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DANCESCAPE
A Work in the Translation of Bodies and Movement

by

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Professor Rankaitis
Professor Mann

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Translation is inevitably challenging work. When the human body and its movement are the subjects translated, the work may be particularly difficult, as questions both technical and ethical may arise about the representation in the second medium. Yet the exercise can also be very illuminating, creating space for insights that may not have been possible without the translation. For my Scripps College art thesis, I have created a series of paintings of Western dancers¹ and researched four artists whose work involves bodies, movement, or dance and whose approaches differ tremendously. These artists are Edgar Degas (1834-1917), an impressionist painter known for his images of ballet, Julie Mehretu (born 1970), an abstract painter whose work implies dynamic movement, David Michalek (born 1967), a video artist and photographer who recently created a video exhibition called *Slow Dancing*, and Yvonne Rainer (born 1934), a choreographer and filmmaker whose work analyzes the audience-performer relationship and the politics of the body being watched. The work of these artists exemplifies four unique approaches in rendering the ephemeral and handling the politically charged territory of bodies as the subjects of artwork. With analyses of Degas, Mehretu, Michalek, and Rainer laying a comprehensive backdrop, I will then examine the technical and ethical implications of my own attempt to translate the body and movement to canvas.

Edgar Degas

I was initially drawn to research Degas because I have been using a similar method of translating dance to canvas: a fairly realistic style using oil paint and photographic references. I feel that Degas' technically precise drawing combined with his loose use of

¹ I use the term Western dancers to clarify that this discussion will be centered upon the contemporary Western dance forms of ballet and modern, which are attached to academies and are performed. When I say "dancer," "dance," or "performer," I am referring to the meanings of these words in current Western culture where dance is commonly a form of theatrical entertainment and the dancer is evaluated by a critical audience based on an aesthetic that judges choreography, and the dancer's technique, artistry, and body.

pigment is an effective choice in the rendering of ballet dancers; the accurate figure drawing respects the specificity of ballet positions, and his stippled, brushy use of color helps to create an illusion of motion. Additionally, Degas' use of photographic references helped him to accurately translate the complexity of his model's positions to the canvas (Childs, 75). His work sets an example of dance images that are realistic, implicative of movement, and distinctly stylized.

Upon analyzing Degas' work more thoroughly, however, I feel that his images are problematic in their rendering of bodies. I must preface this by noting that I am examining a late 19th to early 20th century artist through my lens as a woman at Scripps College in 2008, so I am not perceiving his work as his contemporaries saw it. Yet Degas' paintings endure in today's ballet imagery; for example, a major supplier of dance clothing in the US, Discount Dance Supply, advertises a "Degas Collection" of posters, note cards, book covers, and blankets that picture his paintings (Appendix 1). Since his images are mass-produced today, I feel that his work requires questioning from a contemporary perspective. In Degas' work, the dancers and models for the paintings are the objects of gaze. Both Degas' compositions and content imply his power as a gazer; the compositions often place the viewer in the middle of clusters of women as they adjust their slipping shoulder straps (Appendix 2) and the content often includes "...lightly clad and muscularly engaged women" (DeVonyar and Kendall, 124) (Appendix 3). In an extreme example, *Dancer Adjusting her Slipper* (1872-3), the model is leaning over to fix the ribbon of her pointe shoe and her neckline is falling open to reveal much of her breasts (Appendix 4). In his writings, Degas has described dancers as "irresistibly seductive" (32) and has "...confessed...that his heart had been stolen, not by any one dancer in particular, but by a collective of the hardworking, gravity-defying, and sometimes socially questionable women who dominated his art" (195). Though I am aware that ballet itself represents women as objects of gaze, I feel that selling Degas' images as quintessential ballet pictures is both a symptom and an amplification of the problem. Reproducing and selling his images more

than a century after their creation reveals long-standing issues in power dynamics between men and women and between the painter and the subject.

I see Degas' paintings as a source of technical information about translating dance effectively to paint, using photographic technology to aid in the dissection of motion, and maintaining the appearance of movement while not laboring for absolute photorealism. Yet researching his work has also made me more aware of the politics of portraying the body as subject, reminding me of the risk of objectification in the construction of images of dancers.

