such as Duncan, Graham and Cunningham influenced ballet art of that time, today many modern dancers take ballet classes to enhance their techniques and ballet dancers take modern

[36] In 1983, shortly after Balanchine's death, Forsythe had created *France/Dance* for the Paris Opera Ballet, which was recognised as a tribute to Balanchine. At least one critic thought that it included 'direct quotations from *Apollo'* (Dunning, 1988).

classes to expand their range. Many postmodern choreographers have created works for ballet companies, blending the two forms in varying ways[37]. Andreja Jeličić (2011:9) in journal *Kretanja* gives an example of crossing boundaries: Wayne McGregor's choreography when performed by the Random Dance Company is considered as contemporary dance, while it becomes ballet when performed by the Royal Ballet or when staged at *La Scala*.

The term 'contemporary dance' does not relate only to the dance of our time. It has been in wide use from the second half of the 20th century when its meaning most commonly refers to choreographies which fuse historical and cultural styles and incorporate elements from many diverse dance practices, African, Asian, classical, modern, jazz, etc. (Jowitt 2011:15). Contemporary dance incorporated various styles and types of movement, such as folk, pedestrian, aerial, multicultural, athletic, minimal and repetitive (Kassing 2007:267). The choreographers of the 1980s and the 1990s were an eclectic group[38] and some moved past postmodern dance and collaborated with other artists; they used ballet, modern dance, gymnastics, contact improvisation, martial arts and body therapies (ibid.). Furthermore, Robey (2011:online) states that in our contemporary dance world, a commixing of postmodern processes and ideals with modern and classical techniques has resulted in a wide variety of contemporary forms. As Jowitt (2011:15) states:

> Post-modernist eclecticism fosters the incorporation or plundering of other forms—club dancing, hip hop, burlesque, cinema, literature, closed-circuit television, digital manipulation—whether to enhance a work's visual texture as Philippe Decoufflé has done with film—or to ignite ideas and vision by rubbing disparate "texts" together.

[37] According to Banes (1994:309) some events like the appointment of Baryshnikov as director of ABT in 1980, the death of Balanchine in 1983 and the growing regional ballet movements which demanded new choreography, all added to the move into the ballet arena of a number of postmodern choreographers including Gordon, Childs, Tharp, Laura Dean, Karole Armitage and Mark Morris.
[38] Brown, Gordon, Lar Lubovitsch, Bebe Miller, Morris

The idea of digital manipulation and putting different texts together were features of postmodernism that I used to create *Hamlet Revisited.* Postmodern blending of various styles is in accordance with the Integral theory promoted by Ken Wilber which synthesises pre-modern, modern and postmodern realities; that way, according to some authors, postmodernism has evolved to post-postmodernism and carries several names, one being transmodernism.[39] According to Robey (2011:online) the artist who has included and blended aspects of all the preceding movements into his/her work implementing modern technical developments and postmodern theatrical devices and processes, surpasses a simple blend of styles and starts to develop a truly transmodern artistic statement. Like the postmodernists, the artist has embraced all states, but does so with understanding of the increasing level of complexity. In integrating classicism and modernism into his/her work, the skill of execution

[39] In 1997, John Frow wrote an essay 'What Was Postmodernism?' However, according to Brian McHale (2007:para. 15), for Frow, 'the changed tense indicates, not that postmodernism is "dead and gone", over and done with, but that it continues to obey the modernist logic of innovation and obsolescence'. In his view, postmodernism is 'precisely a moment of the modern' (Frow cited in McHale 2007:para. 15). Modernism innovates and each innovation is made obsolete by the next innovation. It constantly distances itself from its latest manifestation, which then 'slides into the past' (ibid.). This logic of *superseding oneself* eventually demands that modernism itself becomes obsolete, needing a successor—postmodernism (ibid.).
Dr Alan Kirby (2006:para. 1) in his article 'The Death of Postmodernism and Beyond' claims that postmodernism is 'dead and buried' and that a new paradigm has taken its place, the 'paradigm of authority and knowledge formed under the pressure of new technologies and contemporary social forces'. He names this new paradigm pejoratively pseudo-modernism. In his words: 'In postmodernism, one read, watched, listened, as before. In pseudo-modernism one phones, clicks, presses, surfs, chooses, moves, downloads' (Kirby 2006:para. 18). In 2009, Kirby invents a new name for the new paradigm and discusses it in his book *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture* (2009).
In the article 'Postmodernism: Dead but not Gone' the theologian Colin Hansen (2011:para. 4) claims that the modernists wanted to open a window into a new world. Contrary to this, postmodernism resembles more 'a broken mirror, a reflecting surface made of many fragments'. In his view, there is a strong family resemblance between modernism and its 'prodigal son'. In his words 'the son swore he would never grow up to be like his father, who lusted after money and power. Then postmodernism looked in the mirror one day and recoiled at the likeness' (Hansen 2011:para. 6).
Cultural theorists Timotheus Vermeulen and Robin van den Akker (2010:para. 15-16) define the next paradigm as metamodernism. Metamodernism is an oscillation between modernity and postmodernity: between the desire for sense and a doubt about the sense of it all, between sincerity and irony, hope and melancholy, etc. In their manifesto they claim that they recognise oscillation to be the natural order of the world and that they must liberate themselves from the inertia resulting from modernist ideological naivety and the cynical insincerity of its 'antonymous bastard child' as they call postmodernism.
Another post-postmodern concept called transmodernism was founded by philosopher Enrique Dussel. Transmodernism's philosophical views contain elements of both modernism and postmodernism. In transmodernism, there is a place for both tradition and modernity, and it seeks as a movement to revitalise and modernise tradition rather than destroy or replace it (cited in Cole 2007:68-69). Accordingly, Ken Wilber`s Integral theory draws together "an already existing number of separate paradigms into a network of interrelated, mutually enriching perspectives." (Visser, 2003:xii).

becomes important anew, but it is not placed above the process-driven postmodern developments.

I would argue that *Hamlet Revisited* is just such an eclectic work of art that with its intertextual character reveals the process of its creation. However, for my research it is particularly interesting that in our time there has been a general interest in reviving masterworks of the past, as authentically as possible. But, there has also been interest in reinterpreting them anew—*Swan Lake*, *Cinderella* and *The Nutcracker* have all undergone various transformations (Cohen 1992:221). This depicts one of the previously mentioned contradictions in postmodernism—it can be neoconservatively nostalgic/reactionary or radically disruptive/revolutionary.

Among the first European contemporary dance choreographers to have revisited the masterworks of ballet history such as *Giselle* (1982) *Swan Lake* (1987), *Sleeping Beauty* (1996) was Matz Ek who radically modified the means of expression—namely the dance idiom—and who brought the subject matter up to date. When reworking ballet classics Ek enlarged the psychological characterization of the roles and in greater depth considered the characters' relationship and their emotional response to the development of the action. Irony is a typical element in his works; dramatic situations and strong images are often contrasted with brief, humorous episodes[40].

[40] In his *Swan Lake* there are references to Shakespeare's *Hamlet*; Siegfried is portrayed as the Danish Prince and the Queen as Gertrude, which is related to the concept of intertextuality. He also restaged several dramas like García Lorca's *The House of Bernarda Alba* (1978), Molière's *Don Juan* (1999), Jean Racine's *Andromaque* (2002) and Shakespeare's *The Merchant of Venice* (2005) (Bremser & Sanders, 2011:144-147).

According to Bremser and Sanders (2011:322) one of the best known French contemporary-dance choreographers of the generation that became prominent in the 1980s was Angelin Preljocaj. He learned classical ballet and continued to study both European and American modern-dance techniques (Meisner 2000:para. 9). He was one of the first to make radical changes and create a new contemporary version of Prokofiev's *Romeo and Juliet*. He used fragmentation of Shakespeare's text and Prokofiev's music. Preljocaj recast Shakespeare's *Romeo and Juliet* (1990) as a conflict between the military of a dictatorship state and a group of homeless rebels[41].

Despite the newly revived interest in adaptations of canonical literary works, interest still lies in adaptations of the Petipa-Tchaikovsky ballets. One of the most inventive restaging of *The Nutcracker* was *The Hard Nut* (1991) by Morris. His work united two diverse trends: traditional modern dance with weightiness, musicality and liberal humanism with postmodern sensibility, irony, self-conscious historicism and political emphasis. He had an eclectic dance education—he studied ballet, dance, flamenco, Balkan folk dance, etc. (Bremser&Sanders 2011:233). According to Susan Au (2002:207) in *The Hard Nut* (1991), 'hearty rather than delicate in their unisex tutus, the male and female snowflakes trace choreographic patters as intricate as those of Petipa'. Using male black dancers as snowflakes he drew attention to biases of both race and gender.

Gender issues were also of interest to Matthew Bourne who created an all-male cast of *Swan Lake* (1995), and criticised monarchy's power plays in general, but particularly Britain's royal family (Jowitt 2011:14). His training included a combination of styles and techniques. Bourne

[41] Some of his other prominent works are *Le Parc* (1994), *Le Sacre du Printempts* (2001), *Blanche Neige* (2008), *Les Nuits* (2013), etc. (Jowitt 2011:14).

made a career of revisiting famous ballets operas and films. Some of his other works are *The Nutcracker* (1992), *Cinderella* (1997), *Nutcracker!* (2002), etc.

These were just a few of the paradigmatic examples how ballet transforms itself in the contemporary artistic world. Despite the dedication to innovation and fusion of diverse styles and techniques, numerous young choreographers still draw upon this inexhaustible well for new inspirations. McGregor observes that ballet's 'extremity of line, the conformity, the detail, the precision, [and] the difficulty of clean technique [are] all amazing places from which to excavate, push, contradict, relearn'. He continues that the ballet vocabulary 'is a mine of potential, a breathtaking idea[s] bank!' (quoted in Bremser&Sanders 2011:257).

The ballet vocabulary is an inexhaustible inspiration that can be combined with other dancing styles which means that in my quest for the transformation of an archival video recording into a post-postmodern dance video I integrated the old neoclassical with the new choreographic material. However, I was not expanding my choreographic vocabulary, because I used digital technology and manipulation to achieve that effect. Jowitt (2011:16) says that recent choreographers experiment with computer-generated imagery and techniques juxtaposing live dancers with virtual ones. Choreographers such as Wim Vandekeybus and Lloyd Newson engaged in the possibilities of cinema creating dance films (Jowitt 2011:15). Since the medium of *Hamlet Revisited* is dance video (also referred to as videodance, screen dance and cinedance), in Appendix Seven I briefly discuss its history and development drawing on Erin Brannigan.

Brannigan (2011) follows the lineage from early modern dance and the first 19th century recordings to the present-day contemporary video dance, but does not discuss the use of film

or video as a component of stage productions. She makes a clear distinction between a dance film/video as documentary work and dance for camera that is choreographed and edited for the purpose of an artistic dance film. As scholar Dave Allen (1993:26) states:

> A clear distinction needs to be made here between those programmes which seek to re-present existing dance on the screen in order to make the work more widely available ... and other works in which directors, choreographers, and dancers attempt to address themselves to the nature of the medium and create *dance* film video specifically to be screened.

This distinction is especially of interest to my project, which deals with the transformation of an existing archival video into an artistic one. Dance video is a popular artistic field and there are numerous video and dance film festivals. Technology is increasingly entering the works of choreographers, not only in the sense of merely recording the choreography/performance or creating an autonomous work of art, but also in the sense of an analysis of movement, as in the interactive multimedia technology research of Forsythe where he translates choreography into new forms. In our post-digital age, also called the social media age, technology also enables each individual to create recordings using various recording devices at any moment in time.

It may be argued that film, since its emergence that coincided with the modern tendencies in art and the appearance of modern dance, has had great impact on ballet and dance art, from the first works of Fuller, through the fact that many of the first Hollywood actors were accomplished dancers; over the influence of film on the new choreographers' ideas since the beginning of the 20th century and the presence of dance in musicals and other films; over documentary recording of choreographies to the usage of video as a component of stage productions. However, for this discussion, the lineage from Fuller, Maya Deren to postmodernist Rainer and Brown and other contemporary dance filmmakers such as Decouflé

who is also famous for his dance films and pop videos, has the main significance for a distinctive field of art called video dance, which led the filmmakers to experiment with various rendering techniques such as slow motion, multiple-exposure, repetition, reverse-motion, and digital postproduction techniques such as image scratching. These all serve to produce new forms of choreographic practice and new modes of cine-choreography. The rendering process surpasses reproduction, taking the choreographic elements to a new state or condition; the film itself becomes dance-like (Brannigan 2011:127).

Therefore, in the transformation of my archival recording of ballet *Hamlet* into an artistic dance video, it is appropriate to hybridise genres implementing various recording techniques and postproduction editing, as well as complementary postmodern theatrical techniques such as fragmentation, repetition, slow-motion, freeze-frame, simultaneity, avoidance of a singular narrative, etc., utilising the postmodern philosophical and theoretical concepts in order to create this intertextual work.

Historico-political background of ballet *Hamlet*

The premiere of my ballet *Hamlet* took place on June 13, 2004, as a co-production between the Croatian National Theatre in Zagreb (CNT) and Ballet Troupe Croatia. Ballet at the Croatian National Theatre has a long tradition; it was established as a professional ensemble in 1876 within the theatre that was founded in 1860. In 1895, the entire theatre moved to a new building, which is still in use today and which was ceremonially opened by Emperor Franz Joseph I on October 14, 1895. As, according to Michael Greenhalgh (1990:7), classical

art is connected with imperialistic politics and ideologies[42], this accentuates both the building and the institution's classical heritage and tradition.

The end of 19th century was the high point in ballet classicism in imperial St. Petersburg, but also the beginning of modern art. This was reflected also in Zagreb where on the repertoire of the national theatre there was for example the ballet *Giselle* (1897), but also new modern dramas such as the *Equinox* by, at the time, a young Croatian writer Ivo Vojnović[43].

At that time, Croatia was part of the Austro-Hungarian Empire. After the collapse of the empire, it became part of the kingdom of Yugoslavia. The capital moved to Belgrade and artistic interests shifted toward Slavism[44]. Between the two world wars, ballet was strongly influenced by members of the Ballets Russes[45].

After WWII, Croatia was a constituent republic of the Federative Popular Republic of Yugoslavia and at that time art was managed by the canon of socialist realism. Croatian scholar Jaka Primorac (2015:para. 1) who works as a Research Associate at the Institute for Development and International Relations in Zagreb mentions that the cultural infrastructure was reorganised in accordance with the new social system. Although Yugoslavia, as a socialist state was a modern political formation, it may be argued that it was conservative in

[42] and arguably other totalitarian, autocratic regimes and dictatorships

[43] The preoccupation of modern writers of that time in Croatia was the border area between dreams and reality, light and darkness, life and death, the realistic and surrealistic—everything that could be found in the romantic ballet *Giselle* that in that way coincided with modern trends. This is in accordance with the previously discussed relationship between romantic ballet and later modern tendencies.

[44] esteem for and emulation of Slavic culture and politics

[45] Margareta Froman and her two brothers came to Zagreb and staged classical ballets like *The Nutcracker*, but also ballets inspired by Croatian folklore such as *The Gingerbread Heart* composed by the Croatian composer Krešimir Baranović who was influenced by Igor Stravinsky. During the 1930s, Pia and Pino Mlakar choreographed ballet *The Devil in the Village* to the score of Fran Lhotka in which they anticipated a hybridisation of genres—classical ballet, folklore and Laban technique. The world opening night was held in Zurich, Switzerland in 1935 and restaged in Zagreb in 1937.

relation to structure and those in power wanted to control the artistic sector, which underlines the notion how classical art is connected with totalitarian regimes. According to Gordana Vnuk (2011:para. 12), an independent Croatian performing arts professional, founder and leader of Festival *Eurokaz*, ex-director of theatre *Chapter* in Cardiff and *Kampnagel* in Hamburg, Yugoslavia had a specific eccentric position, neither in the East nor in the West, and due to president Josip Broz Tito's (1892-1980) political dystopia of the 'third way', it was a rare place where the West could encounter the East[46]. Therefore, ballet in Croatia remained under the influence of Russian ballet and large classical ballets predominated, but as a non-aligned country it also received influences from the West through contemporary choreographies and works by western guest choreographers[47]. Numerous prominent Croatian artists made careers abroad[48]. There was further professionalisation in the Zagreb Ballet. The School for Classical Ballet was founded in 1949 and the School for Modern Dance and Rhythmics *Ana Maletić* in 1954. Primorac (2015:para. 2) mentions that the political self-management system was introduced in the 1950s and the cultural domain was decentralised and regulated on the level of the six constituent republics. The 1960s and the 1970s emphasised professionalism in the cultural sector thus reflecting the country's multiethnic character. Primorac continues that the ideological control over culture was gradually alleviated and the republics received greater autonomy and political liberalisation (ibid.). Exceptionally important for opening new opportunities for modern art was the establishment of the Music Biennale Zagreb in 1961.

[46] The Zagreb Ballet was the first to present Prokofiev's *Romeo and Juliet* choreographed by Margareta Froman in the West (London, 1955), before these audiences saw the original Soviet version.
[47] Walter Gore, Françoise Adret, Christian Uboldi, Peter van Dyk, Flemming Flindt, Attilio Labis, Rudi van Dantzig, etc.
[48] Mia Corak Slavenska, Yelko Yuresha, Milko Sparemblek, Nenad Lhotka, Petar Dobrijevic, Fran Jelincic, etc.

After Tito's death in 1980, Yugoslavia and its six republics were going through a period of political disorientation: the arts tried to participate either in the national homogenisation or in the transnational symbolisation. According to Vnuk (2011: para. 2), both of the paths were anachronistic from the European point of view. She continues that

> in the most influential discourse of the time it seemed that the new theatre of the eighties (later postdramatic theatre), which rebelled against logo-centric statements in favour of media syncretism that opened the theatre towards new technology, other media, visual arts, dance and movement, was limited in its phenomenological aspect to Western Europe... (Vnuk 2011:para. 5)

It made a political and intellectual difference in Croatia as part of south-eastern Europe, mostly in its representational dimension through festivals[49]. According to Primorac (2015: para. 3), the overall political and economic crisis in the mid-1980s reflected the flaws and non-functionality of the system. It became increasingly entangled in the political clash between federal centralists and republican co-federalists which, in the end, led to the war in 1990 and the dissolution of Yugoslavia.

Vnuk (2011:para. 14) states that theatre artists of the 1980s although educated in the rigid theatre system due to a free flow of information and cultural mobility allowed interesting aesthetic, cultural and multilingual leaps. However, in the late 1990s there is a new generation that takes part 'on an equal level with other countries in the process of rendering uniform the European theatre landscape'. They are educated by foreign fellowships, secured through workshops and seminars and this generation does not mind the homogenisation of global projects (Vnuk 2011:para. 20). The fall of the Berlin Wall (1989) followed by the dissolution of the Soviet Union (1991) caused a swift expansion of the cultural West towards the East of Europe where 'it found another lucrative area for the export of its aesthetic concepts, its

[49] such as the Week of Contemporary Dance (1983), Eurokaz (1987), but also previously founded festivals in Split (1954) and Dubrovnik (1949).

workshop an seminars, and its technology, giving in this way its contribution to the overall uniformity of the European theatre landscape' (Vnuk 2011:para. 11). Numerous dancers from Eastern countries who were previously unable to travel abroad, spread all over Europe and many ended up in Croatia's theatres, where they enriched and improved the quality of performances.