Julie Mehretu

I chose to research Julie Mehretu, a contemporary abstract painter, because her images imply enormous amounts of energy, motion, time, and space on large two-dimensional surfaces, and ethically, her use of abstraction offers a possible solution to the issues of the body as subject. Her images are derived from her interpretation of the movement of many types of bodies: "...riotous, scrambling monsters, rebels, ghouls, and fighters. They are club bangers, rappers, DJs, church-goers, musicians, poets, bankers, lawyers, politicians, dogs, birds, flag wavers, screamers, insane sports fans, rap fans, rock fans, and students" (Marcoci, 82). With her gestural marks and abstracted shapes Mehretu creates a sense of dynamic movement effectively on flat surfaces. To create the appearance of depth, Mehretu employs several perspective techniques. For example, in *Stadia II* (Appendix 5) she places strong diagonals at the bottom on the canvas, connoting a one-point perspective grid, and creating the illusion of receding space. Almost all of the lines she describes are curved or on diagonals, their thickness changing as they travel across the canvas, which heightens the sense of perspective. Horizontal lines cross the canvas, curving downward below its center and upward above it, creating the sense of a spinning vortex. A series of yellow shapes lay in an oval across the space, amplifying the sense of three-dimensionality and swirling motion. Innumerable geometrical colored shapes, twisted lines, and intricate designs punctuate her images, producing explosions of perceived movement

through illusionary space.

Beyond creating a sense of turbulent motion, Mehretu's abstraction also creates anonymity for the bodies she represents, thus protecting them from objectification, and also encouraging a conceptual analysis of the body's role in our complex world. When asked whether her abstraction and layering of bodies is a form of erasure, Mehretu responded, "Yes, I think it is, in much the same way that history is" (78). Mehretu's work makes a statement about how history can hide the individuals who compose it and her simplified representation of bodies is central to the works' meaning. As she says: "I am interested in the multifaceted layers of place, space, and time that impact the formation of personal and communal identity [and] ...abstraction allows for thinking on an issue from different perspectives" (78-82). Viewers are not likely to question the ethics of Mehretu's representations of bodies, but instead may be inspired to contemplate the effect of our increasingly chaotic world on the people who navigate it.

I see Mehretu's work as extremely effective in the translation of depth and motion across two-dimensional canvases. She has developed a visual vocabulary that gives life to her flat and static materials. Additionally, she sets an example of an artist who thoroughly considers issues of representation and intentionally makes her figures unrecognizable in order to construct statements about the individual's role in our complex world. Her work inspires me to experiment in the future with abstraction to explore the raw elements of line shape, motion, and depth and to eliminate some of the perils of making a body the subject.

David Michalek

I have included David Michalek's work in this discussion because his use of blown-up, slow-motion film footage captures details of movement and dance that would never have been perceived with the naked eye, and his exhibition opens up questions about the issues of representing individual bodies as well as groups of bodies from around the world. *Slow Dancing* is composed of forty-six short videos, each clip showing a different famous dancer

performing a five second phrase of movement. Each five-second clip is slowed down so that it lasts for ten minutes. The work is projected on three several-story-high screens, with the clips playing in a randomized order, so that the viewer sees three different dancers at any one time. To film the dancers, Michalek borrowed a camera built to test military equipment that captures a thousand frames per second, thus creating images of such high resolution that the dancers appear to be hovering holographically in front of the wall upon which they are projected. He wanted to make a work that felt like watching clouds, so that the viewer may form multiple interpretations of the image as it slowly shifts in shape (*Slow Dancing*). I saw Michalek's *Slow Dancing* exhibit in *Fall for Dance* at the Orange County Performing Arts Center on October 4, 2008 and was struck by the work's dissection of movement. The film of Dwana Smallwood (Appendix 6), for example, allows viewers to notice tiny details such as a fold shifting in the fabric of her dress, her toes curling as she slowly rises from the ground in a jump, and her arm muscle contracting and relaxing. Michalek's technique and medium gives viewers the opportunity to observe every moment of a phrase of dance broken apart into muscles contracting or extending, eye focus shifting, fabric rippling, and hair flying. When I was watching *Slow Dancing*, I no longer saw dance in terms of steps; instead, everything became transitional and progressive, a response to what came before it and a preparation for the next motion. Michalek's slow-speed video technique was highly effective in its translation of the micro-components of movement.

The exhibit also exemplified some issues in its representation of bodies. When Michalek spoke about his work at Pomona College on October 8, 2008, he said that he wanted to create a democratic representation of dance by putting lesser-known dance forms onto the world stage. However, I feel that *Slow Dancing* fell a bit short of this goal.