In the 1990s during the Patriotic War for independence, there was a sense of national cohesion and a need for Croatian artists to participate in the cultural recognition of Croatia as an independent state, so the main theatre as well as other artistic companies went on international tours. Since the CNT Ballet is a large company, which made it difficult and very expensive to travel extensively, in 1994 I founded a small touring company Ballet Troupe Croatia, to promote ballet art in Croatia and abroad. In 2004 the company was already internationally acclaimed and toured numerous festivals and world stages, including the ROH Covent Garden, Linbury Studio Theatre in London. With the opening night of the ballet *Hamlet*, Ballet Troupe Croatia celebrated its 10th anniversary. While some of my earlier choreographies, especially my version of *The Gingerbread Heart* by K. Baranović, were works that directly promoted Croatian art and were recognised as such, ballet *Hamlet* is a more subtle artistic work. The choreography is in a way an extension of previously held conventions and standards of classical ballet which, due to the practical considerations of mobility, were adapted for a touring company.

The work was created in the post-war period in Croatia in which the war traumas and dilemmas had not yet been resolved. It was a period of corrupt government, which was reflected in the governing of Claudius; in Shakespeare's words: 'Something is rotten in the state of Denmark.' (1.4.90). However, this was not expressed in an obvious manner; by

staging it in a traditional way, I left the audience to draw the parallels for themselves. There was no need for Fortinbras and war surroundings. The war experience was still too fresh. In cooperation with dramaturge Darko Lukić, we decided on a thematic approach to avoid any literal translation of Shakespeare's text. It may be argued that the themes in *Hamlet* can be applied to any period of time and space, but we decided to avoid the banal and literal choice of moving the plot to the present just to contemporise the work.

Since 2000, emphasis was placed on pluralist cultural orientations and a more balanced approach to tradition and a new evaluation of the national and the multicultural components has been undertaken[50], together with steps towards further decentralisation and direct cooperation with the NGOs. The result was the establishment of an independent cultural sector in which institutional culture (government subsidised) was separated from independent culture (subsidised mostly by foreign sources) (Primorac 2015:paras. 5-6).

Almost a decade later, when I created my *Hamlet Revisited*, the post-transitional Croatia was integrated into Europe as its 28th member. Although the integration did not yield financial well-being and prosperity, it brought about a re-assessment of some fundamental values which were reflected in the often expressed question—is this Croatia we fought for? The questioning of traditional values is visible in the appointment of new general managers in some of the Croatian national theatres, whose selection of repertoire is working almost subversively to challenge the traditional role of a national theatre, as a place for preserving tradition, cultural heritage and canonical works of art. Philosophical theatre has been

[50] The repertoire of the Croatian National Theatres spanned from classical titles such as *Swan Lake, The Sleeping Beauty, The Nutcracker, Don Quixote*, through George Balanchine to William Forsythe, Nacho Duato, Hans van Mannen, Hugo Viera, Martino Müller, Marco Goecke et al.

introduced in the form of public interviews on stage with guests such as Julia Kristeva and Slavoj Zizek who incite further questioning of the roles of the theatre and art in the contemporary society. The opening of the Department for Contemporary Dance and Ballet Pedagogy at the Academy of Drama Art, University of Zagreb in October 2013, merged the traditional teaching techniques used by guest teachers from Hungary (with which we share our mutual history and transitional experience), and Russia, (that serves as a pool of sources for traditional ballet pedagogy), with the most recent techniques in learning and teaching in the domain of dance applied by the western lecturers from the UK and the Netherlands. This eclectic blend of artistic and teaching styles, as well as my own academic achievements had great impact on conceiving my *Hamlet Revisited.*

The video refers to these historical periods through symbolical and metaphorical recordings of Zagreb's architecture: the CNT as a Neo-Baroque historicistic building,[51] the *Well of Life* as a modern sculpture with figures that crouch and twist their bodies around a well, creating a sense of emotive drama[52] and the new building of the Music Academy which was erected in the 20th century as a modern building, but was reconstructed in the 21st century, revealing its neoclassical under-structure with paralleled and symmetrical geometrical lines. Contemporary elements of a colourful dome, as well as abstract geometrical forms in the shape of a coloured round ball and a slanted spike were added, which as a combination of modern, neoclassical and postmodern elements can be paralleled with my project. Jackson (1999:112) explains the idea of the choreographer as 'an architect of spatial design' and potential parallels between

[51] The building itself was the project of famed Viennese architects Ferdinand Fellner and Herman Helmer, who designed forty other European theatres and were responsible for the plans for the theatre building, employing a rich Neo-Baroque style that was at the time thought most suitable for theatres. The theatre was officially opened in 1895.

[52] the *Well of Life* (1905) was Ivan Meštrović's first big break: it was exhibited at the XXVI Vienna Secession Exhibition of 1906 and subsequently purchased by the city of Zagreb in 1910. It was installed in front of the Croatian National Theatre in 1912 and still stands today.

'designing dance and buildings'. Scholl (1994) analyses Balanchine's choreography with reference to architectural concepts and similarly Jackson refers to some of the Forsythe ballets. Comparing with the work of contemporary architects, Jackson (1999:112) describes a contemporary postmodern ballet that is 'on the one hand... dependent on the roots and ideologies of classical ballet for its first existence' and on the other 'it fashions a new life, liberated from its outmoded conventions and incompatibilities with the modern world'; this is almost exactly what my project aims to accomplish. That is why I included shots of those buildings standing on the Theatre Square where architecture is associated with both historico-political, aesthetic and philosophical contexts: neo-classical and Romantic in the period of the Austro-Hungarian Empire in the 19th century; of the incursions of modernism into Yugoslavia in the middle of the 20th century, and postmodernism in the late 20th and 21st century Croatia as a sovereign state.

CHAPTER TWO

Analysis of ballet *Hamlet*

In this chapter I offer a short analysis of my ballet *Hamlet* that served as an important intertext in the creation of *Hamlet Revisited.* This analysis is based on the referential and emotive functions of the semiotic approach[53] including descriptive, interpretative and evaluative elements that explain my authorial strategies at the time; hence, it is rather simple and straight-forward.

In creating the ballet *Hamlet*[54], I reduced Shakespeare's original to the seven main characters[55]. At the beginning of this 50-minute one-act ballet, seven dancers positioned from left to right (King Claudius, Queen Gertrude, Ghost of King Hamlet, Hamlet, Polonius, Ophelia and Laertes) stand in total darkness, holding candles in front of their faces, implying that they represent ghosts of the dead. I decided to start with the end of the performance and then unfold the story from the beginning, to emphasise that I am retelling a story that had already occurred, inspired by the approach common to biographies, which often start with the end of someone's life. By beginning the performance with the seven dead characters, I wanted to show that it is a finished process and that evil has already been committed.

[53] Drawing on Roman Jakobson, Stephanie Jordan and Helen Thomas (2010:152) state that there are two major forms of semiotic expression: the referential (objective, cognitive) function and the emotive (subjective, expressive) function. In the analysis both approaches were of my interest; the first one in re-telling the plot and the second, in attempts to initiate artistic appreciation.

[54] The choreography was commissioned from choreographer Slavko Pervan and the structure of the ballet was agreed upon with him and librettist and dramaturge Darko Lukić, with the aim of highlighting my dancing and acting abilities in the title role. However, due to health problems, Slavko Pervan had to withdraw from the work in progress, so I took over the role of the choreographer as well.

[55] Distillation of the characters is not new, but almost a common feature. For example it has been used by José Limon in *The Moor's Pavane* where he distilled the plot of Shakespeare's *Othello* to the interplay of the four leading characters and by Vladimir Malakhov in *Hamlet* where he also reduced the plot to the four main characters.

In post-war Croatia it was the logical approach, since many massive tombs of dead victims of war had been discovered. Like skeletons falling out of the closet, they were a reminder of the war crimes that had been committed.

In creating the title role, I attempted to be introspective, melding many of my previous roles like Princes in white ballets from the beginning of my career and character and expressive dramatic ballet roles in the later period. The appearance of the leading hero matches the standards of the classical ballet principal dancer. The costume is inspired by Elizabethan staging, but adapted to balletic conventions and traditions. The shirt reflects romantic ballets, while the long high boots and the belts around the waist give an impression of a male dramatic character role. Such a romanticised version of Hamlet is suitable for ballet expression; in *Hamlet* I represented male and female dancing according to traditions and conventions of classical/romantic ballet inscribing gender difference as an aesthetic virtue; male dancing is athletic and more powerful and supportive, while female dancing is a display of delicacy and fragility. Ann Daly (2006:112) claims that:

> Dance classicism is an ideology devoted to tradition, chivalry, and to hierarchy of all kinds—gender, performer's rank, the distinction between types of roles, spectators' placement, stage organization, the canon. Romanticism's emphasis on personal expression also relies on the theatricalised dichotomy of feminine and masculine temperaments.

The balletic interpretation of Hamlet's character is definitely inspired by the old ballet classics. The steps themselves do not have any particular meaning except to present the main character and his gracefulness in harmony with the music and his noble appearance. His first ballet variation consists of classical vocabulary using the usual ballet steps like *arabesque*, *châinés*, *pirouette dégagé*, *grand jeté en tournant*, etc. performed in diagonals and *manège*, while in his second variation before the appearance of the Ghost, as the music builds to a

crescendo, he performs several big jumps like *sissonne ouvert, double tour en l'air, entrelacé*, etc., using the balletic vocabulary of principal leading male roles expressing emotional elation with high jumps and turns. His main solo contains choreographic clusters of *chaînés*, double *pirouette dégagé*, *jeté manège* and big jumps to the centre of the stage, which are common ballet combinations. The fight with the dagger against an invisible enemy for me as the choreographer accentuates the classical gender representation of a male hero. Besides dancing, a lot of acting and interpretation is required. However, there is no clear separation of the acting *mise en scène* and the ballet movements. Early romantic and classical narrative balletic works had a clear separation between pantomime and dancing, until Fokine advocated a complete unity of expression (Copeland & Cohen 1983:18) as discussed previously. Similarly, by combining ballet steps, mime and interpretation I tried to depict *Hamlet* and its themes in a nonverbal manner. Nonetheless, the ballet vocabulary is abstract and in order to interpret something outside its formal perfection, it must be put into the context of a performance. Individual movements in a dance have no meaning in and of themselves. Rather, meaning is determined by the relationship of the movement to all other aspects that are involved in the dance work (Jordan & Thomas 2010:152). Only in combination with other stage elements, as well as acting, pantomime or other choreographic devices, may it be considered as a sign system containing visual, gestural, kinetic and spatial elements that to a certain extent in a semiotic sense may be paralleled with a verbal language. However, all the information that can be obtained from the text, and the entire wealth of the language expression, might not be transformed into the medium of ballet. It may be argued that dance conveys meaning and narratives in its own ways that are inevitably limited in dealing with some uses of spoken verse, but it is in no way inferior to the script—it just replaces one form of communication with another.

Accordingly, to relate to Shakespeare's story, beside the dancing vocabulary, it is necessary to use all the theatrical elements such as sets, costumes, lighting and acting, as well as musical accompaniment, which all together can convincingly present Shakespeare's tragedy. This is especially visible in Hamlet's solo variation with the skull. For this part of the ballet, I have selected Tchaikovsky's *The Tempest* because the exceptionally strong parts of the music played in *fortissimo* and *crescendo* alternate with the calm parts. This corresponds to Hamlet's changing spiritual state.

This solo blends Hamlet's most famous speeches 'To be, or not to be, ...' (3.1.56), 'Alas, poor Yorick. ...' (5.1.178) and to some extent 'O, that this too too sullied flesh would melt,' (1.2.129). In this scene Hamlet enters the stage with a skull in his hands, walking slowly and contemplatively. He kneels and with his hand touches the void eyes and teeth of the skull: 'Here hung those lips that I have kissed I know not how oft ...' (5.1.182-183). He rolls over on the floor in turmoil with thoughts of death. He goes to the table, sits and places his head on the skull and shuts his eyes: '... To die - to sleep, /no more; ...' (3.1.60-61), but suddenly opens his eyes and as if snapping awake, in fear of this dream: '... For in that sleep of death what dreams may come ...' (3.1.66). He then gets up from the table and as the music increases in intensity, faces the skull, crawling on his knees as if facing death. He goes to the mirror on the stage, placing the skull in front of his face, as if checking how he will look as a dead man and slowly turns towards the audience, with the skull in front of his face so that everyone can see. Then he slowly places the skull on the floor near the mirror and grabs the dagger from the belt around his waist, as if fighting the skull or death itself. The following fast ballet elements are intended to show Hamlet's internal struggle with death or with his thoughts about death. The skull attracts him with magnetic force and after each choreographic cluster he turns towards it with a big *port de bras* holding the dagger. In his inner conflict, he is pointing it once towards

death itself, once towards the sky, then towards the underground demons. Then he is fighting with an invisible enemy at the end, pointing the dagger at himself, trying to commit suicide. This coincides with the strongest accent in music. After that, Hamlet's mood changes; the music calms down and goes into *decrescendo* and *pianissimo*. He raises the dagger holding it by the cutting edge as if it were a cross, as a reference to his religious beliefs: 'Or that the Everlasting had not fix'd/His canon 'gainst self-slaughter. O God!God!' (1.2.131-132). He puts the dagger into the scabbard, desperately shrugging his shoulders and turning his palms forwards, unable to select the right choice and slowly returns to Yorick's skull. But Hamlet, no matter how confused, before leaving the stage, unconsciously puts his hand on the dagger; revenge awaits. My version is oriented towards the (non)adjustment or alienation of an individual who lives in a world in which deep amorality and hypocrisy are not considered as an anomaly; the character who decides to seek the truth is considered as problematic. Hamlet is closed in his mousetrap and lives in the intimate world of an individual who cannot act properly, this leading to a series of tragic consequences.

The description above shows how with a combination of music, ballet steps, acting and usage of props like the dagger, skull and the mirror, one can portray some of Hamlet's contemplations. According to Robin Wharton (2005:7), after Joseph Roach, ballet can serve as a surrogation for dramatic performances, meaning that ballet can replace the play to a certain extent. As Roach states it is a process through which 'culture reproduces and re-creates itself' (quoted in Wharton 2005:11).

Dramatisations of Shakespeare in ballet often depend upon the audience's prior knowledge of Shakespeare to provide narrative coherence. Wharton (2005:20) says that:

> textual interpretation results from a staged confrontation between the inherited kinesthetic vocabulary of the surrogate and the cultural meaning associated with its authoritative 'source' text. Rather than exploring themes or problems that are necessarily already present in and a preoccupation of the source, these ballets instead seem at least equally invested in probing and critiquing the medium of ballet performance itself.

Wharton says that turning to Shakespeare allows a choreographer to take advantage of an audience's presumed familiarity with the plot in order to introduce a previously unavailable level of narrative complexity. Wharton concludes how 'study of dance as surrogation provides yet another opportunity to study how cultural texts have been transmitted and manipulated historically and how that process continues to occur' (ibid.), which corresponds with the intertextual aspect of this exegesis. Performance as an act of surrogation reveals more about the medium of performance than it does about an elusive essence or meaning situated in the text itself (Worthen cited in Wharton 2005:11) indicating that the transformation of the spoken word into ballet is not the only goal of the choreographer; choreographies are dealing with other particular aspects of a certain dance expression such as vocabulary and syntax, conventions and traditions, etc.

In my experience the physical aspects of the play, like dancing and fencing, as well as love scenes, are suitable for augmentation and expansion in ballet choreographies, which I extensively used in my *Hamlet*. On the other hand, inner thoughts are too complex to be entirely expressed in the medium of ballet. Sometimes, props can be used as a reference point for some of the unspoken text. For example, Hamlet sits behind the table and takes a book trying to distract himself, but is unable to do so as a reference to the text from Shakespeare: 'Words, words, words.' (2.2.192). (Likewise, Wharton [2005:10] mentions the examples of the handkerchief in Limon's *The Moor's Pavane* or the balcony in *Romeo and Juliet*). More often, an elaborated interplay between ballet dancing, acting, props, etc. is needed in order to

achieve this. However, there are situations when the choreographer/director has to be more inventive to be able to transfer more subtle concepts from the literary model. For example, in the written text we can find information on what has happened in the past or is planned to occur in the future, as well as discussions of a third person not present on the stage. This problem I tried to solve by a set element—the mirror—'inside' which such things occur. A metal construction, reminiscent of a gothic castle, dominates the stage within which there is a large mirror. In the semiotic sense this set element is used as a synecdoche; it is an element that represents the entire castle. Its structure made of metal and glass is contemporary and cold, reflecting what is happening on the stage and is in harmony with the other set, the metal table. The mirror within the construction is not ordinary—it is one-way (similar to police mirrors), so when the space behind is illuminated, we can see through it and here Hamlet's visions appear. The first vision is that of Ophelia while Hamlet is sitting at his desk and writing a letter to her, so the audience can perceive that it is a love letter portraying his love thoughts for her: 'Doubt thou the stars are fire,/Doubt that the sun doth move,/Doubt truth to be a liar,/But never doubt I love.' (2.2.115-118).

The second vision is that of Ophelia, Laertes and Polonius, who are pulling her away from him, hence, representing Laertes and Polonius's reluctance to accept Hamlet's affections for Ophelia. Since he is of higher rank, they are not convinced that he would marry her. In Laertes's words: '... his will is not his own./For he himself is subject to his birth:' (1.3.17-18). After that, Hamlet sees a vision of his mother and his uncle as King and Queen in the mirror and performs a combination of *châinés*, and *double tour en l'air* to the knee away from this image. For me, this balletic whirl represents the turmoil in his head about the relationship of his mother and uncle; this is the main problem in Hamlet's head that surpasses even his love thoughts for Ophelia.

The mirror is next used for the appearance of the ghost. Hamlet, as well as the audience, follows the actual murder of his father. The last image that Hamlet sees in the mirror in this scene is the image of Claudius as King, hugging his mother, with his father lying below them. As the image disappears, Hamlet stumbles around the stage in his '... antic disposition ...' (1.5.180). This Hamlet does not seek justice through theatre in the *Murder of Gonzago*; he searches for it in himself, plunging into the reflections of the mirror as if they were his most realistic reality. In the mirror are, after all, all the important answers.

As well, for the visions and thoughts of Hamlet I used the one-way mirror to present events that have happened off stage, such as the vision of dead Ophelia lying with her head hanging down over the bench. At the very end of the performance, as all the characters slowly leave the stage and go behind the mirror with their candles in their hands, there is a strong structural parallel with the opening scene of the ballet. What is left for Hamlet in the end? '... To die, to sleep;/To sleep, perchance to dream …' (3.1.64-65). After the music finishes in a *decrescendo*, as if disappearing, the only thing that remains on the stage behind the mirror is the skull—'… the rest is silence.' (5.2.363).

In order to retell Shakespeare's story I paid special attention to portraying characters and their inter-relationships. Since this narrative choreography of *Hamlet* constitutes a significant part of *Hamlet Revisited,* without it, it would not be possible to establish any communication between the old and the new material. Hence, in the following paragraphs I discuss how I depicted the leading roles in my work. The performers were carefully selected for their interpretative abilities and physical appearance, and not only for their dancing skills, with a goal to contribute to the complete impression.

With his first appearance at the court scene, Hamlet establishes his relations with the other characters, expressing different reactions towards each of them. Hamlet greets Laertes with a friendly nod, then he greets Ophelia with a *port de bras* of his right hand towards her face, forming a curved line as if he is saying how pretty she is. He ignores Polonius's attempt to shake hands with him, kisses his mother's hand and when King Claudius puts his hand on Hamlet's shoulder with a patronising gesture, he pushes it away, which at that moment results in an awkward situation: 'A little more than kin, and less than kind.' (1.2.65).

Ophelia is an obedient daughter and sister; a pure and loving person who turns mad because of intrigues and the death of her father. She is not shown as an innocent girl in white, but wears a black dress in order to match the gothic character of the entire atmosphere. This is also my attempt to parallel Ophelia's character with today's young people who hide their insecurity behind dark clothes and gothic imagery. Nevertheless, Ophelia dances on pointe shoes, thereby equally honouring the conventions and traditions of classical ballet just like Hamlet. After their first love duet Hamlet reaches for his letter that he wrote earlier, tied with a red ribbon. Once again I used a prop to depict characters' emotions. He slowly gives it to Ophelia, kisses his hand and transfers the kiss to her forehead with a very gentle gesture; he is really in love with her and not just passionately attracted.

In one of the following scenes, after having seen the murder of his father in the mirror, Hamlet is not faking madness, but is extremely distressed by the events. Before the entrance of Ophelia, he keeps turning suddenly in paranoia, as if he is hearing noises from all sides. Ophelia runs towards Hamlet noticing that he is distressed. He performs several lifts and turns with her in which he strongly pushes her away, then grabs and hugs her intensely and nudges

her away again showing his mixed feelings towards Ophelia. After a lift, when she lands on the ground in front of him, he grabs her and performs with her hands a sign of a cross and forces her away. With the sign of the cross, I made a reference to the line in the original literary text: '... Get thee to a nunnery, farewell ...' (3.1.138-139). As he runs from the stage, Ophelia stays frozen and aghast.

Before her madness scene, Ophelia enters the stage holding the red ribbon from the letter in her hands, so I re-used this prop to accentuate what is troubling her mind. She repeats several movements from her *adage* with Hamlet as reminiscence and hugs herself as if Hamlet was with her. Later on, her death, as explained earlier, is presented in the mirror from which she reappears as Hamlet's vision to repeat their love duet. The choreography is the same, making a strong parallel between the scenes, but her cold expression and absent-mindedness is meant to imply that she is dead and that he is dancing with his vision of Ophelia, who at the end of the duet disappears behind the mirror. Hamlet is left in the same pose from the beginning of the duet, holding his head; everything happened in his mind. He lifts the red ribbon from the ground which Ophelia dropped during her madness scene. Hamlet is left alone on the stage and performs a solo that consists of the same steps as his solo after the love duet, but his expression and mood should indicate that he is devastated. Although the choreography is almost the same, much less effort is used as Hamlet is dancing unwillingly and without proper *épaulements* (positions of head and shoulders); he is looking into the distance as if staring beyond this world. For me as the choreographer, the repetition of the choreography, at first in a merry context and then in a sad context emphasised the emotional experience of grief expressed by mime and acting.

King Claudius is a greedy and lustful individual incapable of remorse. During the court dance, he positions himself in the centre, raising his glass to each of the dancers, implying his importance as an egocentric character who enjoys this pivotal position. Later on in his solo variation he tries to repent for his sins. His movements depict his character and his internal struggle: 'O, my offence is rank, it smells to heaven;' (3.3.36). He performs several *passé retiré* movements without the knee turnout and with his fist closed, as a sign of his inner fight. His movements are performed in relation to the ground. He takes off his crown and instead of putting it aside, he puts it back on his head. He sensually touches the bed as a symbol of his carnal lust. Obviously he is unable to give up either of these. In harmony with the music, he performs several jumps like *saut de basque* with bent knees that also adds colour to his devious character. Classical ballet has its own rules that demand turnout positions, alignment and arms and hands in accurate positions. The positing of the feet without the turnout and the closing of hands in a fist in strict ballet rules can be perceived as incorrect—so when a dancer uses such movements, it arguably depicts him as an improper, false character or a character that is experiencing an inner struggle between proper and improper behaviour. While Hamlet's jumps and poses are aligned, stretched, turned out and elegant, Claudius's entire body is as if in convulsion. However, Hamlet himself in the scene with his mother also uses some of the balletically improper movements (closed fists and no turnout of the knees) to express his rage and struggle between love and the urge to punish his mother. At the end of his solo King Claudius raises the cross above his head and looks beyond it: 'My words fly up, my thoughts remain below./Words without thoughts never to heaven go.' (3.3.97-98). At that moment, Hamlet rushes in across the stage and runs towards Claudius in a diagonal, just behind his back, holding a dagger high in his hand: 'And now I'll do't. ...' (3.3.74). When Hamlet is about to stab Claudius with the dagger, he sees the crucifix above Claudius's head and gives up, holding his head as if dizzy, while Claudius leaves the stage, not having noticed

Hamlet at all. Obviously Hamlet is not willing to kill Claudius while praying. In Shakespeare's original, he does not wish to kill him at that moment and enable his soul to go to heaven: '... And so a goes to heaven;' (3.3.74); 'Why, this is hire and salary, not revenge.' (3.3.79). Here in ballet this is not evident, but an obvious reason that stops Hamlet is the crucifix. In the final scene after the duel, when the dying Laertes points at King Claudius: '... The King—the King's to blame' (5.2.326), Hamlet mercilessly kills Claudius.

Queen Gertrude is torn between love for her son and her new husband. While the younger generation is in dark colours, the Queen and King are mostly in red, symbolising passion, but also blood. The Queen has a red cross around her neck, implying this is a Christian court. This detail anticipates the later scenes when Hamlet is not able to commit suicide or kill King Claudius, due to his religious beliefs. The significance of religion was very familiar to the audience in Croatia in the 2000s, since during the war, the citizens in the former Yugoslavia were divided not only along lines of nationality but also religion—Roman Catholicism, Christian Orthodox and Islam. Many war crimes were committed under the aegis of religious symbols. In Claudius's court, crime in the shadow of a symbol that should represent 'good' can be characterised as exceptionally devious and hypocritical. The Queen dances on pointe and in her duet with the King, they perform several elegant holds, *pirouettes* and lifts, sustaining their air of importance and at the same time showing their mutual affection. Later on, the duet with Hamlet resembles a fight and struggle more than dancing, with many strong lifts and turns in which Hamlet shows his rage towards his mother, but also inability to hurt her: 'I will speak daggers to her, but use none.' (3.2.387). At one moment he grabs her from the bed and puts his hands around her neck as if almost strangling her. After that Hamlet grabs the sheet, showing his disgust towards his mother's carnal relationship with the uncle: '... Nay, but to live/In the rank of sweat of an enseamed bed,/Stew'd in corruption, honeying and making

love/Over the nasty sty!...' (3.4.92-95). He grabs his dagger and Gertrude stares at him appalled: 'What wilt thou do? Thou wilt not murder me?/Help, ho!' (3.4.20-21).

In the commotion and struggle she falls onto the bed. Hamlet performs two *entrelacés*, over his mother, balancing with his arms on the bed during the jumps, flying over her as if he could lie on her from above, which is possibly a reference to Freud's interpretation of Hamlet as a paradigmatic example of the Oedipus complex. While creating my ballet *Hamlet* I had in mind Freud's theory, but it was not of prime interest, nor did I wish to accentuate this aspect throughout the work. However, I could not completely avoid these connotations in the scene in the mother's chamber. Before creating *Hamlet Revisited* I became better acquainted with Freud's theories as discussed in *Hamlet and Oedipus* (1976) by Ernest Jones. For Freud, the founder of psychoanalysis, the Oedipus complex, named after Sophocles' play *Oedipus the King*, can be applied to Hamlet's character. The Oedipus complex relates to the young child's fascination with the parent of the opposite sex and jealousy of the parent of the same sex. In *The Interpretation of Dreams* (1900) Freud analyses both *Oedipus the King* and Shakespeare's *Hamlet*. Freud explores the inaccessible mental processes which he considers as the working of the unconscious. For him, the unconscious content is forced out of the consciousness by repression. Hamlet is unable to take revenge on Claudius who murdered his father and has taken his father's place with his mother. Claudius is the man who had shown Hamlet his repressed yearnings—he took his father's place instead of Hamlet himself. Revenge is replaced by self-reproach, by conscious anxieties which reveal to Hamlet that he himself is no better than the perpetrator whom he should punish. Freud translates into consciousness what has to remain unconscious in the mind of the hero. Furthermore, Freud (1900:86) connects the subconscious and the theme of parent-child relationships to Shakespeare's real life, claiming that *Hamlet* was written right after the death of Shakespeare's father and connects the name of

Shakespeare's son Hamnet who died in childhood to the character of Hamlet. (This is especially interesting for my *Hamlet Revisited* where I not only explore the parent-child relationship, but also connect it with my private life for artistic purposes).

In this scene I repeat the music of Tchaikovsky's *Tempest* which now reaches a climax and can metaphorically be interpreted as an inner tempest in Hamlet's soul. Nonetheless, at the end of this scene, after incidentally killing Polonius, Hamlet makes peace with his mother by embracing her before leaving the stage.

The omnipresent Polonius is a slightly grotesque individual. In this version he takes over the role of the master of ceremonies. He is an elderly dancer, bald with a small beard, wearing a long pale robe without any adornments to accentuate his apparent humbleness. In this ballet there are no balletic representations of Polonius's speeches (such as his advice to Laertes), but his entire image and behaviour depict a character that emanates servility. During the court dance, Polonius performs several small jerky jumps, *jeté cou-de-pied*, that add a comical note to his character, since such steps are in disharmony with his entire appearance. Later on, just as in Shakespeare's original, Polonius's curiosity costs him his life when Hamlet stabs with his sword through the arras and unintentionally kills Polonius who was hiding there: 'How now? A rat! Dead for a ducat, dead.' (3.4.23).

Laertes is a loving brother to Ophelia and a friend who turns against Hamlet. Laertes is in black and matches Ophelia's and Hamlet's costume. In the duet with Ophelia, they have several synchronised diagonals with turns and jumps, expressing their lively and youthful fraternal love. Later on when Hamlet sees Ophelia's vision in the mirror, he is crushed and kneels in front of it, while Laertes grabs him from behind and Hamlet accepts the fight: '... I

will fight with him upon this theme /Until my eyelids will no longer wag.' (5.1.261-262). They have a stylised balletic fight in which they grab each other by the shoulders and consecutively perform high *entrelacé* jumps. Afterwards, before the duel, they shake hands. It is suggested that Hamlet is honest, because he leans his head on Laertes's shoulder, which is intended as a gesture of confidence and trust but Laertes swiftly turns his head away from Hamlet. I used this gesture as a sign that he is not willing to honestly accept Hamlet's friendship. Since there are only seven characters and there is no Horatio in this balletic version, Laertes takes over the part not only of Ophelia's brother, but also of Hamlet's best friend. Laertes betrays him at the end, so the theme of fractured friendship and betrayal is included in the plot. (In Shakespeare's original, Rosencrantz and Guildenstern are Hamlet's friends who betray him). I tried to keep most of the important themes from Shakespeare's original in my *Hamlet,* which is also significant for my *Hamlet Revisited*, since *Hamlet* constitutes a major part of the final project where I kept the main line of the narrative plot, fragmented and interrupted with postmodern additions.

The Ghost of Old Hamlet is a character who seeks revenge, but also represents the super-ego who forces Hamlet into action, but prevents him from punishing his mother in vengeance. It may be contended that the ghost's instigation and Hamlet's inability to act are among the most significant features in the plot that I transferred into my ballet and are noticeable both in *Hamlet* and *Hamlet Revisited*. The ghost is presented in a pale robe and appears mostly behind the mirror in Hamlet's visions, except at the very beginning and the very end of the performance when Hamlet is dying and for the last time faces the other characters in the twilight zone where life and afterlife merge.

At the end Hamlet falls on the floor and lies down: 'Now cracks a noble heart. ...' (5.2.364). For the last time, when he awakes and as the other characters slowly walk around him in a circle, he has a reaction towards each one of them—with love for his father and mother, with contempt for Claudius, with a sad sneer towards Polonius, an apologising gesture towards Laertes. When finally Ophelia comes in front of him she gives him a candle. When he gets up from the floor with a candle in his hands, it is meant as a sign that he is one of the dead.

Finally, if it may be argued that Freud's Oedipal reading of *Hamlet* provides a viewpoint on the relationship with his mother, father and uncle, then Jung's concept of archetypes encompasses a greater variety of characters; while Freud explores the individual unconscious, Jung (1968) investigates the collective unconscious. In this exegesis I include his concepts of archetypes to emphasise that the traditional artistic approach which tries to retell and interpret a story requires a deep understanding of characters and motivations. Besides the roles of the mother, father and child, all the main characters can also be linked to the idea of archetypes. The character of Hamlet searches for his *self*. It is an archetype that can be explained as a combination of the unconscious and conscious of a person. This occurs through a process in which various aspects of personality are integrated which is noticeable in Hamlet's ontological speeches. If it were a classical tragedy, Hamlet would probably be classified as the archetype of the *hero* who would revenge his father and defend his throne. However, Shakespeare's Hamlet is much more complex than that and as a character he feels vulnerable in relation to other characters, so he feigns madness—choosing to put on a metaphorical mask that corresponds to the archetype of *persona,* a word derived from Latin that literally means mask.

Ophelia's character corresponds to Jung's archetype of the innocent *maiden*. There are some other important archetypes, like the *trickster* connected to Claudius, *shadow* (the dark side of

mind present in the deeds of Claudius, and others, but also in the appearance of the Ghost), *the wise old man* (Polonius presents himself as a *wise old man*). The archetype of *anima* that represents the subconscious idea of female in man (corresponding to *animus* in women) is arguably the part of Hamlet's subconscious that finds the characters of Gertrude and Ophelia and their behaviour inadequate for the archetypal models in his mind: '...—Frailty, thy name is woman—' (1.2.146), and can be linked to gender ambiguities in *Hamlet* that I discuss in Chapter Three. So, it may be argued that the main characters in *Hamlet*, although depicted in detail as having their own idiosyncrasies both in Shakespeare, and in my balletic version, can usefully be seen as archetypes. Freud's and Jung's Modernist thought and the concept of psychoanalysis are therefore useful for depicting the characters and their drives in the analysis of my *Hamlet*. However, in *Hamlet Revisited* I also use their psychoanalytical concepts as tools for interrogating the parent-child relationship relevant to *Hamlet*, combining it with postmodern lines of thought such as the schizoanalysis of Deleuze and Guattari, which is discussed further in Chapter Three.

It may be concluded that I created a small-scale ballet whose plot was based on Shakespeare's *Hamlet*.[56] The main flaw of the choreography was that it was not innovative and as a work created at the beginning of the 21st century, did not take advantage of the current developments in ballet and dance art.

[56] The local critics praised the general, specific and particular values of this artistic work. However, their reviews were mostly based on aesthetic appreciation and not on a detailed analysis. The conventions and traditions of classical ballet were satisfied in terms of choreography and the performance quality of the ballet elements, as well as in terms of the adaptation of Shakespeare's work. Although semiotic signs may be perceived as culturally specific, it may be argued that guilt, remorse, love, madness, vengeance, indecisiveness, greed, disloyalty and murder are themes that can equally be applied to various times and places. Accordingly, this choreography was well-accepted not only in post-war Croatia and other neighbouring European countries, but also in London, South and North Africa, Bermuda and Venezuela. Highlights from reviews of the opening night can be found in Appendix Six.

Shakespeare also wrote sonnets; somehow I imagined this choreography as a ballet sonnet in the sense of the unity between form and content, conciseness, structural parallels of certain scenes and a strong point at the end. However, this 'sonnet' was made at the time when sonnets were out of fashion.

CHAPTER THREE

Hamlet Revisited

In this Chapter I offer a structural semiotic analysis of my new work which should be perceived in the context of an intertextual approach. As mentioned previously, this work is particularly created to be intertextual drawing on numerous intertextual fields transforming an archival recording of a ballet performance into a post-postmodern artistic dance video. I decided to rethink and rework my *Hamlet* since Hamlet as a character is introspective and unusually conscious of himself, his own actions, and his own past. While Hamlet had Horatio to tell his story: 'And in this harsh world draw thy breath in pain/To tell my story. ...' (5.2.353-354), I have video footage as testimony of my endeavours.

PhD PROJECT IN CREATIVE PRACTICE DVD TIME FRAME

0.00—0.06

The video starts with a countdown as in old celluloid roll movies and indicates that we enter a particular world of dance film. This is not just an archival video recording; it is a complex work of art that does not exist outside the medium.

0.07—0.14

As the countdown comes to 2, the frame switches to me sitting in my living room creating an impression that I am pressing the start button on the screen, accentuating that there are several layers of reality throughout the work. The music starts (Tchaikovsky) and the title of the PhD project appears on the screen. By this, I wished to emphasize that I am the super-spectator who is manipulating and editing the video.

0.15—0.44

As the music continues, there is an image of me as Hamlet with a skull in my hands, in front of a mirror. For me the skull symbolises Hamlet's pondering about death and afterlife and the mirror, his self–reflection and introspection. This is juxtaposed with the following frame in which my co-worker Pavla puts a black veil over her face. With this I wished to set up a Romantic image of a female dancer in mourning as in modern expressionist dance.[57] She is sitting next to a statue of an angel with a knife that opens various possibilities in interpretation of grief, death or love. It is left to the spectators to interpret the connotations according to their perceptions. As her image disappears, the title *Hamlet Revisited* appears with a mirror-like reflection, introducing the theme of self-observation. The music of Tchaikovsky and the image disappear off the screen simultaneously.

0.45—1.21

The next frame briefly shows the construction site of the future Music Academy on the Theatre Square. With this I wanted to point out that this is a kind of workshop and a process-driven work.[58] Pavla is then walking around the *Well of Life* on the Theatre Square in a tracksuit; this is a reference to early postmodernism which dealt with the artistic use of pedestrian movements, ordinary clothing, etc. She plays with water inside the *Well,* referencing contemporary dance film preoccupations with water and moving bodies (Brannigan 2011:38). This introduction serves as a prologue that shows the two approaches that will interlace in the video—the old choreographic approach I used in *Hamlet*, with the theatrical signs and story-telling, and the postmodern, more abstract approach. An image of a *Hamlet* book cover emerges from the water inside the *Well,* as a literary source for this work.

[57] such as Graham's 'mourning woman' (Jowitt 2006: para . 4).
[58] references to architecture were discussed previously

1.22—2.34

Images of music and dance notation sheets (Benesh and Laban) appear and are juxtaposed with an image of a *Hamlet* book cover, acknowledging the intertextuality of the work. Elam (2002:18) mentions Peirces's typology of signs—icon, index and symbol. The icon represents its object by similarity (e.g. pictures); the index is a sign which is causally connected to the object that it denotes, physically or through contiguity (e.g. numbers); the symbol is a sign which refers to the object that it denotes by an arbitrary but agreed, conventional rule. With this juxtaposition of different signs, I wanted to accentuate Elam's claim that on the theatre stage the symbolic, iconic and indexical sign-functions can be shown to be co-present. Furthermore, the music track of *Dietro* (Marko Ruždjak) is heard in the background and a soprano is singing abstract words and sounds. This shows usable awareness of Saussure's arbitrariness of the sign;[59] the meaning of every sign should be predefined if one wishes to communicate, otherwise it is not communication, but artistic stimulation allowing numerous connotations.

2.35—6.08

In this section Pavla dances my choreography from *The Fifth Instrument* with a live string quartet on the stage. The movement derives from the vocabulary of classical ballet in my attempt to widen the boundaries of my previous work as a choreographer, criss-crossing the porous boundary that divides/connects contemporary ballet and contemporary dance, resulting in a hybridisation of genres. However, we do not hear the original music score of Astor Piazzola, but *Dietro* continues and her dancing is manipulated by computer and fragmented. Her movements are sometimes frozen within a move, so that the internal body organs could

[59] According to Saussure (1959), the term should not imply that the choice of the signifier is left entirely to the speaker; it is unmotivated, arbitrary in that it actually has no natural connection with the signified.

be shown in movement. In the video material I played with images of the anatomy of the dancer to show what is under the surface of the body as a deconstructed instrument, juxtaposing it with images of literary texts, music and dance notation sheets that are not used literally, but as signs of the process in which dance is created. The human body is at the same time an instrument and the performer whose dance is defined by music and choreographic structures, but also by his/her body predispositions and artistic talent.