There were percentage issues; included among the forty-six dancers were twelve ballet dancers, fifteen modern dancers, fifteen dancers performing non-western dance, one child, one ninety-one year old, one large woman, and one man with crutches. The exhibit did not provide an explanation of how the dancers had been chosen or an identification of the types of dances shown. An viewer might see the work as a representation of the world of dance and come away with the notion that most dancers study ballet or modern while a smattering study some type of “world dance.” Most disturbing was what I overheard of the crowd’s reactions to the footage of Alexandra Beller (Appendix 7), a former member of the Bill T. Jones/ Arnie Zane Dance Company and founder of her own company Alexandra Beller Dances (*Slow Dancing*). As her footage was playing, I overheard a group of teenagers laughing about the size of her thighs and two women talking about the deadliness of obesity. Standing in front of a blown-up, slow motion image of a person’s body for ten minutes suddenly felt inappropriate. Beller’s body as spectacle was a powerful reminder of the risk of portraying the body as subject. An artist must carefully consider the ethics of placing bodies in front of an audiences’ critical gaze.

David Michalek’s work reveals that enlarged, slow motion video is an effective way to capture dance powerfully in two dimensions and to dissect moments of movement. Yet his images also remind me of the risk of portraying bodies as artwork and the perils of attempting to create an all-inclusive exhibit of many types of dance. In a work such as *Slow Dancing*, the audience needs to be presented with more information to prevent naive interpretations. Seeing Michalek’s images gave me a new appreciation for the subtleties of movement and the risk of representing bodies in artwork.

Yvonne Rainer

The final artist that I researched was Yvonne Rainer, a choreographer and filmmaker whose work motivated me to critique my role in the construction of paintings of dancers and in the creation of choreography, influencing me to assess the power relationships between the choreographer, dancer, painter, model, and spectator. Rainer's work is centered upon an attempt to shift power dynamics and explore the influence of gaze; as she said, "It's impossible to behave in an everyday fashion when 100 eyes are upon you" (Rainer, 8). She avoided dramatized, presentational dancing, and instead worked to emphasize the physicality and object-ness of dancer's bodies and make their actions task-like. For example, Rainer had "...her dancers interact with objects like floppy mattresses that were heavy or awkward enough to ensure that performers manipulating them couldn't embellish or accent the activity in any way" (Mabert-Beatty, 5). These props created an obstacle course-like terrain for the performers in which their attention had to be first and foremost on the tasks and only secondarily on the fact that they were watched. Yet the presence of gaze was still inescapable; thus "...Rainer's art [is] structured by a peculiar tension: between showing the purely physical body and *showing* the purely physical body- between the body being, and being watched" (6). In an attempt to challenge gaze, Rainer instructed her dancers to avoid eye contact or to look above and beyond the audiences heads. This created a performance quality that "Michael Fried called 'absorption,' a condition characterized by the work's refusal to address the viewer, an almost metaphysical detachment of the work from the viewer's time and space" (Wally). Some have been offended by this; for example, critic Frances Herridge was angry at "her nerve in taking the audiences money and then ignoring them" (Mabert-Beatty, 8). Yet Rainer's work was not about ignoring audiences, it was about exploring the politics of exhibiting the body as art and shifting whom has power. Having the performers drag props such as mattresses lessened the audience's power as gazers, as the awkward task of moving the mattress diminished the opportunity for the

performer to enhance their action for the audience's gaze. Additionally it diminished Rainer's shaping power as a choreographer, the performers could only complete the task in the most practical, natural way, not in a highly stylized, choreographed way. An additional way that Rainer challenged power dynamics is exemplified in her piece, *Continuous Project- Altered Daily*, in which the audience felt "...the frustration of not being able to participate in something that appeared to be fun" (67). The audience yearning to be doing the activity implies that the performers have power that the viewers do not. Restructuring power hierarchies is at the root of Rainer's work.