While Levinson (quoted in Copeland and Cohen 1983:110) perceives dancers as machines for manufacturing beauty, Deleuze and Guattari (1987:2) conceive of human beings as desiring-machines:

> There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together. Producing-machines, desiring-machines everywhere, schizophrenic machines, all of species life: the self and the non-self, outside and inside, no longer have any meaning whatsoever.

Auslander (2008:87) further explains this concept:

> A desiring-machine is connected to a body without organs, ..., a term borrowed from avant-garde playwright and theatre conceptualist Antonin Artaud (1896-1948). This concept denies the idea that the person is to be found inside the body, composed of autonomous, self-sustaining, and organised internal forms. Instead, it suggests the notion that the person/body is interconnected, exterior, open, multiple, fragmented, provisional, and interpenetrated by other entities.

Correspondingly, Bixler referring to Laurence Louppe's discussion, drawing on Barthes and Foucault, describes the 'mutable body in which meaning is culturally produced and not inherent within the biological form' (Louppe cited in Bixler 1999:242). Furthermore, Barthes, following Freud and Lacan, comprehends the body as a sign for the structure of the unconscious; he also, following the Russian formalist and structuralist traditions, addresses the body as 'a locus of mindful human articulations' (Foster 1986:237).

Therefore, I wanted to present a dancer's body on one hand as a theatrical sign, instrument, machine, etc. and on the other, as a human being with all its idiosyncrasies, physicality, but also mind, emotions and talent. In *Hamlet* I represented male and female dancing according to traditions and conventions of classical/romantic ballet; in *Hamlet Revisited* I was more aware of gender ambiguities and this is why I depicted Pavla's body as an 'instrument'. This does not mean that I wished to deprive her of female qualities, or of the male gaze of desire, as discussed by Daly (2006:117) who mentions that even today's contemporary choreographers are not being subversive or transformative in ballet's representation of Woman. Anna Kisselgoff, from the NY Times, argues that 'it does matter whether the arabesque ...belongs to a man or a woman' (quoted in Daly 2006:117). As Daly points out—for Kisselgoff, 'the sacred authority of tradition is never to be desecrated...' (ibid.). Whether or not choreographers will 'conceive a new language of desire' as Daly concludes drawing on Laura Mulvey (ibid.), my intention was different. I wanted to point out that today's professional dancer's body, male or female, is not just a body trained in a particular dance technique; today's eclectic repertoire demands a new type of body that Foster calls the 'hired body'—it is a body trained to make a living in dancing. It is additionally shaped by activities such as sports, aerobics and various exercise programmes. The criteria for evaluating its training share physical education's specialised and scientific orientation. This hired body should achieve a specific heart rate, a general level of strength and flexibility and a muscular tonus (Foster in Desmond 2006:255). The language of biology and kinesiology is used to appraise the strength, flexibility and endurance of the body's muscle groups. A dance screening process which monitors the above is recommended by physiotherapist Mike Chisolm (2003:9-10) for today's professional dancer. Dancing bodies, professionally trained and cared for can be perceived as a tool as well as text source in creating contemporary choreographies which is why I made a reference to it at the beginning of my dance video. Furthermore, what is of utmost importance for my work

is the notion following the hired body—the video dancing body. It is often constructed from the edited tapes of dance movement—its motion can be slowed, smeared or replicated and according to Foster (2006:255) offers a 'permanent' record of the dance which can be viewed and reviewed indefinitely and can serve as an 'unproblematic simulacrum'[60] of live dance.

At the end of this section I repeated the image of me as Hamlet holding a skull in an attempt to make a parallel with her body's anatomy, i.e. her skull that can be connected to Hamlet's themes of death.

6.09—7.11

Again I am sitting in front of a computer in my living room, suggesting that I switched the track and that a new recording is about to start. The next frame opens with the auditorium of the Croatian National Theatre in Zagreb in which the spectators are taking seats, preparing for the beginning of a performance. There is the typical noise of an audience. With this scene I wanted to accentuate that, although this is a multimedia video, it draws on theatre art. The camera focuses on my three co-workers (Ksenija Krutova, Benjamin Duran and Pavla Mikolavčić) who are sitting in a theatre box, in an attempt to create the illusion that they are about to watch a theatre performance. During the performance they watch, applaud and comment, giving the impression of appreciating my work, which inspires their own artistic response, evoking new associations and interpretations of various themes and issues. In reality they were not present at the time of the opening night, but watched the performance on a video recording. Before the commencement of the PhD project we had to overcome the

[60] Jean Baudrillard's (1983:81) concept simulacrum is an image or representation of reality that has three main phases or orders—the first phase emerging in baroque with artifice over realism, the second being the modern age of mass production with its realism and the third postmodern phase, where simulacrum has lost all relation to reality, producing its own reality. In postmodernity the simulacrum has replaced the real, so that we live in a world of simulacra (Auslander 2008:57).

problem of this cooperation. During our mutual conversations we decided that after watching my video, they would have to produce their choreographic material, which I would then use in *Hamlet Revisited* without verbal explanations, thus creating a framework for the reader-response basis.

As the audience goes into blackout, there is a female voice announcing the beginning of the performance, implying that we are following a live show. The frame switches to the ballet studio where Pavla turns on the video device and as Tchaikovsky's music starts, there is the title of my traditional *Hamlet* on the screen with the name of the theatre and composer, switching back to the video medium from the theatre performance, emphasising the multi-layered quality of this work.

7.12—8.59

The performance starts in real time with several computer transitions that at one point fragment the recording into quadruple images in which the first scene of ballet *Hamlet* is compressed in order to achieve a faster flow of events, with a goal to evoke the scattered images preserved in the spectators' minds. I used the music recording from the live opening night performance on purpose to enhance the experience of a live theatre performance. A reflection of my face appears and is repeated several times during the duration of the video to reinforce the notion that I am watching the recording on my computer. My co-workers are seen following the performance from the theatre box, conveying the impression that while they are watching the performance in the theatre, I am watching the recording. Therefore, we see me in the role of the super-spectator, watching them looking at me dancing on the stage.

9.00—9.48

A flashback of my co-workers rehearsing in the ballet studio is inserted to emphasise the process of their creative response—however, it is just a brief reference, not a documentary film. The camera focuses on Benjamin and Ksenija, implying that we are entering their minds, examining how their reception and perception of my work inspires them for their own artistic expression. The music of Tchaikovsky slowly disappears. Their duet shot outside the theatre on the grass follows. The duet is distorted by computer manipulations: it is black and white, pale with many shadows, suggesting that this is happening in their minds. It was choreographed by Benjamin to the music score *Exit Music* (*Romeo and Juliet*) by Radiohead. However, I fragmented his choreography and instead of the original music track, I used the track of George Baldovin composed for Duran's other choreography *Si o No?,* because I wanted to create a matrix that would spread over several video frames to achieve a stronger coherence. I found this electronic music appropriate because of its rhythmical features, suitable for application to various recorded choreographic movements.[61]

In the following choreography it is evident that the dancers come from different origins. Benjamin is not a typical classical ballet dancer; he is short and bulky, but very strong with a good contemporary dancing technique. I selected him in accordance with the postmodern

[61] Contemporary choreographers have had different approaches to the relation between the music and the steps. For example, Foster (1986:119) mentions that 'although Hay's dances ... often diverge from the music in rhythm and mood ... the two arts seem to resonate with and support each other'. However, for the work of Cunningham Foster (1986:37) claims:

> He conceives of the set design, lighting, and especially the music as independent events that happen to occur in the same time and place as the dancing. Although he assumes that music and dance both unfold in time, Cunningham denies any intrinsic rapport between them in either structure or mood. He prefers to celebrate the individuality of music and dance rather than reducing them, as he would say, to a common denominator.

inclusive concept of different bodies.[62] He was born and educated in Mexico and worked in Europe. His partner Ksenija is of Russian origin and has a Russian ballet education. Her body is aligned and she performs movements, some of which obviously come from the legacy of classical ballet (like *pirouettes*). He partners her, but also performs several falls, turns and acrobatic jumps over the park bench. Such choreography creates a specific blend in which the main idea would be of two different people meeting together and overcoming their differences. In relation to the fact that the choreography is performed and shot outdoors, Foster (1986:5-14) discusses Deborah Hay's work and on page 4 there is a photo of her performing on the grass barefoot in front of bushes. One of the reasons such contemporary dance authors do this is to engage both with nature and culture to achieve resemblance with plants, trees, woods, water in a metaphorical way, not imitating, but trying to transform their bodies, through movement and condition of the mind. My objective is different. Although the dancers are not performing on a professional tarkett but on the grass, they do not resemble nature nor is there a narrative plot, except for the basic male-female relationship. My intention is to push the boundaries of the theatre according to Shakespeare's words '... All the world's stage,' (*As You Like It*, 2.7.139), which is consistent with contemporary artistic thought. That way, by exiting the theatre as the bastion of culture, I wanted to show the possibility of a more democratic artistic approach. Furthermore, Foster (1986:120) parallels such contemporary choreographies with the Renaissance allegorical dances in which the performers and the audience find 'opportunity for their contemplation of their own placement within a larger design'. Accordingly, I wanted to depict our protagonists' artistic search for their place in the world. How then can this choreography be linked to *Hamlet?*

[62] Contemporary postmodernists push this to the extreme: DV8 Physical Theatre in Lloyd Newson's film *The Cost of Living* (2004) includes a double-amputee person; Candoco Dance Company is inclusive of both disabled and non-disabled dancers; similarly, everyday behaviour has moved from, for instance pedestrian movement to the extremes in Jérôme Bel's performance *Jérôme Bel* [1995] where one of the performers urinates on the stage. My intentions were far more moderate in application of concepts of inclusion or usage of ordinary movement.

If according to the postmodern line of thinking we relieve Hamlet of traditional values and his roots (after Deleuze and Guattari), but do not want to make him a hero or an anti-hero, what will be left of him in today's postmodern world? If there is no God (of course Nietzsche and his followers do not mean this in a direct religious sense, but allow me this simplified interpretation for the sake of argument), then there is no purgatory nor the ghost of Hamlet's father[63]. This is all an illusion of a schizophrenic mind. For Deleuze and Guattari (1983) and their concept of schizoanalysis that rejects Freud's psychoanalysis, the traditional transcendent structure of mother—father—child is repressive and they reject the concept of that family triangle to avoid the repression and restraint of the psychoanalytic interpretative framework. For them (1983:81), 'It is not the purpose of schizoanalysis to resolve Oedipus, it does not intend to resolve it better than Oedipal psychoanalysis does. Its aim is to de-oedipalize the unconscious in order to reach the real problems'. Hence, if there are no traditional values, then there is no love for the country nor responsibility for the family. If there is no responsibility for the family, the traditional relationship with the mother is also lost and it cannot grow into the Oedipus complex. Therefore, postmodern Hamlet and Fortinbras would probably work on peace in the region and let the conflicts and problems of their fathers fall into oblivion. Then what would the contemporary average postmodern man do if he were put before Hamlet's dilemmas? Perhaps the life experience of Benjamin Duran best depicts this. It is fascinating how much similarity there is in his real life with the artistic thoughts which at first glance look glib. His mother was divorced and remarried and his biological father was recently killed on the streets of Mexico. So what is our contemporary postmodern 'Hamlet' doing? Is he complaining to his mother—no**,** because it is her life; is he going back to revenge his father—

[63] However, references to purgatory and the appearance of the ghost are especially important in *Hamlet*. Purgatory and ghosts were aspects of Roman Catholic faith that were strongly rejected by Protestant theologians. This may be what Hamlet is talking about when he refers to Horatio's (Protestant) philosophy, and explains why he attends Wittenberg rather than Paris.

no, because this mostly only happens in action movies. So what is his move? He meets a girl here and tries to find a home, a long way from his homeland. Of course this is just one of the possible interpretations and I am not going to dwell on it too much to avoid possible ethical issues, although Benjamin spoke publicly about his life experience. However, at the very end of the video, we see the end of this duet where Benjamin and Ksenija, hand in hand leave the premises together, which is exactly what they did in their private lives—they met in Zagreb, fell in love and left together for a new life in Germany.

By the end of this sequence a recording of Duran's choreography *Si o No?* performed on the CNT stage, penetrates through the recording of the outdoor duet, thus transferring us to the next frame.

9.49—11.21

Benjamin wears a black suit without a shirt and performs a solo. While in the previous choreography the dancers were dressed as if wearing their private clothes, referencing the early postmodernist blurring of distinctions between performance and daily life, transferring inside the theatre he obviously wears a theatre costume which can be paralleled with the later postmodernist approach. Benjamin's solo in which he expresses anticipation of his partner's appearance is juxtaposed with Hamlet's ballet solo in which he fantasises about Ophelia. In this juxtaposition we can compare different approaches and dancing styles on the same topic. While Hamlet expresses himself through the vocabulary of classical ballet as described in Chapter Two, Benjamin's contemporary solo is much freer, with contractions, falls and expressive movements with his arms and the entire body. Ksenija enters also wearing a black suit; the unisex outfit diminishes gender binaries and utilises ambiguities present in *Hamlet*. It sounds innovative, but since we know that in Shakespeare's time all the performers were male

and that later on Sarah Bernhardt played the role of Hamlet[64], as well as Nijinska in her ballet production of 1934, it is evident that such an approach had its different predecessors throughout history. Feminist critiques[65] have dealt with female characters in *Hamlet,* but also with their experience of the character of Hamlet. Betts (1994:ii) in the writer's note to her play-script *Ophelia Thinks Harder* says: 'I remembered studying Hamlet at school, and like most other girls in my class, identifying with him and finding Ophelia alien; while at the same time being aware that even so, too often in my life I was judged not on how I measured up to Hamlet, but on how I compared to Ophelia'. Obviously there is an element of gender ambiguity in Hamlet himself, which is evident throughout the text. For example, King Claudius addresses Hamlet's mourning: '... 'tis unmanly grief' (1.2.94), implying that Hamlet acts like a woman or a child. Hamlet himself in 2.2.581-583 misogynistically calls himself a whore, a drab and a scullion and thus compares his behaviour to female behaviour. Furthermore, at 3.1.144-146 he says: 'I have heard of your painting well enough. God/hath given you one face and you make yourselves another ...'. It can be observed that for him women can be perceived as artificial and fake. According to Wharton (2005:13) Malakhov in his version of *Hamlet* uses the Shakespearean source to reveal and destabilise ballet's conventions governing the construction of gender identity—his physical appearance, the feminine perfection of his line in the usually female pose together with a sex-neutral costume, provide emphasis to Hamlet's androgynous appearance (Wharton 2005:16). Benjamin and Ksenija's appearance deals with gender ambiguities in a more subtle way, unlike some choreographers who, like Mark Morris, intervene dramatically to defamiliarise the representational conventions regulating gender issues by partnering men with men and

[64] As well as many other actresses: Charlotte Charke (18th c.), Asta Nielsen (1920), Frances de la Tour (1979), Ruth Mitchell (1992), Angela Winkler (2000), Abke Haring (2014), Maxine Peake (2015).
[65] For example—Lisa Jardine (1991), Janet Adelman (1992), Alison Findlay (1994), Kay Stanton (1994), Akiko Kusunoki (1995), Sharon Ouditt (1996), Debra Bergoffen (1998), Susan Lamb (2002).

women with women or by dressing men in tutus and pointe shoes to dance female roles (Burt cited in Wharton 2005:10). This is another paradox of postmodernism where some of the authors such as Morris tried to change attitudes towards traditional gender roles with men and women sharing the same characteristics (Kisselgoff 1985:para. 5), while critics such as Wharton (2005:8) suggest that on stage as in life, the body must be made to represent itself in every aspect, including gender.

This choreography is juxtaposed with Hamlet's duet with the vision of Ophelia as a specific counterpoint. While in the traditional version yearning is expressed by a classical duet on pointe, in the contemporary choreography the dancers do not dance together in contact, but as two individuals, with their backs to the audience, performing movements that express their yearning, but also their anxieties and other human emotions and feelings that are arguably better expressed through movement than through words as in Martin's concept of *metakinesis.*

11.22—14.33

We go back to the theatre performance of *Hamlet.* During this frame, there are several appearances of my reflection in the screen, as if I am continuously watching the video, as well as appearances of my co-workers sitting in the theatre box, seemingly watching the theatre performance. Throughout the frame there are a few video effects by which I shatter the linearity of the story and towards the end images are again quadrupled, with the image of my co-workers in the background following the performance.

14.34—18.19

The camera enters the face of Pavla as the spectator, in an attempt to suggest that we can read her thoughts. The building of the Croatian National Theatre appears. Its architecture with a

flag on the rooftop resembles a fort and can be associated with Elsinore or some other court, and as mentioned previously, a bastion of culture. (In Chapter One, I discuss its ceremonial opening by the emperor Franz Joseph I, with implications for traditional, classical art and architecture). It is a reference to environmental theatre that can be site-specific[66] or site-generic[67].

We see Pavla who dances her choreography *Innocent* created to the music of the band Flesh Quartet. The selection of music and movement was entirely up to Pavla; inspired by *Hamlet*, she decided to make her own choreography to the music mentioned above. The choreography and the music are contemporary, but in a transmodern manner reflect the Renaissance atmosphere.

I decided to shoot the choreography in various spaces around the theatre, repeating the same movements to the music and without music in various contexts, allowing the creation of diverse associations of the same movement in different contexts. For example, the first section is danced on the balcony without music, but instead of silence, I deliberately use the sounds from the streets and the nearby construction site, to emphasise that this is a kind of a contemporary workshop connected not only with the institution, but with modern life occurring in the city that supports its arts and their development. On the balcony she dances using the pillars of the theatre and passages between them, exploring proxemic possibilities of this location, since dancing between the architectural parts arguably can be associated with the corridors of a castle, and also the corridors of one's mind. It seems as if Pavla dances with the building itself, but also with the classical tradition and heritage of the institution that

[66] for example Schaufuss' *Hamlet* in Elsinore
[67] for example my *Hamlet* performed on summer tours throughout castles and forts in St. George, Bermuda (2009), Herceg Novi in Montenegro (2008), Gyula in Hungary (2008).

enables us to develop our artistic endeavours. Some parts of the choreography are accelerated and some are in real time, so besides the basic kinesic quality of movements and choreography and proxemic qualities of the space, I explore the chronemic qualities through time, investigating the various qualities acquired when the same choreography is performed faster or slower through a period of time.

In the second section the main theme of the choreography is repeated in front of a white curtain accompanied by the music track, so we can concentrate on the relationship between the movement and the music. My intention was to perform the choreography in various contexts: first, in the surroundings without music; second, with music but without the surroundings (in front of a white curtain) and third, together with music and adequate ambiance. So in the next scene, Pavla performs her choreography in the Foyer of the theatre, first accompanied by music that gradually disappears and is substituted by the outside noises. However, Pavla's choreography is abstract and gives the audience an opportunity to comprehend it in their own individual manner, according to the writerly approach. Therefore, abstract set movements are repeated in different contexts in order to chart their semiotic characteristics in various circumstances in an attempt to expand the repertoire of techniques which can be used when choreographing a story like *Hamlet*, exploring kinesic, proxemic and chronemic paralinguistic concepts.

In the following section, we see Pavla sitting in the audience with four images circling around her head. In each of the four images she performs her abstract movements in different locations in the theatre—in front of a large theatre window, in the Foyer, on the top of the theatre staircase and on a red sofa in front of a large Foyer mirror. The red sofa can suggest carnal lust; the Foyer court dances; the mirror Hamlet's contemplations and reflections and the

staircase can refer to the scales of Elsinore's corridors, but also to the labyrinths in Hamlet's mind. The shadow in front of the window can refer to the Ghost, but all understandings are open to the spectators. From that kaleidoscope of images going around Pavla's head we return to the theatre performance as one of the images begins to increase and shows the events on the stage, dominating the screen.

18.20—22.59

The frame begins with the duet of Hamlet and Ophelia which is at one point segmented into twelve small squares, dividing the whole image into particular units, indirectly showing that the semiotic analysis of a theatre performance cannot be laid down into units like a linguistic one. Pavis (2006:15.) mentions some limitations of classical semiology: 'It is no use trying to locate, and isolate from the continuum of performance, minimal units defined in terms of the smallest distinguishable elements in time and space'. For Pavis (2006:17) the problem with semiotics is that 'by treating theater as a system of codes, it necessarily dissects the perceptual impression that theater makes on the spectator'. He explains how:

> Mise en scène, in the structuralist sense of the term, became the key notion in a new theory able to synthesize acting options, dramaturgical choices, and a performance's lines of force. Instead of dismantling perception into its component parts, classifying sensations, multiplying meanings, and thus arbitrarily segmenting the signifier so as to translate it into possible signifieds, here signifiers are conceived as anticipating possible signifieds; and the notion of individualized signs is reworked to establish series of signs grouped according to a process one might call *vectorization*. (ibid.)

Furthermore, Pavis (2006:16) claims that the earlier semiological work was overly taxonomic and fragmented, drawing on the hermeneutic and pragmatic German tradition or on phenomenology. He explains how Lyotard proposes new dissemiotics that, like phenomenology, criticise the segmentation of performance into signs (ibid.). Perception of the performance event is global. Arguably, it seems that a full circle is made here, since this

correlates with Mukarovsky's initial application of the Saussurian definition of the sign which consists in identifying the work of art as such—e.g. the theatrical performance—in its entirety as the semiotic unit, as mentioned by Elam (2002:5). Pavis (1993:30) explains how the positivist procedure of segmenting the whole into numerous systems does not allow us to go beyond a simple description of the performance or to clarify the spectator's constitutive act of understanding. Hence, by fragmenting the whole image of this ballet scene, I made a reference to the above mentioned concepts to emphasize the impossibility of achieving segmentation in meaningful particular units as in a language.

Hamlet and Ophelia's duet is blended with a contemporary duet of Ksenija and Benjamin, followed by Hamlet's solo blended with Benjamin's contemporary solo. It is easy to observe the differences in form and quality of the two styles. The ballet choreography is gentle and elegant with balletic posture and alignment of the body, while the contemporary choreography is more dynamic, using a lot of runs and falls and their duet differs from a balletic *pas de deux* in the sense that it is more scattered; lifts and body contacts are rougher and physical in a more sensual sense, unlike the balletic, that is more romantic and emotional.

The ballet choreography is lyrical and expresses Hamlet's feelings towards Ophelia; she is treated almost as a passive object in Hamlet's arms. His variation represents his emotional elation due to his feelings towards Ophelia. The contemporary duet indicates deeper female-male interrelations applicable to Hamlet and Ophelia, such as sexual fantasy/repression/ realisation. The relationship is not represented as lyrical and the female role is much more active, which coincides with the more recent feminist critique approach. Benjamin's solo is not **e**lated, but scattered with abrupt falls to the floor, as if he is experiencing rough moments in his mind. At the end Ksenija is lying down and he is above her and this can be perceived as

if she turned from an active person into a carnal body, but at the same time evoking the dead body of Ophelia. This frame finishes with my jump frozen in the air, split by a computer effect as if it is a broken mirror, announcing the following scene of the Ghost.

The French Symbolists proposed a model of dance that connected with modern movement and the dissolution of the pose more generally. They comprehended dance as an activity of 'transformation and fluidity' that evades definition and elucidates the idea of 'movement-as-flux' (Brannigan 2011:22). Deleuze explains how Henri Bergson identifies two different illusions of movement—the ancient and the modern. The ancient model is the 'embodiment of Forms or Ideas' that are 'eternal and immobile'—'an ideal synthesis' that results in 'the regulated transition from one form to another,... and order of *poses* or privileged instants, as in a dance' (quoted in Brannigan 2011:27). Deleuze, after Bergson, states that 'dancers were abandoning figures and poses to release values' which were not posed and measured, thus relating to the modern conception of movement pertaining not to privileged instants, but to 'any-instant-whatever' (quoted in Brannigan 2011:28). Deleuze continues that technology of the cinema 'does not give us a figure described in a unique moment', (a pose), but 'the continuity of the movement which describes the figure' (quoted in Brannigan 2011:29). According to Brannigan, Bergson's models of movements, the ancient and the modern, can be affiliated with traditional dance style such as classical ballet and the new dance practices. Ballet can be described as a movement lexicon in which the pose dominates, while modern dance represents an aesthetic commitment to the principle of flux (ibid.). Classical ballet consists of poses that are connected by steps of lesser significance, while accentuated steps, such as jumps, can be experienced as photographs when in their peak. This is why I made a reference to this point by freezing Hamlet's jump at the highest point, emphasising this photo-like feature of classical ballet steps. On the other hand, modern dance that draws on Delsarte

and Dalcroze, yearns for a continuous fluid-like movement in which there are no more or less significant movements, which coincides with moving pictures of filmmaking.

23.00—29.09

The vision of the Ghost of Hamlet's father in the mirror tells Hamlet everything that has occurred. There is no *Murder of Gonzago* scene, but the entire murder scene of Hamlet's father is seen in the mirror on the stage as explained in Chapter One. In Shakespeare's original, the play within the play scene serves as a mirror of reality that provokes Claudius's response and here we perceive it on another level—in the actual mirror.

Philip Armstrong (2003:218) explains this concept of *imitation* according to which the purpose of playing is as explained by Hamlet's words: '... to hold as 'twere the mirror up to nature; to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure.' (3.2.21-24). Armstrong continues that many contemporary references repeat the ambivalence between the mirror as a passive reproduction of the image, and its more active role in constituting the beholder. Hamlet himself, for example will be described as 'The glass of fashion and the mould of form / Th'observ'd of all observers, ...' (3.1.155-156). When Hamlet confronts his mother he claims he will '... set you up a glass/Where you may see the inmost part of you.' (3.4.18-19); actually he is not showing her a mirror, but portraits of her two husbands, so she can realise how she was before and what she is now. Nevertheless, according to psychoanalyst Jacques Lacan (1988:169), what was the father becomes the super-ego that in Hamlet's words reappears '... In my mind's eye, Horatio.' (1.2.185).

Richard Rorty in *Philosophy and the Mirror of Nature* (1980) discusses the eye of the mind as the cognitive model appearing in the Renaissance and deriving from Greek philosophy. Lacan in 'The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience' (1977a) discusses the concept of the mirror stage that he perceives as an early stage in cognitive development of a child. However, it is also important for performance studies as discussed by Matthew Causey in 'The Screen Test of the Double' (1999), where he uses the concept of split subjectivity, the subject's awareness of itself looking at itself, to analyze postmodern performances. This is very interesting for performance of identity, such as *Hamlet* can be perceived. In words of Hidalgo (1999:213) the individual I is a mere signifier- the grammatical eye susceptible of adhering to different signifieds. Identity is never definite, but always slippery and therefore provisional.

Lacan (1977a:2) defines identification as the 'transformation that takes place in the subject when he assumes an image'. But identification needs differentiation between projection and introjection. Introjection engages predominantly with the symbolic register according to Lacan (1988:125). So the stage mirror is not only important on the level of Hamlet's mousetrap, but is also significant to define someone's ego. Lacan (1977b:31) uses the play *Hamlet* to discuss the relationship between the ego and its ideal image in the mirror:

> The playwright situates the basis of aggressivity in this paroxysm of absorption in the imaginary register, formally expressed as a mirror relationship, a mirrored reaction. The one you fight is the one you admire the most. The ego ideal is also, … the one you have to kill.'

Armstrong (2003:221) claims that 'the moment of identification threatens always to replace the ego with its own image or representation'. In the view of James Calderwood (1983:25), Hamlet defines himself not by what he is, but what he is not. He acts on Spinoza's principle that 'All determination is by negation'. Hamlet separates himself by words and actions mostly

from Claudius, but also from Old Hamlet, Polonius, Ophelia, Laertes and Gertrude (ibid.). According to Armstrong (2003:225), Hamlet, in eventually fighting his ego ideal, effects his own death.

However, this can be perceived as a traditional approach and traditional analysis. In the postmodern contemporary addition to my original choreography, as previously explained, my co-workers watch the performance from a theatre box and are filmed on the video, as are their artistic responses to the original choreography. Here, in a semiotic sense we have three aspects of the concept of the mirror—theatre as a metaphorical mirror, a real mirror as a set element and the video that can serve as a time-transcending mirror (one can see himself/herself how he/she looks in the moment and how he/she looked in the past). Furthermore, in the next frame we see the new choreographic material that uses the mirror as a prop and is abstract. It is not firmly connected with the plot, so it corresponds with the postmodern and poststructuralist theatre concept which stimulates the audience to find their own meaning and inspiration while appreciating that abstract choreography.[68]

As images in the mirror disappear, we see Pavla behind a glass theatre door in which the panorama of Zagreb is reflected. (Zagreb is the birth city of both Pavla and myself and in a way our artistic 'kingdom'. Just like Hamlet, we both went abroad for studies and returned home to claim our position in the theatre, so the ambience of Zagreb represents everything that supports but also questions our artistic attempts.) Pavla opens the door and points her finger accusingly, alluding to the Ghost from the original story.

[68] Brannigan (2011:37) explains how already early dance films were fascinated with mirrors such as Dudley Murphy's 1929 film *Black and Tan* with music of Duke Ellington, where the tap dancers performed on a mirrored floor simulating the effect of a hall of mirrors and a kaleidoscopic in-camera effect is used to achieve the disoriented gaze of a character in the movie, similarly to what I did with the circling images around Pavla's head.

The scene is blended into her abstract choreography with mirrors. For the first time, we see her complete choreography *Innocent* and hear the original music to which it was created (Flesh Quartet). Her idiosyncratic choreography is performed harmoniously following elegant lines of movement and developing phrases. The camera as well as computer manipulations play with the fragmentation of the picture and mirror effects. So, instead of just documenting the choreography, it gives additional dimensions and qualities for the spectator to appreciate. She can represent both Hamlet and Ophelia exploring the subconscious and searching for their identities in the mirror, just like Narcissus who sought his reflection in water. Several clips of water and Pavla's reflections in the water have been inserted—accordingly, the mirror can represent the water in which Ophelia eventually drowns. All these complex allusions to sexuality, the subconscious, the search for identity, etc. are features intended to provoke powerful but different, individual responses, and are as always open for the spectator's perception.[69]

29.10—31.19

As her choreography ends, the camera focuses on her mirror blending back to the mirror on the stage in front of which Hamlet is devastated by the news and in his 'antic disposition' sends Ophelia to the convent. In that moment the video slows down as if in a blur and an excerpt of Pavla's choreography *Oh, Where have I Stopped* is seen danced by Benjamin and Ksenija. It had originally been choreographed to the music track of Edith Piaf, but I used only the video material. They are in costumes resembling straight-jackets, presenting the love relationship of two persons on the edge of insanity in an imaginative and humorous manner.

[69] This is in accordance with Maya Deren's vertical film form concept accounted for the different film structure in non-narrative films which she calls 'poetic film'; rather than progressing horizontally with the logic of the narrative, vertical film sequences explore the quality of moments, ideas, images and movements (cited in Brannigan 2011:101).

Pavla created this choreography independently of my ballet *Hamlet*, but I decided to include this recording in the project since, although it was created to illustrate just a crazy male-female affair, it evoked in me the liaison of Hamlet and Ophelia as a tragicomic romance. Hamlet plays mad and Ophelia really goes mad—in this scene Shakespeare's text reveals an almost subversive undermining of the traditional concept of high tragedy.

In this scene there is a juxtaposition of two styles—the neoclassical and the contemporary—which is emphasised with the slow motion of the duet of Hamlet and Ophelia. It almost goes to another dimension as if it is a fantasy or memory, while the contemporary duet is more realistic, although almost *Dadaistic*, privileging nonsense, irrationality and intuition.

We return to the performance where in a live frozen image we see Gertrude, Claudius, Polonius and Laertes, worried about Ophelia and Hamlet. Blackout.

31.20—33.19

My face appears again in front of a computer, which indicates that I am once again manipulating the recording, pressing the play button. However, there is no sound, this image vibrates and my living room cannot be seen, indicating that I am not in that real time and space. The video continues with the beginning of Hamlet's solo variation with the skull accompanied by Tchaikovsky's music (*The Tempest*) which synthesises all of Hamlet's main soliloquies as described in Chapter Two. Hamlet's walking with the skull in his hand is interrupted with a recording of me walking around the Zagreb cemetery. This fragmentation is a deliberate attempt to force 'the viewer to abandon the construction of a linear narrative in favour of a fragmented collection of elements' (Bixler 1999:248) and to put the spectator in the position to bridge the narrative gap and to struggle to find coherence in the work. The

sounds of ravens and coughing in the audience add to the morbid atmosphere. My contemplative walking in the graveyard is substituted with a recording of me as Albrecht walking to the grave of Giselle with a bouquet of lilies in my arms as an intertextual reference. Those three *peripatetic* scenes are paralleled and as Albrecht's scene develops into a diagonal with *cabriole* jumps, my walking in the graveyard continues and images from ballet *Giselle* appear as if haunting me through the trees. I drew references from the romantic ballet *Giselle*; from the contemplative walking in the graveyard to the expressive interpretation and technical ballet movements, bearing in mind that *Giselle* in ballet history may arguably be considered as *Hamlet* in ballet. Although *Hamlet* is a dramatic ballet with no tutus or romantic *ballet blanc corps de ballet*, there is a strong link between the two ballets with the themes of death, deception, love, treason, remorse and afterlife. Similarity is also present in one of the previous scenes, when Hamlet enters the stage walking with the skull—Albrecht contemplatively walks with his bouquet of lilies to Giselle's grave. In addition, Hamlet dances with the vision of Ophelia similarly to Count Albrecht, who dances with the dead Giselle in the second act of ballet *Giselle*.

33.20—36.36

The recording continues with fragmented excerpts of me as Albrecht from the second act of ballet *Giselle*, but the music is still that of Tchaikovsky, connecting the two works. At one point I throw the lilies on the floor across the stage and from this moment on, the frame is played as fast reverse which serves as a time-travel machine into the past, all the way to my earliest childhood. At one moment I meet myself as a child as I continue walking deeper into the graveyard, with my back to the camera and disappear, while a new section starts with the image of me as a small child standing in a park. By this I wanted to show that at this point in my life, while slowly proceeding towards the end, I recollect my childhood. To the music of

the Croatian composer Stjepan Šulek entitled *My Childhood*, I present my parents and myself in several characteristic photos offering an evocation of childhood and a reminder of the significant parent-child issues associated with analyses of *Hamlet*, from Freud's psychoanalysis and the Oedipus complex onwards.

Deleuze and Guattari (1987) use botanical terms to explain two different ways of thinking. One is *rhizome*, referring to a horizontal stem that sends out roots and shoots from multiple nodes and it is not possible to locate its source root, which I had in mind while creating *Hamlet Revisited* as a collage of different intertextual texts. This thinking contrasts with the traditional *arborescent* tree-like thinking that develops from root to trunk to branch to leaf. However, in my work I tried to explore both ways of thinking, horizontal and vertical, so I used the traditional transcendent structure, mother—father—child, to search for the causes of present outcomes in childhood, in other words, in one's roots. Therefore, through a series of photographs I tried to refer to some of the main themes in *Hamlet*—love towards the mother, inability to take over the place of the father (to step in his shoes), an unsuccessful love relationship, expression through art, as well as a weapon in my hands with all the connotations it carries.

From the pictures we return to my face in front of the computer where unexpectedly I reach for a gun. Suicidal thoughts recall Hamlet's mood. There are several layers of reality in this work; Hamlet's variation continues on the stage where the same issues of suicide and inner turmoil are presented.

Throughout the work I have used slight doses of irony and a touch of humour (especially in this frame with my childhood pictures) to avoid too much pathos and nostalgia. The

undermining of autobiographical veracity is in accordance with the postmodern questioning of grand narratives. Hence, what seems to be the autobiographical part of the work is in fact something else. It is my effort to illuminate the process in the artist's head when dealing with narrative works, when self-identification with the main character is almost inevitable, especially if you are also playing the role. As an artist you search in your life, in your previous roles, as well as in your entire life experience in relation to human issues in order to better understand the main characters and their motivations, to be able to interpret them more sincerely in accordance with the discussion on the plurality of self in Chapter One. Arguably, that is why we have so many different interpretations of the same roles even in the same, productions, because every artist draws upon his/her own experience, their artistic sensibility and all the other important elements in the process which is in accordance with my previous discussion of the private experience as an intertextual field.

Therefore, in this scene upon returning to childhood (where Freud and many others try to find the causes for every matter in our lives), I juxtaposed nostalgic and humorous images from my childhood with the abrupt scenes with the gun. It may be considered a cliché, but cliché is what this is all about. Cliché is the bias that dolls are for girls and guns for boys. While it may seem cute to see a boy playing with a toy gun, we must not forget that it could lead one day to a man with a gun, which is not so cute anymore. To parallel that with Shakespeare's *Hamlet*, young men from that period also played with weapons and used them against their enemies. However, when it comes to suicide, Hamlet who is well-trained in weapons is unable to use it against himself, lacking the decisiveness for suicide. (On the other hand, Ophelia, despite being a young fragile female person, saw it through, although we cannot be sure whether she did it consciously or whether it was an accident).

36.37—39.11

The variation evokes a silent memory of the spoken text. As Hamlet's variation finishes with the dagger pointed towards his body, he abruptly stops the movement as if reluctant to kill himself and we hear Hamlet's soliloquy 'To be, or not to be, ...' (3.1.56-88) narrated by Tom O' Bedlam (Youtube, n.d.: online) which parallels the action on the stage. Calderwood (1983:22) mentions Hamlet's words to the players when he urges them to: '... Suit the action to the word,/the word to the action, ...' (3.2.17-18). Accordingly, by juxtaposing the text with the movement we can check how well it correlates with Shakespeare's original words.

The soliloquy is stopped and we see a distorted image of Pavla and Ksenija repeating abstract movements to the rhythm of the words 'To Be or Not To Be' showing how abstract movements can be interpreted in various ways according to the context, as the soliloquy continues (this can be perceived as a distant echo of early postmodernism's use of talking). The ontological meaning of the most famous words in the English canon are reflected in the movement in a way that the dancers with horizontal and vertical arm movements form a frame around their face, almost as if creating a portrait of themselves. Then, with a circular motion of the right arm around the left, the dancers place the palm of the right hand in front of their faces as if looking in a mirror and then move the arm to the side and turn the head away, implying that they are unsatisfied with what they see. By endlessly repeating the same movement, I wanted to emphasise the infinity of Hamlet's soliloquies, ponderings and reflections[70]. This is one more parallel with Coronado's film version where the most famous and familiar fragment of the play is defamiliarised; instead of an actor we have just a disembodied voice (Hidalgo 1999:212). The soliloquy is interrupted and instead of a clear

[70] This phrase has become so widespread and familiar on a global level that it can be found almost anywhere: paraphrased on cups, T-shirts, beer commercials, in daily conversations thus almost wearing out its in-depth meaning.

image and sound, there is a set of visual and aural interferences, after which the soliloquy continues. This is the process of defamiliarisation and distortion, similar to Coronado's work as explained by Hidalgo (ibid.).