Rainer additionally worked to alter another force: the ephemerality of dance. As Rainer said: "Dance is hard to see" (1). In her piece *The Bells*, Rainer worked to make the dance more visible by using repetition and dancing the same movement on multiple angles to show the audience how a step appears three dimensionally. In *Trio A*, however, she attempted to amplify the problem of dance resisting vision by repeating nothing and instead performing a long series of unique movements (Appendix 8). Rainer saw "...performance's ephemerality as an artistic problem: something the artist had to work with, work around, work through" (1). Thus as a choreographer and filmmaker, Rainer's raw material for shaping did not just include the bodies she worked with but also the experience of the eyes watching. In essence Rainer's role was a "sculptor of spectatorship" (9). Her work makes viewers consider not just the dance, but also the way they see the dance.

I found Rainer's work to be highly thought-provoking, as I too am working in the problematic realm of making the body the object of gaze, and playing with shifting the transience of dance by representing fleeting moments in a permanent form. I admire Rainer's usage of the issues of objectification of the body and the capturing the transitory as the raw material for her work rather than antagonists to it.

My Fall Project

For my Scripps College art thesis, I have painted a series of dancers in oil paint, a project that attempts to capture an essence of movement on canvas and deals with the politics of the body as subject. Through the process of painting dancers for my art thesis and choreographing for my dance thesis, the former has become a project in choreographing two-dimensional moments and the latter in painting the three-dimensional canvas of the stage in real-time with the breathing lines and textures of bodies. My art thesis has allowed me to explore my interlocking roles as a dancer, choreographer, painter, and subject for a few of my paintings both through a technical and ethical lens. I have discovered similarities between the choreographer and painter roles and between the dancer and subject roles, and have come to recognize that the choreographer-dancer and painter-subject relationships are heavily influenced by power-dynamics.

As both a choreographer and painter I have tremendous power in the construction of images. On a technical level, a choreographer designs the square of the stage just as a painter designs the square of the canvas, both for the viewer's gaze. The choreographer and painter have a great degree of control over their human participants and over the appearance of the final image. In both choreography and figurative paintings the human body is the subject, the consumer of space, and the source of the work's meaning. The choreographer and painter's evaluative gaze is at the root of what is present and what is absent in the final dance and painting.

It is also important to examine the construction of my art from my contrasting and concurrent experience as a dancer and a subject for paintings. The dancer and subject are objects of gaze and experience multiple layers of shaping. In these roles, not only do others shape me but I am also self-critical and self-sculpting. As a dancer, I am split into two parts: a mental "I" that develops goals, nurtures particular aesthetic values, and exercises judgment, and a physical "I" that is evaluated and pushed by the mental "I" and works to embody its desires. I shape all that is visible about myself (my body and actions) and all

that is invisible that produces the visible (my beliefs, feelings, thoughts) in anticipation of gaze and critique. Additionally I am shaped by the choreographer whose directions at the very least give structure to my actions and at the most dictate everything I do, think, feel, and see. Finally, I am influenced by the audiences' gaze, an impossible force to measure, but potentially very powerful. Dancers who are subjects of paintings are molded by an additional set of forces. When I am in this position, I am flattened in a photographic reference and then interpreted, edited, and inevitably altered through pigment. Then the painting of my body is hung up on a wall where I do not have the agency to leave the viewers' gaze. Both dancers and subjects of paintings experience immense shaping forces before they or their images are given to the community as artwork. Through the experiences of choreographing, painting dancers, dancing, and being the subject the paintings, I have become aware of the multiple power relationships involved in both dancing and figurative painting. As a painter and a choreographer I have tremendous responsibility to those who have so generously and courageously allowed themselves to be shaped by my hand and seen by many more eyes.

Through my paintings I have experimented with the effect of varying levels of realism on the politics of the body as subject. The dancers that I have depicted in highest realism seem to be the most vulnerable to judgment as the images of their bodies are recognizable and the detail work in the painting encourages close examination (Appendix 9). However I also feel that the realistic paintings are more successful in presenting the bodies as distinct individuals rather than just "dancers." On the other hand, my more abstracted images give the subject anonymity and thus protect him or her from judgment. Yet these painting may deprive the models of recognizable association with their images (Appendix 10). Realism and abstraction have differing implications in their portrayal of bodies. The same holds true when I examine realism and abstraction in terms of their ability to translate movement to the canvas. I feel that my more realistic paintings have a sense of depth and three-dimensionality as I have carefully blended all edges and articulated the color

gradations between shadows and highlights. Yet the realistic paintings are not as effective in their conveying of movement, since every detail of the painting is defined in high resolution, a quality that the eye associates with stillness. My more abstracted paintings are flatter and less three-dimensional as I have painted them in a graphic quality, not blending the edges but simply laying down basic shapes and colors. Yet the simplified, brushy quality of my abstracted images may correlate more to how the mind remembers moments of movement. Each method has its advantages and disadvantages in the translation of dance.

Creating both abstracted and realistic images was originally intended to be an exploration of their respective influences on the representation of the body and the translation of dance to the canvas. Yet after studying the works of Degas, Mehretu, Michalek, and Rainer, it became clear that there is not one best way to use dance as an inspiration for artwork. Through my experimentation with realistic and abstracted paintings of dancers, I have just taken a few steps into the vast territory of moving dance to another medium. I feel that my work represents a variety of interpretations of human movement, some suggesting its sculptural quality, others its loose, ephemeral quality, some its attention to individual dancers and their emotions, and others the importance of the graphic shapes of bodies. At least two things are certain about my project. First, it is endlessly problematic; dance cannot transfer to canvas except through illusion, and images of bodies will often raise ethical issues. Second, it gives viewers access to moments of human movement that are difficult to see, much less remember when watching real-time dance. I now recognize that my paintings cannot possibly be images of people expressing themselves fully through the “truthful language of dance”; instead there are many forces of gaze, judgment, editing, and construction that go into shaping my subjects and paintings. However, despite the problematic task of translation, the insights I have gained from this project have been invaluable. I began making work in the rich overlapping territory of dancing, choreographing, and painting, and have posed a series of small paintings, each offering a different dissection of the magic of bodies in motion. The impossibility of this quest excites

me tremendously. Making paintings that stem from dance and choreography will demand creativity, passion, and hard work, and I have those in high supply.

In the spring Advanced Senior Project and Seminar, I will deepen this work by asking myself different questions and pushing my way of answering them. I intend to paint life size or larger than life dancers, to more fully capture the kinetic energy and enormous physicality of dancers and to more powerfully attract the viewer's gaze. I plan to paint these dancers so that they extend across multiple canvases to explore how I can direct the gaze of the viewer through my framing of the body. After having painted a few duet and group paintings this semester, I am also interested in the relationships between dancing bodies. What does it mean to be on stage with another body that is also subjected to the gaze of many eyes? What kinds of relationships can be formed between people who are being watched? How does the presence of another contribute to the multiple layers of shaping that the dancer experiences? How sensitive can a danced interaction be? How aggressive? How genuine? How real can it be after it has been shaped by my choreography and paintings? How can danced interactions allow for relationships and connections that may not have occurred without dance as an entry point? How can a danced relationship pose as a way to interact with another that is safe and socially acceptable? How can I as a painter choreograph not only a moment of dance but also of a relationship? What ethical concerns will arise? These questions fascinate me and I am excited to explore them through the guidance of the Advanced Senior Project and Seminar, and on my own, as I continue braiding my paths as a painter, dancer, and choreographer.

Fall Conclusion

Through the work of creating paintings of dancers, researching Degas, Mehretu, Michalek, and Rainer, deeply considering of the representation of the body and the translation of the ephemeral, exploring dancing and choreographing in relation to my paintings, and writing this paper, I have embarked upon a journey in which I know I will be

traveling for a long time. Choreographing canvas is work that can be pushed much further than I have pushed it thus far. This is not a project that will end when my art major is complete; dancing, choreographing, and painting are deeply woven into my identity and have never been separate for me. Now my work is to make their convergence visible, to fashion art out of the vast territory of overlap between these fields, and to share my passion with many others.

Addendum: Spring Project

During the winter break of 2008-2009, I began a body of work for the Scripps College Senior Art Exhibition (see Appendix 11) that is different from my fall work in three important ways. First, in an attempt to capture the immense physicality of dancing, I painted dancers life-size in my spring paintings, abandoning my previous scale of miniature figures on 11”x11” or 11” x24” canvases. Second, I painted these dancers partnering to explore the details of a moment of trust and collaboration. In my dance thesis I was working to create movement tasks that demanded my dancers’ interdependence to be completed successfully and safely, and I wanted to investigate this on canvas. I painted three couples performing some of the partnering from my dance thesis choreography, *In Passing*, in which each moment requires acute awareness of another person. The six dancers that I painted were Alissa Sanchez (PO ’09) and Molly Mather (PO’ 12) (*Dancescape I*), Jill Mahoney (SC’ 11) and Maya Guice (SC’ 12) (*Dancescape II*), and Lucy Vasserman (PO’ 10) and Charlotte Smail (PZ’ 11) (*Dancescape III*). Painting partnering posed a potential solution to the idea that a dancer’s movement is shaped by an awareness of being watched. In partnering each dancer must be intensely present to the partner’s body and needs, and thus the dancing becomes much less performative. The third important development in my spring project was that I painted these dancers across multiple canvases, framing subsections of the bodies, and thus encouraging viewers to appreciate the details of a moment of movement.