After that, excerpts of Hamlet's solos on the stage continue, followed by the text, interrupted by visions of me with a gun, giving up the idea of suicide.

39.12—41.38

Claudius's solo full of guilt is paralleled with Ksenija's solo of remorse from her choreography *Requiem* to the music of Alfred Schnitke. Both can be linked to the previously mentioned Jungian archetype of *shadow*. While Claudius's choreography can be considered a character dance, her choreography could be best described as modern expressive dance. The scene ends with Hamlet's attempt to murder Claudius, which is interrupted when Hamlet notices the cross in Claudius's hands and all the connotations that it brings along.

41.39—44.07

Hamlet's duet with the mother follows and it is complemented with a photo of me as a child in my mother's arms, which may evoke issues of mother and son relationships. The scene ends with the image of Pavla's solo on a red sofa, in the upper left corner, which might recall Hamlet's inability to accept his mother's lustful relationship with his uncle. As he kills the hidden Polonius by accident, Hamlet and his mother reconcile and the story unfolds.

44.08—47.54

The madness scene of Ophelia follows, which is doubled with an image in a black cloak referring to the archetype of the *shadow* again. Her solo is doubled first with images of her

duet with Hamlet trying to present what is in her mind and then with Ksenija's contemporary solos (from choreographies *Si o No?* and *Requiem*), representing different approaches, the neoclassical with more acting and mime and the contemporary with different kinds of expression through movement. The scene ends with Laertes and Gertrude comforting Ophelia and the next video frame blends in.

47.55—49.48

Claudius is trying to force Laertes into conspiracy against Hamlet when Gertrude re-enters and informs them about Ophelia's death, which is represented as her image in the mirror, lying upside down. As Hamlet enters and sees her vision in the mirror, the recording blends into Pavla's abstract choreography with computer effects resembling water. Once again the mirror is connected to water and relates to the subconscious, sexual identity and repression. A video clip of real water from the *Well* is inserted, as well as a clip of Pavla crouching around the *Well* in an attempt to blend in with the human sculptures surrounding it, connoting the work's eclectic nature, manifested in blending styles and periods, neoclassical with modernist[71] and postmodernist approaches.

49.49—50.32

Hamlet and Laertes fight in the performance, while the choreography of their fight is doubled with a video clip of Pavla and Ksenija performing my contemporary choreography that can relate to a type of conflict. While the neoclassical choreography imitates a real fight, the contemporary is formalistic and abstract. This choreography is non-mimetic, by far the most formalistic of all the new choreographies, with no expression whatsoever and bodies reduced

[71] Deborah Jowitt (2006 n.d.:online) discusses the connection between Martha Graham and the American sculptor David Smith in her article *Dances with Sculpture.*

to de-personalised images moving in space. However, despite the formalism, subconscious and multiple emotional meanings can be invoked in the spectator's mind.

50.33—54.16

Hamlet stays alone and dances a duet with the imaginary Ophelia that once again refers to Albrecht's duet with the dead Giselle. As a representation of Hamlet's inner thoughts and reminiscences, his dancing is doubled randomly with several contemporary duets that we have already seen, as well as with references to *Giselle*. The duet in black (*Si o No?*) visually corresponds to the original duet of Hamlet and Ophelia that are also in black and the white scenes from *Giselle* visually correspond to the duet in white straight-jackets (*Oh, Where have I Stopped*). The scene ends with Hamlet's solo doubled with Ksenija's solo of remorse (*Requiem*). The entire scene is meant to be a reminiscence of the memory of performance, but also of the scattered images of a schizophrenic mind. The frame finishes with Hamlet kneeling and disappearing between Ksenija's loins, as if re-entering the womb. This relates to Hamlet's desire—repressed and contained as in psychoanalysis, or a flow that exists prior to any representation of desire as per Deleuze and Guattari.

54.17—57.09

Claudius invites Hamlet and Laertes to reconcile and have a friendly fencing match. Scenes of fencing are doubled with references to a similar sword fight from the ballet *Romeo and Juliet,* as a more traditional neoclassical approach from which I draw my choreography, contrasted with the formalistic choreography of Ksenija and Pavla, as disembodied distorted shadows[72]. So we see three approaches to representing a fight on the stage: traditional as in *Romeo and*

[72] This is in accordance with Maya Deren's concept of depersonalisation – 'a type of screen performance that subsumes the individual into the choreography of the film' (cited in Brannigan 2011:101).

Juliet, more purified and simplified in my choreography of *Hamlet* and purely formalistic, without weapons or any props or pantomime. As Laertes is fatally wounded and Hamlet kills Claudius, the image of Pavla covering her head with a black veil is meant to foreshadow the tragic end that is approaching.

57.10—58.55

As Hamlet falls on the floor and starts dying we see the image of Pavla and excerpts from the performed choreographies as Hamlet's last thoughts, before he faces the other six already dead characters that surround him in a circle with candles in their hands. Ophelia gives him her candle and he disappears with all of them behind the mirror. Only the skull in the mirror remains conceived as the symbol of the victory of death.

58.56—1.01.42

Applause and bows follow as in a real performance, with the three co-workers in the theatre box. When the final curtain drops, we see the central theatre box. As an epilogue, instead of the three co-workers I am sitting in silence contemplating. I conceived this as a sign that this work was not made in real time, but was all my artistic self-reflection. From the *persona* on the stage, I am hopefully becoming *the wise old man*. I do not claim that I am going to become one, but the process of becoming is what matters. One is perpetually in a state of creative becoming without ever finally becoming anything. According to Deleuze and Guattari (1983:293), 'A becoming is neither one nor two, nor the relation of the two; it is the in-between'.

Once more with the camera close-up I try to achieve the impression that we enter my mind. We see my co-workers leaving, first Pavla and then Benjamin and Ksenija, holding hands as

at the beginning of this chapter. The camera switches to the rooftop of the theatre and the next frame shows the front of the theatre building where Pavla is sitting around the *Well of Life*. In the background the completed new building of the Music Academy appears, as an architectural reference to my transmodern work as discussed previously. The DVD begins with a construction site that deconstructs and restores the old building and ends with the same building fully refurbished and completed. We return to the theatre building; in the following frame everything is covered with snow, an indicator of time that has elapsed. My head reappears again in my living-room and as I switch off the computer the frame disappears; all that has happened on the screen has occurred because of my creation. There is the sign 'The End'. Several last video clips are shown without sound in accordance with Hamlet's '… the rest is silence.' (5.2.363). The sign-off follows with names, credits and casts.

Hamlet Revisited **as supplementation**

I would argue that I created *Hamlet Revisited* as an intertextual, open-ended, writerly work that is close to Marvin Carlson's use of the Derridean concept of 'supplementation' that sets forth the idea that a supplementary text can always change the meaning of the original text and every further supplement can be supplemented. In his text 'Theatrical Performance: Illustration, Translation, Fulfillment, or Supplement?' (1985) Carlson discusses various approaches to a theatrical performance, metaphorically described as illustration of the text where plenitude is in the written text; fulfilment of the text where plenitude is in the performance and in a way fulfils the literary text; translation of the text where equivalent plenitude is on both sides and supplement of the text where the concept of supplement avoids

the problems associated with privileging either performance or written text[73]. This is exactly what I did—I supplemented the archival recording of my choreography *Hamlet* with the new video material creating *Hamlet Revisited,* transforming the existing work according to postmodern concepts into an eclectic transmodern dance video. As Carlson (1985:11) states 'not all that this play has to say has been said, ... other different but equally rich experiences with it are always possible'. My function was as much that of an editor as of the traditional author and the plurality of texts I used resulted in the plurality of self in my role as the creator of *Hamlet Revisited*. On the other hand Shakespeare's role as the author of the literary source text was ambiguous and ambivalent—his literary model served as foundation for my works; while my original choreography tried to retell Shakespeare's story, the new choreographic material almost rejected its importance using it just as a starting point. However, their blend as the final work of art demands the spectator's previous knowledge about Shakespeare as the author, his work and its plot to be able to appreciate it in its entirety; otherwise, their experience would only be partial. Pavis (2006:327) concludes that there are different theories for different periods and claims that even poststructuralist theory after Barthes, Derrida, Foucault and other postmodern theoreticians such as Lacan is somewhat dated: now is a time for restoration of the text. Wharton (2005:10) states that 'the spectator often brings more to the performance than a rudimentary knowledge of the plot, citation of the text does more than simply impart narrative continuity to the action on stage'. So, at the end I am returning to Shakespeare, though not literally. Hence, to be able to follow and understand my new work, arguably we have to presume that the author is very much alive. Where? Well, to paraphrase the Bard himself: 'In our mind's eye, Horatio'.

[73] It may be postulated that works by traditional choreographers, from Noverre to Macmillan and Cranko, can be considered as attempted 'translations' of literary text according to Walter Benjamin's idea of the 'task of the translator' as proposed in *Illuminations* (1968). The translation of an artistic literary work is not simply information, but '... something that a translator can reproduce only if he is also a poet.' (1968:70). This is applicable to the relationship between text and performance; a director or choreographer requires an advanced artistic sensibility to 'translate' Shakespeare's works into the medium of dance.

SUMMARY AND CONCLUSION

In this exegesis I present my PhD project which shows the transformation from an archival recording of the neoclassical ballet performance *Hamlet* into an artistic dance video *Hamlet Revisited* with a goal to depict the neoclassical and the contemporary postmodern approach, following the research question: *How to transform an archival recording of a neoclassical ballet performance into a new artistic dance video by implementing postmodern philosophical concepts?*

I offer analyses of *Hamlet* and *Hamlet Revisited* on two levels. I combine a semiotic structural analysis based on description, interpretation and self-evaluation with an intertextual analysis to complement self-explanatory elements with a more objective stance in the examination of the project. My research follows the notion that there are no texts without intertexts (Hutcheon 1988:vi). However, there are works of art that are deliberately made up of intertextual components such as my *Hamlet Revisited*, according to Barthes's readerly/writerly concept (cited in Foster 1986:259). Such an analysis has shown that more traditional, neoclassical ballet performances such as *Hamlet* drew on the heritage of classical tradition and the ballet vocabulary developed to its peak by the end of the 19th century in Petipa's ballets that was modified by modern influences in the works of cornerstone choreographers such as Fokine and Balanchine. Furthermore, I argue that the two artistic lines that emerged from Imperial St. Petersburg after the Revolution were connected by Prokofiev-Lavrovsky's ballet *Romeo and Juliet* that incited a new interest in the West for grand narrative ballets which resulted in a plenitude of choreographers such as Macmillan, Cranko, Neumeier and many others. I argue that narrative ballets based on canonical literature synergise theories of art as imitation, expression and form that is also evident in my *Hamlet*. Such ballets can be

seen as a surrogation of its literary model (cited in Wharton 2005:7). They keep more or less a simplified linear narrative libretto counting on the spectators' past knowledge of the plot, illustrating that the transformation of the spoken word into ballet is not the only goal of the choreographer (Worthen cited in Wharton 2005:11) but exploring the ballet medium as well.

I claim that physical aspects of the play, like dancing and fencing as well as love scenes and expressions of emotions are suitable for ballet expression, as well as for depicting the main characters. Throughout Chapter Two I describe a number of techniques/manners how to achieve this. Nevertheless, some of the inner thoughts can be too complex to express in the medium of ballet. Only in combination with other stage elements that can be used as a reference point for some of the unspoken text, as well as acting, pantomime or other choreographic devices, may it be considered as a sign system containing visual, gestural, kinetic and spatial elements that to a certain extent in a semiotic sense may be paralleled with a verbal language. However, there are situations when the choreographer/director has to be more inventive to be able to transfer more subtle concepts and information from the literary model, such as what has happened in the past or is planned to occur in the future, as well as discussions of a third person not present on the stage. This problem I tried to solve by a set element—the mirror as discussed in the analysis.

These issues are more easily addressed by the new generation of choreographers that implement video on the stage or transfer the ballet medium into the dance video as is the case of *Hamlet Revisited*. I argue, drawing on Foster, that regarding choreographic syntax *Hamlet* worked on the principle of *mimesis* and *pathos*, while *Hamlet Revisited* included *parataxis*: different intertexts were put together in juxtaposition, some of which were put randomly to allow space for coincidence and serendipity (drawing on the work of experimental ballet

choreographers such as Cunningham who merged ballet and modern dance and was the predecessor of the postmodernists); the others were blended together carefully trying to achieve communication between the old and the new approach to some of Shakespeare's themes such as love, grief, remorse, lust, or, to put the new material as an artistic commentary of the old one, departing from Shakespeare and character depiction.

Especially important text sources for conceiving *Hamlet Revisited* were the postmodernists from the 1980s that Banes (1994:309) calls metaphoric and claims that since then postmodern is no longer a descriptive term, but a prescriptive one for the new generation of choreographers. This had impact on my work in which I tried to take advantage of this claim in transforming *Hamlet* into *Hamlet Revisited*. This stage of postmodernism Foster calls reflexive dance and is further subdivided by Hal Foster (cited in Foster 1986:225) into reactionary and resistive forms which blend the roles of choreographer, dancer and viewer, just the way I imagined *Hamlet Revisited.*

A paradigmatic example of a ballet choreographer who works according to postmodern philosophical concepts and whose work can be perceived as a significant intertextual source is Forsythe, who deconstructs ballet vocabulary and syntax and uses concepts like intertextuality, fragmentation and diffuse authorship. He allows his dancers to improvise and give their contribution to the choreography, undermining the position of the author to a certain extent, but preserving the frame of the game he invented as he puts it: 'I'm an initiator, and that's delightful—he who invents the game but not necessarily the rules' (Forsythe quoted in Littler, 1991:C6). This is of utmost importance for the way I set up my collaboration with my associates—we were working on a reader-response basis. They conceived their new choreographic material inspired by my choreography, which I then used according to my

comprehension of what they had done without verbal explanations, leaving the interpretive possibilities more open. By putting myself in the position of the super-spectator and at the same time undermining my position as the author, and then restoring it by including some autobiographical elements, I have responded to what Hutcheon calls the poetics of postmodernism: she identifies a paradox within modernist interest in self-reflexivity and the postmodernist artistic approach to that urge, and she explains this as a challenge to the humanist assumption of a unified self and an integrated consciousness by both installing coherent subjectivity and subverting it. This 'plurality of self' is evident in *Hamlet Revisited* where my 'self' works on three levels; as a dancer/choreographer; as a mature artist/editor and as the author of the exegesis. Hidalgo calls this phenomenon the split 'I' and claims that it is present in the character of Hamlet and in the review of Coronado's film finds this split subjectivity in the director as well as in the spectator who have difficulties in bridging the narrative gaps and finding a coherent self in the work, which is how I imagined *Hamlet Revisited* as well.

The intertextual approach is visible from the beginning of *Hamlet Revisited* where music, literal text and ballet bodies and vocabularies are presented as important text sources. Intertextuality is present in a way of referencing or quoting but even more of drawing on relevant intertextual fields, as well as juxtaposing different texts together. Besides various choreographic materials, autobiographical elements and various shootings that emphasise the process of the creation of the work, architectural frames serve as references to the historico-political intertextual field that was important for the evolvement of ballet art in Croatia, as well as for my personal artistic transformation.

All of this was made possible only in the medium of dance video whose historical lineage also served as an important text source: so drawing on the postmodern approach to video dance**,** I used computer manipulations drawing on contemporary work in the field. One of the pivotal ballet and dance choreographers whose work can serve as a reference is Decouflé who enhances the visual texture of film and merges disparate texts together[74].

It may be argued that my research proves that the postmodernists' prescriptive way of creating a work can be applied to the re-reading or re-interpreting and transforming recorded ballet works. Some of the key postmodern concepts and techniques used are:

– **intertextuality**: is implemented not just as a tool for the analysis but also for the creation of this multilayered work that is conceived as the writerly text open to multiple interpretations that is connected to the concept of deconstruction

- **deconstruction**: reveals the underlying multiple layers of the performance and puts equal significance on the already said and the not yet said, emphasising its process-driven and open-ended feature

- **diffuse authorship**: proves to be a concept that enhances the possibility of re-considering existing monolithic or readerly texts: my associates and I selected this approach on a reader-response basis, but other options are open for further exploration. It is connected with the concept of the **rhizome**, where there is not just one root or source, in this case text source, as well as the concept of **carnival** which accentuates the blurring of the boundaries between the spectator and the performer

- **supplement**: refers to the additional choreographic and documentaristic video material. In a way I deconstructed the ballet *Hamlet* and re-built it, creating what Derrida

[74] I am not arguing that my work has any similarities to those of Decouflé or Forsythe, but that their usage of postmodern philosophical concepts was enlightening for my work.

calls supplement**,** resulting in an open-ended work of art, suitable for additional supplementation.

- **death of the author**: is used to question my role as the author, drawing on Derrida and Foucault, positioning myself as the editor of various intertexts emphasising the notion of the plurality of self by postmodern techniques such as **fragmentation**, **repetition** and **avoidance of a singular narrative** (which I used to depict the fragmented consciousness of Hamlet as a character, but also of the author/spectator) and **self-reflexivity** by adding autobiographical elements, thus personalising Shakespeare's ontological themes in accordance with the postmodern condition of incredulity towards grand narratives
- **incredulity towards grand narratives**: emphasises the importance of particulars as opposed to universals, in this case, by involving individual experience.

I suggest that the postmodern choreographers prefer the formalistic mode of choreographing and deconstruct the topics they deal with and demand an adaptation, modernisation and even departure from the literary text. However, in *Hamlet Revisited,* the eclectic combination of the old and new material and the constant oscillation of different discourses upon the same topic resulted in a transmodern integrationist recent work of art.

This research has shown that some of the problems present in staged neoclassical ballets can more easily be solved through the medium of dance video. Techniques such as **reverse-motion** can be used to achieve travelling through time. **Multiplication of images**, **slow-motion, split screen** and **freeze-frame** were used in an attempt to illuminate what is occurring in one's mind, while **overlaying X-rays** presented the inside of a dancing body.

Simultaneity was used in an attempt to achieve communication between various styles and approaches. Additionally, computer technique such as **image scratching** was used to emphasise that although it is a process driven work of art, it is not a documentary or an archival video; it is present only in the virtual world of the medium—that way somehow metaphorically imagined as a **simulacrum**, drawing on Foster.

These are some of the most significant concepts and techniques discussed in the exegesis used in solving problems of revisiting an archival recording of a ballet work and transforming it into a new dance video that can serve as prescription and scaffolding, or at least as a basis for other choreographers in re-thinking their past works of art; while many of these are used in current dance field in creating new choreographies or dance videos, the specific quality of this research is that it proves how old materials can be re-used and re-interpreted in the creation of a new artistic work.

The intertextual approach proves to be valid at least on two levels: the first is the possibility of a more objective analysis in combination with a semiotic structuralist approach and the second one is the creation of a new work where the author can function as the editor, aware and conscious of the interplay of disparate texts and their sources which co-act in the mind during the creative process.

Finally, I am aware that in this dance video there are things that I have not addressed or verbalised in this exegesis. Correspondingly, the dancer-choreographer Alexandre Munz[75] (2015:para. 2) argues against a 'deep-rooted bias privileging the power of the word over the

[75] Alexandre Munz is the choreographer of the Video-Dance trilogy, "Lumière", "Lola" and "Hydra", in collaboration with director Florence Freitag, filmmaker Johannes Plank and composer Fabian Russ (2015).

power of corporeality' and against a 'disavowal of the body as a thinking being able to express the inexplicable and the invisible, which is, in fact, precisely the realm of dance' (2015:para. 3).