My spring paintings attempt to offer something different than what is gained by viewing live dance or dance photographs. When a viewer watches live dance, the movement disappears as it happens, and thus only vague impressions of how the bodies consumed space may be memorable. When looking at a photograph of dance, the viewer might just notice the overall pose of the body, or a specific detail: for instance, a high extension of a leg. With my spring paintings however, unlike live dance, only one moment of the movement is represented and thus there is ample opportunity to discover how that moment

is happening. For example, *Dancescape III* investigates how Charlotte's right arm is hooked around Lucy's waist, which provides a seatbelt of support for Lucy as she leans against Charlotte. Meanwhile, Charlotte is reaching her left arm to the floor, and pressing her back against Lucy's to provide a stable base for her. The split composition draws attention to the multiple tasks executed in a single moment, which are not often emphasized in dance photography. In *Dancescape I*, the multiple canvases encourage the viewer to spend time looking at each of the cropped details; Alissa supports Molly with her right hand against Molly's shoulder, Molly presses her left wrist against Alissa's left forearm, Molly's left leg points and extends to the low side diagonal, Alissa's knees are softly bent to create a stable stance to support Molly, and Molly supports her position with her right leg in a deep, turned out plie. In *Dancescape II*, Jill and Maya clasp left hands, Maya's right hand presses up on Jill's right forearm, Jill pushes down against Maya's hands in order to stand herself up while looking down at Maya, and Maya cannot see Jill but she supports Jill's weight with her arms. Framed by smaller canvases, the viewer is encouraged to investigate the subtleties in single moments of human interaction.

An unanticipated result of these paintings is that by having spent hours studying and rendering three moments of interaction, I feel that I have grown significantly in my understanding of partnering. This year I have become a much stronger partner as a dancer, and much more aware of how to coach dancers in their contact work so that it is more safe, efficient, and powerful. My experience observing and painting bodies communicating and taking each other's weight has greatly influenced me as a dancer and choreographer. In fact, I feel that teaching dancers to draw dance could be an incredible educational tool; understanding the mechanics of movement enough to realistically describe it in two-dimensions lays strong foundations for embodying it. My spring body of work has given me seedlings of ideas for possibilities in dance education.

Perhaps what is most significant about these paintings is that they document the power of danced interactions as an impetus for building relationships and community.

Alissa and Molly, and Jill and Maya, did not know each other at all at the beginning of this year, and Lucy and Charlotte were mere acquaintances. Through the act of learning to perform partnering choreography, which asked them to become extremely perceptive to each other, all three partners have become close friends this year. The physical trust that the dance demanded inevitably led to emotional trust. Dance brings people together in sensitive and often courageous collaboration, and these paintings celebrate what occurred in my cast of fourteen dancers for my dance thesis. Most of them did not know each other at the beginning of the year and through the process of learning to master the collaborative tasks I gave them, they have become a community of close friends. Dance holds potential to create powerful bonds between people, and now my task is to work to harness dance to affect many more people post-college as an educator and to continue investigating and celebrating this in my paintings.

Next year I will be beginning the dance MFA program at the University of California, Irvine, and I intend to continue creating paintings that explore translating dance to canvas, and using the observational skills I gain through painting to enhance my perceptiveness as a dancer, choreographer, and educator. I will be choreographing canvas and space for many years to come, and I thank Scripps for not making me choose between my passions, but instead providing me resources to pursue both and encouraging me to use each to inform the other in a richly meaningful way.