Further research can explore:

- the ways of transforming prominent and established versions of ballet performances into a new work
- how to establish a different cooperation between authors from the one presented in *Hamlet Revisited*
- how to modify one's own choreographic vocabulary and test the relationship of the old and the new vocabulary and syntax
- the possibility of revisiting *Hamlet Revisited* after a certain time period and adding new ideas to this unrestricted work of art
- possible relationships between works from different cultures through comparison and juxtaposition.

This PhD is conceived as a case study of my specific work (dance video as the creative practice component) and I hope that it contributes to the general knowledge in the field by elucidating the transformation of *Hamlet* to *Hamlet Revisited* presenting the neoclassical choreographic approach and the recent postmodern approach that crosses over into a transmodern dance video of an eclectic blend of styles and techniques. I have answered the topic question by explaining how I transformed *Hamlet* to *Hamlet Revisited* offering an option how to do it, not excluding other possibilities. While the exegesis, due to its explanatory nature, appears as a broad brush of diverse concepts and techniques, it focuses on the concept of intertextuality as a tool for analytic purposes, but also for a manner of creating an open-ended complex work of art such as *Hamlet Revisited* that might be of interest to choreographers as well as theoreticians who wish to reconsider existing choreographic creations.

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APPENDIX ONE

SHAKESPEARE'S *HAMLET* AND ITS PREDECESSORS

Hamlet was written sometime between 1599 and 1601. Two different texts of *Hamlet* were published in Shakespeare's time (James, 2003:3). *The Revenge of Hamlet, Prince of Denmark* was entered in the Stationer's Register on July 26, 1602 (Jenkins, 1982:1) and is known as the First Quarto (James, 2003:3). A second Quarto appeared in 1604, this being the source of most modern editions. An abridged version of the Second Quarto appeared in the First Folio of 1623 (*ibid*.), after Shakespeare's time. The story of *Hamlet* has no clear basis in historical events. However, Jenkins (1982:102) discusses possible incidents that might have inspired the *Murder of Gonzago* story, such as the death of the Duke of Urbino, who was allegedly poisoned by a lotion poured into his ears at the instigation of Luigi Gonzago, his wife's kinsman. Shakespeare's play takes place in Denmark and some scholars place the story during the time of King Canute (1014-1035) (James 2003:3). However, Hamlet was a student at Wittenberg University, established in 1502, so obviously Shakespeare drew upon several different historical periods. His main source, referred to by scholars as the '*Ur-Hamlet'*, may have been a play, now lost, allegedly written by Thomas Kyd and, based on a tale in François Belleforest's collection *Histoires Tragiques* (1580). That story was derived in turn from a ninth-century saga about a pre-Viking prince called Amleth, which was recorded by a Danish monk, Saxo Grammaticus (ca.1150 – ca.1220), in his *Chronicles of the Danish Realm*, written around 1200 and first published in 1514. The meaning of the word *'amleth'* is dimwit or simpleton—a reference to the prince's feigned madness, a popular theme in Icelandic and Viking folk tales, which he assumed to protect himself from his uncle who had killed his father. Some aspects of the play—like the introspective gloomy hero, the ghost urging

revenge, its horrors and violence—belong to a tradition of revenge plays that can be traced to Seneca, the first-century Roman playwright, whose complete works had been translated into English in 1571 (James 2003:3). Jenkins draws parallels with Marston's *Antonio's Revenge* (1982:7) and Kyd's *Spanish Tragedy* (1982:97) with *Hamlet*, implying that they could either have common predecessors or they influenced each other. Nevertheless, although Shakespeare's *Hamlet* has many features of the Revenge Tragedy, it may be postulated that it cannot be classified in a specific genre.

I added this brief text on the origins of Shakespeare's *Hamlet* to emphasise that Shakespearean texts are as unstable as the numerous productions of them. Considering the fact that even the First Quarto differed from the Second Quarto and the First Folio, it is justified to modify the script according to the concept of the production.

APPENDIX TWO

Music used in ballet *Hamlet*

- **P.I. Tchaikovsky: Symphonic overture *Hamlet*, Op. 67 in F minor** (Overture-fantasia after Shakespeare's tragedy)
    - composed June - October 1888
    - Scored for 3 flutes (3rd doubling piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, military drum, cymbals, bass drum, tam-tam and strings
    - First performed in St. Petersburg, 12/24 November 1888, conducted by Tchaikovsky
    - Dedicated to Edvard Grieg

- **P.I. Tchaikovsky: Symphonic overture *The Tempest*, Op. 18 in F minor** (Overture-fantasia after Shakespeare's tragedy)
    - Composed August - October 1873
    - Scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, cymbals, bass drum and strings
    - First performed in Moscow, 7/19 December 1873, conducted by Nikolay Rubinstein.

Additional music used in *Hamlet Revisited*:

Choreography title: *The Fifth Instrument – Dietro*
Music: Marko Ruzdjak
Singer: Davorka Horvat

Choreography title: *Benjamin and Ksenija*
Music: *Exit Music* (*Romeo and Juliet*) by Radiohead.

Choreography title: *Si o No?*
Music: George Baldovin

Choreography title: *Innocent*
Music: Flesh Quartet

Choreography title: *Requiem*
Music: Alfred Schnitke

Music:(accompanying photos) Stjepan Šulek, *My Childhood,* String Quartet Rucner

APPENDIX THREE

List of productions of ballet *Hamlet*

Title	Choreographer	Music	First perfomance
Hamlet	Francesco Clerico	Francesco Clerico	1788, Venice
Hamlet	Louis Henry	Wenzel Robert von Gallenberg	1822, Vienna
Hamlet	Bronislava Nijinska	Franz Liszt	1934, Paris
Hamlet	Robert Helpmann	Pyotr Ilych Tchaikovsky	1942, London
Hamlet	Viktor Gsovsky	Boris Blacher	1950, Munich
Hamlet	Pierre Lacotte	William Walton	1964, Paris
Hamlet	Konstantin Sergeyev	Nicolai Chervinsky	1970, St.Petersburg
Hamlet	Vakhtang Chabukiani	Ravaz Gabichvadze	1971, Tbilisi
Hamlet: Connotations	John Neumeier	Aaron Copland	1976, New York
	John Neumeier	Aaron Copland	1976, Stuttgart
Amleth	John Neumeier	Michael Tipett	1985, Copenhagen
Sea of Troubles	Kenneth MacMillan	Bohuslav Martinů and Anton Webern	1988, London
Antic	Kim Bradstrup	Ian Dearden	1993, Elsinore
Hamlet	Peter Schaufuss	Sort Sol/Black Sun and Rued Langaard	1996, Elsinore
Hamlet	Vladimir Malakhov	Pyotr Ilych Tchaikovsky	1996, Moscow
Hamlet	John Neumeier	Michael Tipett	1997, Hamburg
Russian Hamlet	Boris Eifman	Ludwig van Beethoven and Gustav Mahler	1999, St. Petersburg
Hamlet	Stephen Mills	Philip Glass	2000, Austin, USA,
Misericordes	Christopher Wheeldon	Arvo Pärt	2007, Moscow,
Hamlet	Kevin O'Day	John King	2008, Stuttgart
Hamlet	David Nixon	Philip Feeney	2008, Leeds
Hamlet	Jacek Tyski	Ludwig van Beethoven	2013, Warsaw

APPENDIX FOUR

CLASSICISM IN BALLET

The descriptive term 'classical ballet' is often used colloquially, but its exact meaning is not clearly determined: whether it refers to a time period, a dancing style or academic school of codified dance technique; hence this text deals with the meaning of classicism in ballet, how it evolved and what features have survived until today.

The term is too complex to be reduced to a simple definition, which according to Best (1974:23) 'must be wide enough to encompass all the legitimate instances of the application of the term to be defined, yet it must not be so wide that it will allow in extraneous instances.' Best (1974:42) continues that meanings of terms can be comprehended conclusively only in relation to a context. Hence, I discuss the context in which such terms appear, and the artists whose names are affiliated with these terms, following the development of the historical choreographic lineage until today and various approaches of these artists to dance art.

Alastair Macaulay (1986:68) drawing on deliberations of Sergei Diaghilev (1872-1929), states that one can speak of classicism in two senses. The first one implies that 'classicism is simply the academic training of ballet'. When the traditional and popular forms of dance (tribal, folk, social, ethnic) are codified into a canon, classical forms appear—like Bharatanatyam (one of eight forms of Indian classical dance) or classical ballet. In the western world, ethnic court dancing transitioned into classical ballet with the canonization that came from Pierre Beauchamp (1631-1705), the first ballet master in the period of Lully and Molière, who introduced the five feet positions and the first notation and Jean-Georges Noverre (1727-1810), the eighteenth-century choreographer and theorist (Robey 2011:para. 1).

The author of the first written ballet methodology was Carlo Blasis (1797-1878). His students were teachers of Enrico Cecchetti (1850-1928), one of the great ballet teachers and theorists who advocated the Italian school of ballet. It celebrated virtuosity and his principles characterised the works of many artists of the dance like Ninette de Valois, Marie Rambert, Frederick Ashton and Anthony Tudor, and still forms part of the study of dance for many professional choreographers and dance students (Adshead, 1994). Another famous dance technique was that of August Bournonville (1805-1879), a ballet master of the Royal Swedish Ballet, who was a pupil of his father Antoine and other French ballet masters (Auguste Vestris). Even today this ballet technique resembles the original dancing techniques of Paris in the 19th century. Nicolai Legat (1869-1937), a student of Christian Johansson, (a ballet master in St. Petersburg who followed the Swedish and Danish Bournonville techniques), emigrated to the west and introduced the Russian Imperial School of ballet under the name Legat technique. On the other hand, Agrippina Vaganova (1879-1951) studied both the French and the Italian schools of ballet that were present in St. Petersburg at the turn of the century and set down in 1934, in Soviet Russia, one of the most complete set of ballet rules of the century known as the Vaganova methodology.

The various classical ballet traditions Cecchetti, Bournonville, Vaganova, Legat, etc. evolved around the same concept of 'the beautiful' in dance. For the classically minded, beauty resides in a set of universals that should not be questioned; for classical ballet, those universals embrace the concepts of line, symmetry, and harmony (Robey 2011:para. 3). The differences in their approaches are extremely small, as they all yearn for the same ideal of perfection. Classical dance demands a dogged dedication and challenges innovation or alteration. Classical thinking has a 'fundamentalist foundation'; other ways and forms are not simply lesser ways, they are 'wrong' (Robey 2011:para. 7).

The second use of the term 'classicism' is more theoretical and philosophical than technical (Macaulay 1986:71). It stands for idealism and order employing conventions and traditions that originate in classical heritage. Macaulay (1986:76) states that in looking at classical dancing one was looking at life, but 'life refined and ordered, life where aggression and emotion and sensuality are not repressed but confined within a code of manners or used to enlarge that code of manners...'. For him, this is about 'a system of morality' and certain 'etiquette' (Macaulay 1986:71). Diaghilev states that this is the kind of classicism that evolves (cited in Macaulay 1986:68). A code of manners can be widened or changed, drawing upon classical heritage and its tradition. While Macaulay sees elements of classicism in a lot of contemporary works, the British choreographer Frederick Ashton (1904-1988) saw all the modern dance as tributaries of the main stream. At the time he considered classical ballet so rich, that it can take in anything, and absorb all outside influences into itself (quoted in Cohen 1992:171).

Dance teacher Vera Volkova (1905-1975) states:

> Ballet is a science as well as an art because it has rules. It is a science, also, because if any of the rules which are propounded in the classroom are broken, not only the experts can see it is wrong but the audience too can see it is wrong. It is our job as teachers to see that the rules are maintained and that the dancers understand the rules. It is the job of the choreographer then to break all the rules, to use distortions from the basic classroom technique (quoted in Crisp & Clarke 1974:63).

However, it may be argued that both meanings of classicism are historically connected with imperial politics. Michael Greenhalgh in his book *What is Classicism*? (1990) explains how classical art is linked to imperialistic politics and ideologies. It may be argued that, regarding the art of ballet, this idea corresponds to historical facts. The first court ballet emerged in Paris, *Ballet Comique de la Reine* (1582) after the libretto of Balthasar de Beaujoyeulx

(Cohen 1992:19). From a historical point of view, this was a very important Court Masque that created 'the first integrated theatrical dance, the forerunner of our ballet' (Sorell 1957:371). It coincided with the structure and values of Catherine de Medici's court in Paris and could easily be read as a political allegory, perhaps even national propaganda. During the reign of Louis XIII, Cardinal Richelieu gave the court ballet a further political bent, employing it to consolidate the power of the king (Au 2002:17). Like Louis XIII, Charles I performed leading roles in court masques (Au 2002:20). Louis XIV, who established the Paris Opera, was the most famous dancer of the mid-seventeenth century. He dominated the ballet of France that prevailed over the European ballet (Cohen 1992:9). The closing decades of the 18th century marked the emergence of dance as an autonomous theatre art in the form of *ballet d'action*; the pre-Revolutionary repertoire developed at royal courts. Imperial Russian ballet had its peak at the end of the 19th century in St. Petersburg, while after the Russian Revolution, with the establishment of the new Soviet 'empire', the capital moved to Moscow, which became the centre of the new Soviet ballet. Even in Britain, according to critic Luke Jennings (2003:5) after the coronation in 1952, the audience saw Aurora in *The Sleeping Beauty* as 'a balletic representation of the young Queen Elizabeth'. However, after having historically been left without the support of various monarchies and empires (dictatorship in case of the Soviet Union), classical ballet has survived in democratic countries. The following paragraphs discuss the manner in which its classicism has changed and survived until today.

Historically, the origins of Western Classicisms are located within the art and culture of the Greco-Roman antiquity. After its revival in the Renaissance, themes from Greek mythology and Roman history were again employed in *ballets d'action* of the 18th century. Yet, according to Macaulay (1986:64) the word 'classical' became much more applied to ballet after the 18th century, when the Greco-Roman themes had been rejected. Furthermore, ballet as a theatre art

emerged much later than other art forms simultaneously embracing romantic trends of the 19th century and establishing its classical vocabulary. For critic Lincoln Kirstein (1983:365) 'romanticism becomes not an opposition to, but a stylistic department of classicism'. Macaulay (1986:65) drawing upon critic André Levinson's (1887-1933) discussion of classical dance states that in the 19th century and even earlier, 'ballet was no longer seen as imitating another classicism, but as possessing its own'. Macaulay highlights three reasons for this change. The first is the loss of the aristocracy when ballet ceased to be related to the social dances of the ruling class. It remained 'an art that proposed a physical and emotional ideal' and 'ordered the dancer's body and language according to geometrical principles of alignment and proportion' (ibid.). This bodily classicism re-invented old Greco-Roman principles of expressing harmony. Ballet's own formal rules took the place of old Greek and Roman ideals. The second reason is the development of its 'array of vocabulary, forms, devices, rhythms and structures...' (ibid.). Language and structure of the 19th century ballet were developed by Marius Petipa (1818-1910) whose ordering of dances was classical in the musical sense in terms of formal perfection and was often called a symphonisation of ballet. According to Krasovskaya (cited in Cohen 1992:95), Petipa's *Sleeping Beauty* is closer in form to symphony than to drama. The third reason is the development of *danse d'école,* the academic dance, making dance itself the subject of choreography, putting aside narrative and mime, and praising dance composition as the choreographer's main achievement (Macaulay 1986:65).

In *From Petipa to Balanchine* (1994) Tim Scholl states that the peak of the Imperial ballet at the end of the 19th century was *The Sleeping Beauty,* a paradigmatic classical ballet that united the entire history of classical dance. Scholl explains how references to classical dance roots of the 15th century French and Italian Banquets (that were the predecessors of the earliest ballets such as Beaujoyeulx's *Ballet comique de la Reine* [1582]), together with *apogée* of the court

ballet with Louis XIV and the structural similarities of romantic ballets united various periods and styles. These were the *ballet-féerie*, *ballets à entrées*, court spectacles, blended into a total work of art, together with rich costumes, sets and the music of Tchaikovsky and the libretto by Vsevolovsky after the fairy-tale of Perrault. Its creation in 1890 marked the beginning of a period of classical revival in Russian culture. Unlike the romantic predecessors, this work had separate formal dancing parts like solo variations and *divertissements*, dance for the sake of dance that had impact on the way of thinking of the following generations of choreographers. Scholl argues that the revival of classical aesthetics was *The Sleeping Beauty*'s legacy; it significantly influenced artists like Diaghilev who led the artistic movement assembled around the journal *Mir Iskusstva* (World of Art) and the famous touring company Ballets Russes (Scholl 1994: 21-45).

After the Revolution, the Ballets Russes remained in exile in the West, spreading a significant influence on western art by drawing on the early influences from the Imperial Ballet. Concurrently, in Soviet Russia, 'the tradition of full-length ballets continued uninterruptedly across the great divide of the Revolution' (Crisp & Clarke 1974:42). That way *The Sleeping Beauty* may be considered to have had immeasurable consequence for ballet art and was the starting point for further development of the two artistic lineages; one that went to the West and one that remained at home in a new socio-political environment.

The most prominent representative of the line that went into exile from Russia in the West was a member of the Ballets Russes, George Balanchine (1904-1983). Macaulay (1986:73) calls Petipa, Balanchine and Ashton the 'Holy Trinity' of classical ballet. Generations of western choreographers were continually evolving on the heritage of Balanchine and his colleagues in diverse individual styles, while the other artistic line that stayed in Russia

remained quite homogenous, creating the Soviet ballet style which had its peak in the 1960s with Yuri Grigorovich (b. 1927 -) in Moscow and his most renowned work *Spartacus*.

As discussed in the exegesis, those two lines were connected by Lavrovsky's *Romeo and Juliet* that set a model for narrative ballets in the West. After the collapse of the iron curtain, the borderline between the East and the West dissolved and today's eclectic repertoire is performed worldwide. Hence, it may be concluded that choreographies may be considered classical, or at least connected to classicism, if the basic required technique is academic training and on the other hand if the choreography grows and evolves on the classical heritage and deals with its conventions and traditions.

Note: Material in this Appendix is, in greater part, in my MA thesis at UNE (2010).

APPENDIX FIVE

MODERN DANCE

'The absolutism of classical dance paved the way for the modern era that challenged the dogma of one right way, to find many subjective alternatives' (Robey 2011:para. 9).

Already during the peak of classical ballet in St. Petersburg at the end of the 19th century, modern dance evolved as a true revolt against what was perceived as the 'restrictions' of ballet (Ambrosio 1999:61). Many perceive modern dance as an American invention, but it had two simultaneous birthplaces, the USA and Germany. Its characteristics are anti-academism, liberation of body and its expression, creation of prominent schools and masters and refusal or ignorance of ballet and its aesthetic paradigms. Maria del Pilar Naranjo Rico (n.d.:online) discusses how many dance historians credit Isadora Duncan (1877-1927), with being the first dancer to present 'modern dancing' to the public, although Francois Delsarte (1811-1871) and Émile Jacques Dalcroze (1865 - 1950) are considered its precursors by modern dance history. According to Cohen (1992:118) Delsarte's American disciples, influenced by his theories, were instructing that each bodily gesture had emotional meaning. Pilar Naranjo Rico (n.d.:online) continues that Delsarte formulated a theory on the relationship between human movement and feelings; worked on a new code of gestures, completely independent from the classical dance tradition; created a system for the study, analysis and teaching of movement; studied and codified a logic system on the relationships between the various parts of the body and types of movement and different human emotions; established the importance of the upper body (trunk, arms, face) as the central mechanism of expression of the soul. Delsarte's

student Steele MacKay spread his theory and teachings in the States, influencing among others Ruth Saint Denis, Ted Shawn and Isadora Duncan.