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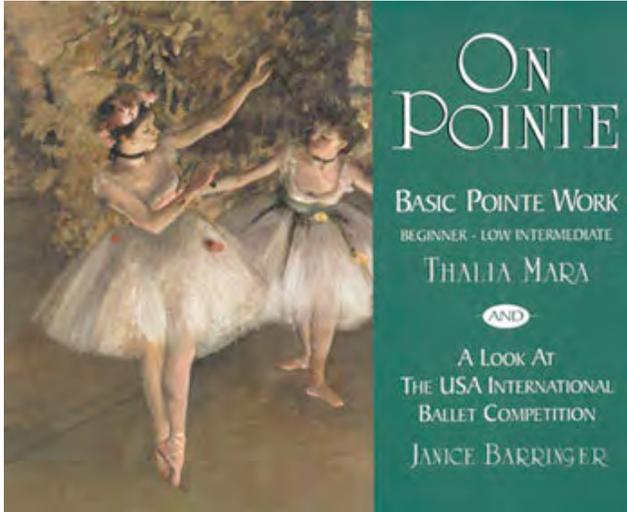
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Appendix

1. From *The Degas Collection* in Discount Dance Supply, a book cover for *On Pointe*, picturing *Two Dancers on Stage*, Oil on canvas, 1874, and a throw blanket picturing Degas' *Dance Class at The Opéra*, Oil on canvas, 1872



2. Edgar Degas, *Four Dancers*, Oil on canvas, 1899



3. Edgar Degas, *Dancer Stretching*, Pastel on paper, c. 1882-85



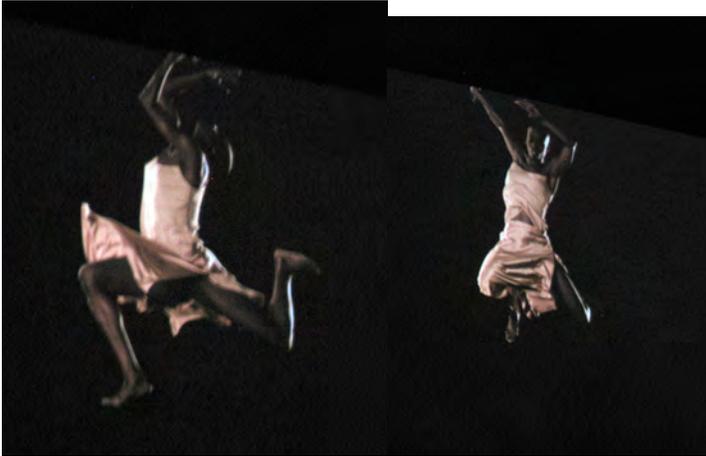
4. Edgar Degas, *Dancer Adjusting her Slipper*, Graphite heightened with white chalk on paper, 1872-73



5. Julie Mehretu, *Stadia II*, Ink and acrylic on canvas, 2004



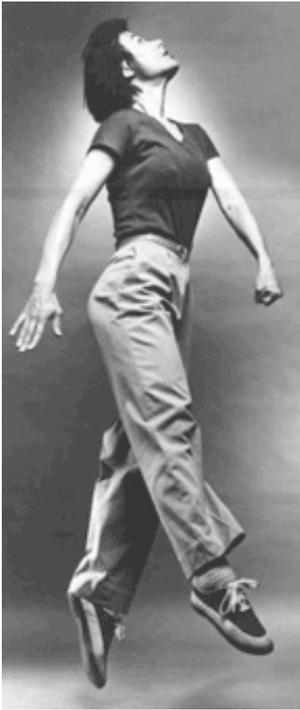
6. David Michalek, Julia Cost's photographs of Michalek's footage of Dwana Smallwood, *Slow Dancing*, Orange County Performing Arts Center, 2008



7. David Michalek, Image from footage of Alexandra Beller, *Slow Dancing*, 2008 (Slow Dancing)



8. Yvonne Rainer pictured in *Trio A* (Wally)



9. Julia Cost, *Something More (Dancescape)*, Oil on canvas, 2008
Choreographer: Meredith Horiuchi (SC'07)
Dancer: Julia Cost



10. Julia Cost, *Green Conversation (Dancescape)*, Oil on canvas, 2008

Choreography: Meredith Horiuchi (SC'07)

Dancers (left to right): Abigail Stopper (SC'07), Miguel Rodriguez (PO'07), Michael Szanyi (PZ'08), Julia Cost



11. Julia Cost, *Dancescape I, II, and III*, Oil on canvases, 2009

Dancers (left to right): Alissa Sanchez (PO'09), Molly Mather (PO'12), Jill Mahoney (SC'11), Maya Guice (SC'12), Charlotte Smail (PZ'11), and Lucy Vasserman (PO'10).