Dalcroze presented the idea of relationship between movement and rhythm and created Eurhythmics, an original method of education through movement. Pilar Naranjo Rico (n.d.:online) mentions some of his fundamental principles: body blockages are caused by rhythmic blockages; relaxation is necessary for achieving the right movement; breathing is vital for attaining relaxation and is the fundamental rhythmic movement. Furthermore, Dalcroze's method was spread throughout the United States by Hanya Holm, a student of Mary Wigman.

As mentioned previously, Isadora Duncan presents the appearance of another type of dance, which would be the consequence of an interior movement of the dancer. Duncan denounced ballet 'as unnatural and harmful in its system of training, empty and unworthy in its theatrical form' (quoted in Cohen 1992:119). She carried a new spirit of liberation from conventions and the notion that dance, is an expression of the divinity inside every human being. Foster (1986:145) mentions that Duncan dedicated herself to the mission of reinventing Greek dance, although her choreographic vision did not lean on the cognizance of Greek culture and its mythology, but on her comprehension of the Greeks' visions of the soul and the body. Beside her, performers such as Loie Fuller (1862-1928) who experimented with electric lighting and with light fabrics created fascinating shapes of colour and light, thus producing a new type of movement and Maud Allan (1883-1956) who wanted to 'revive the forms of ancient Greece' (Cohen 1992:119) displayed dancing that was 'new and different for the audiences' (Ambrosio 1999:61). At the same time, Ruth Saint Denis (1877-1968) unlike Duncan materialised her emotions in dramas of Eastern ritual and required all the devices of spectacle (Cohen

1992:119). Pilar Naranjo Rico (n.d.:online) mentions that Ruth Saint Denis was initiated in Delsarte's method, but had her own philosophical and mystical discourse too. For her, the female dancer was like a priestess, which contradicts the prejudice of that time of the female dancer as a woman of low morality. Dance for her was a means for reunification with the divine.

Simultaneously in the other birthplace of modern dance Germany appeared Rudolf von Laban (1879-1958). He believed that the human movement was the basis of life and expressed the social state of being; therefore, dance would be a fulfilling need of communitarian experience. Laban was convinced that teaching individuals and groups by the means of movement could improve society. He also invented Labanotation (or kynetography Laban), which is the most extensive and productive system for analysing and writing down movement (Pilar Naranjo Rico n.d.:online).

The above mentioned artists were followed by a second generation of choreographers who continued in their struggles to find new forms and styles of movement. Laban influenced Mary Wigman (1886–1973) who developed her own understanding of dance. She contended against classical dance values and methods, in a search for a dance that would accomplish an expressive function of the dancer's soul. Wigman believed that dance can express shock, ecstasy, joy, melancholy, grief and gaiety through movement, but that the expression lacking the inner experience in the dance is valueless (cited in Huxley and Witts 1996:366). Foster (1986:152) explains how Wigman declared that every true composition must be conceived as a confession and that the choreographer should unmask the inner working of the psyche. Pilar Naranjo Rico (n.d.:online) continues that Wigman's choreographic work and ideas are

considered as part of the artistic trend called German Expressionism and her practice itself was called dance of expression or *Ausdrückstanz*.

Kurt Jooss (1901-1979) as a student of Laban captured much of Laban's principles and put them into his own work. He is famous for choreographing *The Green Table* in 1932, which was a protest against war. Kurt Jooss, unlike Wigman, used ballet and his technique as a fusion between ballet and Laban's ideas. On the other hand, Wigman fully opposed the use of ballet, whether as a training method or as a creative source (Pilar Naranjo Rico n.d. online).

As Cohen (1992:123) states, the promise of German modern dance was interrupted by WWII. Until then, Laban influenced Wigman, Jooss, Albert Knust and almost all European modern dancers from the period between the two wars. But Wigman's ideas were imported to the States by Hanya Holm, who came there to open a school of German modern dance technique and who passed the heritage to artists such as Alwin Nikolaïs.

In the 1920s in the United States, Saint-Denis, being already famous, founded together with Ted Shawn (1891-1972) the Denishawn School and company (Los Angeles, 1915-1931). Shawn was inspired by Delsarte and contested the prejudice of the effeminate performer. He trained boys who looked like muscular athletes, creating an image of a masculine and sportive dancer. He also founded the Jacob's Pillow, a choreographic centre which is a significant dance centre even today (Pilar Naranjo Rico n.d.:online). Denishawn company took dance seriously and 'was as escapist in concept as the romantic ballet had been; its ideas were realised under guises of ancient legends of exotic lands; its forms were borrowed from distant rituals, from folk tales of the past, from the universal abstraction of music' (Cohen 1992:120).

Martha Graham (1884-1991) entered the Denishawn School and company in 1916. She developed her training technique, which still today has world-wide success. According to Pilar Naranjo Rico (n.d.:online) she created an original choreographic vocabulary directed to the movement of the pelvis, because for her this body part was the zone of expression of the feminine libido. Her ideas were to alternate between 'contraction and release' and to focus on the 'centre' of the body; make a bond with the floor and harmonise breathing and movement (ibid.). According to Cohen (1992:121) where Graham looked inward to one's relation to own emotions and experiences, her former colleague in Denishawn Doris Humphrey (1895-1958) was aware of the individual's relationship with the surrounding world. Humphrey is the author of one of the major theoretical works on dance composition *The Art of Making Dances* (1958) in which, according to Foster (1986:xv), she asserts the aversion of choreographers to articulate compositional methods. According to Pilar Naranjo Rico (n.d.:online), Humphrey enacted a main physical principle for dance: Fall and Recovery which she describes as: 'Movement is situated on a tended arc between two deaths': which are vertical balance and horizontal balance. Not only was she the first in modern dance history to select imbalance as the basis for her movement, she also trained significant technical means such as weight, rebound, suspension and the control of breath (ibid). Furthermore, for Humphrey, the dancing group was the main choreographic entity and not only a mass counterpointing the soloist. The person who spread Humphrey's technique in Europe was José Arcadio Limón (1908–1972). In his *The Moor's Pavane* (1949) he dressed the dancers in Venetian Renaissance costumes, although the plot of the dance only minimally outlines the narrative account, concentrating instead on the internal desires and motivations of characters (Foster 1986:75).

In modernism (dance, art or philosophy), beauty, as well as values, are shaped by human view—beauty is now open to opinion. What is beautiful to one culture may not be beautiful to

another (Robey 2011:para. 4). Modernism believes there is more than one right way, but that one way, in particular, is better than the others. With modernism and the world of 20th century American concert dance, we see the growth of a multitude of approaches and techniques: Graham, St. Denis, Humphrey-Weidman, Limón, Taylor, Horton, etc. They each offered their personally subjective version of the beautiful and accepted the variety of other approaches, albeit often with scorn and derision (Robey 2011:paras. 6-7). Modernism introduced multiplistic thinking and subjectivity that resulted in a great number of competing modern dance techniques. These techniques and their creators took themselves almost as seriously as the 'Absolutist authorities' they supplanted. They replaced the one objective hierarchy with a plurality of them (Robey 2011:para. 10). As Foster (1986:166) explains performers had to 'connect their personal histories to the archetypal life patterns of the dance'.

The previous paragraphs dealt with modern dance that was extremely important for the historical lineage of dance. Although some of modern dance choreographers like Martha Graham referred to her dances as 'ballets' and used ballet dancers in her works (Cohen 1992:221), modern ballet had an entirely different lineage. Ambrosio (1999:62) mentions how Duncan, known to many in America as a rebel, became celebrated in several parts of Europe and Russia between 1907 and 1927 and while in Russia, many believed that her 'new' dance form inspired many of the contemporary ballet choreographers who soon appeared on the dance scene, such as Fokine.

APPENDIX SIX

HIGHLIGHTS FROM REVIEWS ON BALLET *HAMLET*

'...Svebor Sečak, with his striking appearance, is a magnificent Hamlet...'
Jutarnji list, Ratko Čangalović, June 15, 2004, p. 22

'... An impressive Hamlet that follows Shakespeare's drama in neoclassical choreography…'
Vjesnik, Mladen Mordej Vučković, June 16, 2004, p.16

'…This *Hamlet* as a ballet has come to life as an impressive poetic entirety…'
Vijenac, Maja Đurinović, June 24, 2004, p. 25

'…the opening night was welcomed by a hearty audience that plentifully applauded the dancers…'
Večernji list, Maja Stanetti, June 15, 2004, p. 58

'…to harmonise ballet movements with the dramatics of the text and music is a great challenge and a great responsibility. But, the dancers accepted this challenge courageously and offered the audience a good ballet performance…'
Hrvatsko slovo, Biserka Balenović, June 18, 2004, p. 20

APPENDIX SEVEN

DANCE FILM

I base this short text on Erin Brannigan who in her book *Dancefilm: Choreography and the Moving Image* (2011) uses the term 'dancefilm' that encompasses a range of different formats; a variety of film types which include dance on screen. However, although there are many dances for the camera in the history of film making, such as in musicals, I focus on the lineage that had an impact on video dance as an autonomous genre of art.

It is not by chance that the appearance of the camera coincides with the beginnings of modern dance. This is best described by Patrick Bensard (quoted in Brannigan 2011:19): 'It is no coincidence that as modern dance began, the cinematograph was invented and that as the first swirls of Loïe Fuller's veils occurred, the Lumière brothers cranked their camera for the first time...' while she danced her *Danse Serpentine* in 1896. In the same year, the first exhibition of Edison's projecting version of the Kinetoscope called the Vitascope showed the Leigh sisters doing their umbrella dance (Mitoma 2002:xix).

Silent cinema and modern dance share non-narrative, variety hall origins and reference points such as circus, slapstick, spectacle, acrobatics, melodrama and social dance (Brannigan 2011:81). Modern dance that appeared in greater part from vaudeville and music halls had similarities with early movie preoccupations. In Hollywood, in the early years of cinema numerous actors who were originally dancers studied at the Denishawn School in Los Angeles, where the Dalcroze and Delsartean training systems were combined with ballet classes, free movement and oriental dance (Brannigan 2011:16&82). Between 1894 and 1910 there were many short dance films featuring solo dancers mainly from vaudeville and

burlesque such as *Karina* (1902), *Betsy Ross Dance* (1903) and *Little Lillian Toe Dancer* (1903). Dance was also included in the earliest narrative feature films such as St. Denis's work in *Intolerance* (1916) (Brannigan 2011:19).

Fuller appears as an important figure of this historical period because she embodied many influential ideas, especially the changing perception of the body in motion and its function regarding the productions of meaning. According to Brannigan (2011:23) Fuller preempted the famous modern artists such as Isadora Duncan and Diaghilev's Ballets Russes. The result of her spectacle was a figure in constant transformation—an 'unstable signifier' moving beyond the efforts and intentions of the dancer. This dancing figure was a departure from both the ballerina and the showgirl in terms of her physical dimensions and kinetic range. For Mallarmé, the performances of Fuller were an 'industrial accomplishment' due to her use of lighting, design and the use of technology that were intrinsic to her choreographic innovations (Brannigan 2011:32).

Fuller and Duncan as examples of early modern dancers wanted to create a form independent of the other arts, by creating new types of movement. The 'dissolution of the pose' brings Fuller and Duncan into the same field of motion; for Duncan via Delsartism and the notion of 'an involuntary stream of movement' and for Fuller via her use of costumes and technology. Today, they can be perceived as part of a movement revolution that integrated popular culture and high art, cinema and modern dance corresponding to the developments in the field of philosophy (Brannigan 2011:34).

Garafola (1998) shows how cinematic influence was evident at the beginning of the 20th century even on the classical stage, at least in those segments that were open to modern

tendencies such as the Ballet Russes and their encounter with the Futurists who were producing numerous films at that time. Choreographer Massine collaborated with Giacomo Balla on *Feud'artifice* and the result was a performance that had a 'light show played on a setting of geometrical solids' that according to Garafola (1998:12-13), 'most closely approximated film'. The era of Diaghilev was abundant in crossovers between dance and film (Garafola 1998:21). Cocteau and Nijinska also implemented cinematic effects in their works, including *Le Train Bleu* (1924), such as freezes, silent film characters and slow-motion action. Jane Pritchard (1996:29) suggests that even Fokine fell under the influence of the acting style present in silent cinema in his resistance to balletic pantomime. Fokine's revolt against stylised pantomime and his insistence on a more natural style of acting paralleled the changes in acting on the drama stage of the preceding decades and corresponded with silent screen acting.

Although Diaghilev played with film as a setting and a mimetic device, it was his rival Rolf de Mare who first made it part of a ballet: in 1924, Ballets Suedois premiered *Relache,* choreographed by Jean Börlin to the music of Eric Satie. With a scenario by the painter Francis Picabia, who designed the sets, the ballet included a cinematic interlude, *Entr'acte*, directed by Rene Clair, who made his first on-screen appearance in Loie Fuller's *Le Lys de la vie* and as a director with *Paris qui dort* in 1923 (Garafola 1998:17). However, in 1928 Diaghilev produced for Ballet Russes a multimedia spectacle *Ode*, choreographed by Massine to the music of Nabokov with designs by Tchelitchew, in which film projections and lighting effects enjoyed the same right as the choreographic presentation and at times even appeared to dominate these (Woitas n.d.:para. 22). Tchelitchew's scenario describes the ballet's cinematic and lighting effects that recall earlier experiments by Fuller and newer ones by film-maker Henri Chomette (Rene Clair's brother) and the surrealist artist Man Ray (Garafola 1998:17).

With the development of theatre technology that offers numerous editing possibilities, cinematic effects are increasingly present in live contemporary dance works. Jochen Schmidt in his *Exploitation or Symbiosis* (1991:97) outlines the more recent history of this stage practice, examining the works of Trisha Brown, Hans van Manen, Pina Bausch, Jerome Robbins and William Forsythe. Bausch was greatly influenced by cinema in her work and Schmidt states that 'the works of Pina Bausch are much closer to an Eisenstein movie than to classical or narrative ballet' (quoted in Daly 2002:12). Bausch used montage, foreground/background contrasts, fade-outs and cross-fades thus resulting in a work which challenged the linear, syntactical approach favoured by most theatrical dance (Ana Sanchez-Colberg 1993:219-20). Bob Morris (1989:47) writes about choreographers of the 1960s and the 1970s who were engaged with filmic aesthetics and inspired by the screen, including the work of Merce Cunningham, Twyla Tharp and the Judson Group. Recent choreographers like Forsythe use film as an influence on their choreographic process, where his dancers improvise to sequences from *Alien* and *Aliens* in Forsythe's stage work *Alie/na/ction* (1992). Choreographers such as Matthew Bourne and Mark Murphy have also drawn their inspirations from cinematic spectacle. Thus, choreographers draw upon their familiarity with film culture and cinema, as a cultural structural and aesthetic influence and a key reference point (Brannigan 2011:5).

From early cinema Brannigan (2011:125-126) charts a lineage of experimental dance film through the Surrealist and Dadaist filmmakers over singular revolutionaries such as Maya Deren to contemporary short dance films. Maya Deren (1917-1961), real name Eleanora Derenkowskaia, is the next important milestone after Fuller who, according to Brannigan is the logical precursor of Deren. Both of them placed the human body at the centre of their aesthetic and technological exploration. Unlike Fuller, Deren never credited herself as the

choreographer of her films, although she collaborated with choreographers and made five movies with explicit dance content starting with *A Study in Choreography for Camera (*1952*)*. She developed her own aesthetics and dance film form, working against the conventions of mainstream cinema and rejecting documentary, abstract and surrealist traditions (Brannigan 2011:100-102). Deren (1967:10) said: 'I feel that film is related more closely to dance than any other form because, like dance, it is conveyed in time....[I]t conveys primarily by visual projection and ...it operates on a level of stylisation—it is the quality of the movement that renders the meaning'.

Deren developed the experimental dance film dealing with fluidity of movement, but also applied three innovative concepts: vertical film form, depersonalisation and stylisation of gesture. Her vertical film form concept accounted for the different film structure in non-narrative films which she calls 'poetic film'; rather than progressing horizontally with the logic of the narrative, vertical film sequences explore the quality of moments, ideas, images and movements (Brannigan 2011:101). She also introduced depersonalisation—'a type of screen performance that subsumes the individual into the choreography of the film as a whole' (ibid.). Through her third concept, stylisation of gesture, the manipulation of gestural action happens via individual performances as well as cinematic effects (ibid.).

Deren's model of dance can be linked with contemporary dance practices—it looked to stylizations, abstraction, and depersonalisation in order to distance movements from the utilitarian everyday and cliché. Artists of the later 20th century, such as Yvonne Rainer and Trisha Brown, turned their attention to radical methodologies that dramatically changed the phrasing and quality of movements, opposing habit, recognitions, and familiarity (Brannigan 2011:14-15). Deren employed cinematic techniques such as multiple exposures, slow-motion,

jump cuts, superimpositions, matches-on-action, freeze-frame, negative film sequences and acute camera angles (cited in Brannigan 2011:100). According to Brannigan (2011:123) the success of dance film artists such as Andrea Boll with the Hans Hof Ensemble, Lloyd Newson with DV8 Physical Theatre, Pina Bausch with Tanztheater Wuppertal and WimVandekeybus with UltimaVez owes much to early experiments undertaken by Deren.

Yvonne Rainer in the 1960s is the next key person who is a choreographer and filmmaker and who is responsible for the further development of dance film. Although her predecessor Cunningham also made some recordings especially with an educational purpose of presenting his dancing technique, Rainer continues the developmental line of Deren dealing with the fluidity of movement and the incapability of the human eye to notice every choreographic i.e. dancing movement. Rainer's development of a movement model which is characterised by continual and consistently oscillating motion, challenges the regular patterns and rhythms of human action relating to dramatic performance and the everyday, producing what Brannigan (2011:126) calls 'anarchic phrasing'. Rainer wanted to give an impression that the body is 'constantly engaged in transitions'; that there is a 'continuity of separate phrases' that did not repeat and she 'does not allow for pauses, accents, or stillness' (quoted in Brannigan 2011:129). The film *Trio A* (1978) Rainer directed twelve years after its original stage performance and featured herself. In it the movements go one into the next, with no pauses or stillness; the transitions are imperceptible from the steps themselves (Brannigan 2011:130).

Brown further developed the idea of phraseless, neutral, unpredictable movement in her choreographic research especially in her extremely fast and fluid choreography *Watermotor* which has two video versions. In the late 1970s, Babette Mangolte's film titled *Water Motor* as well as Peter Campus's version from 1980, presented the type of dance that 'challenges the

parameters of human perception' (Brannigan 2011:125). Mangolte stated that the affinity between ballet and the pose and the tendency for modern dance to avoid any such decisive moments actually put her off photographing dance altogether and led her to record *Watermotor*.

It may be argued that film, since its emergence that coincided with the modern tendencies in art and the appearance of modern dance, had great impact on ballet and dance art since the first works of Fuller, through the fact that the first Hollywood actors were accomplished dancers; over the influence of film on the new choreographers' ideas since the beginning of the 20th century and the presence of dance in musicals and other films; over documentary recording of choreographies to the usage of video as a component of stage productions. However, for this discussion, the lineage from Fuller and Deren to postmodernist Rainer through Brown and other contemporary dance filmmakers such as Philippe Decouflé, who is also famous for his dance films and pop videos, has the main significance for a distinctive field of art called video dance, which led the filmmakers to experiment with various rendering techniques such as slow motion, multiple-exposure, repetition, reverse-motion, and digital postproduction techniques such as image scratching. These all serve to produce new forms of choreographic practice and new modes of cine-choreography. The rendering process surpasses reproduction, taking the choreographic elements to a new state or condition; the film itself becomes dance-like (Brannigan 2011:127).