

Leach Martin / Hay Marie / Douse Louise
Heidegger's Question of Being and the Ethos of the Dancer

panel

Seeing ... feeling ... speaking: These fundamental aspects of human being function as the means by which an individual's ethos is both performed and perceived. The idea of ethos is taken as the space in which human being finds itself through its performance of itself. Contributors question the apparent separation between various dualistic categories relating to the being of the dancer using Heidegger's radical vision of *Dasein* as their starting point. This panel will combine both performative and discursive explorations of the figure of the dancer as a paradigm of the ethos of human being.

Martin Leach

The 'is-ness' of ἦθος ἀνθρώπου δαίμων [*ēthos anthropōi daimōn*] in the paradigm of the dancer
Heraclitus's 'character is fate' can suggest either a continuity or dichotomy in human being: the self *as* process or self *and* process. Heidegger worked to articulate an account of human being that avoided this apparent contradiction and instead reveal a being that is essentially performative: human being not as some *thing* that is performed, but a thing whose very *essence* is performance. This suggests a reconceptualisation of notions of the relationship between 'subject' and 'object' in ways questioned by current theoretical physics (Rovelli 2016). Nevertheless, the understanding of reality remains fractured so that interpretations of common situations are tacitly skewed in fundamental ways. This discussion takes the situation of the dancer in her studio as a paradigm through which to explore a more constructive *ethos* along Heideggerian lines. The intention is to reveal the continuity between *technē* (making) and *poiēsis* (creation) at the fundamental level of the enactment of being.

Bio:

Martin Leach is a senior lecturer at De Montfort University where he teaches anatomy, physiology and philosophy to dance students. He read English and Drama at the University of Hull before studying theatre directing in Poland in the early 1980s and then training and qualifying as a teacher of the Alexander Technique. In 2012 Martin completed his PhD on Tadeusz Kantor, a Polish artist whose theory and practice combined fine art and performance practices in a poetic exploration of human being. He was recently invited to contribute a chapter to the forthcoming *The Theatre of Tadeusz Kantor* (Northwestern University Press).

Louise Douse

The experience of flow in improvisation: Exploring the relationship between authenticity and potentiality
Flow, as a psychological concept (Csikszentmihalyi, 1975), refers to that moment when we are completely involved in what we are doing. Flow is a fundamentally positive experience, but more than this, flow can be considered eudaimonic in its ability to allow us to experience our full potential. Within dance improvisation, flow allows us to break restrictive habits, and find new movement and new ways of being. This paper will explore Heidegger's understanding of authenticity to elucidate the eudaimonic characteristics of flow experiences in dance improvisation. Whilst Heidegger never explicitly uses the term 'eudaimonia,' his writings are heavily influenced by the work of Aristotle and his classical problematic of ethical theory. It can be argued that Heidegger's explication of the 'Authentic' mode of being describes 'Being' as revealed in a first-person way, and is characterised by a 'moment of vision' in which we have the '*authentic potentiality-for-being-a-whole*' (Heidegger, 2010, p.224).

Bio:

Louise Douse is a Lecturer in Dance at the University of Bedfordshire where she has recently completed her PhD in dance and technology. Louise has been invited to submit a chapter for the forthcoming *Oxford Handbook for Dance and Wellbeing* (2016) and has presented papers at several international conferences on the topic of flow in improvisation, and the use of motion capture technologies in capturing the experience. Louise is the Secretary of the Laban Guild in the UK and continues to develop her research in movement analysis and optimal experience.

Marie Hay

The performance and perception of being: ethos, eidos and pathos.

This performative demonstration assumes Heidegger's stance on *Dasein* as 'being-in' when he discusses issues arising from *Dasein* conceived of as subject and object in *Being and Time*. Heidegger proposes that *Dasein* is always already 'seen' in a certain way, which is mostly mis-interpreted, or interpreted in an ontologically inadequate way. The mis-interpretation of

Dasein has been particularly noted historically by feminist dance practitioners in the US and UK, such as Jacky Lansley, Emilyn Claid, Yvonne Rainer and Trisha Brown. Their practice and writing highlights the perception, interpretation and definition of female dancers' *ethos* as objectified within the limits of their outward appearance (*eidos*). This has often been theorized in relation to Laura Mulvey's essay on the male gaze titled 'Visual Pleasure and Narrative Cinema' (1975). Through performed relationships between speaking and dancing, the dancer and perceiver identify with each other (*pathos*) and transcend dualistic categories.

Bio:

Marie Hay is a Senior Lecturer in Dance at De Montfort University currently undertaking PhD research. Using a practice-as-research methodology, Marie is exploring the performance and perception of being in the relationships between speech and contemporary dance in an improvised, autobiographical practice.

Speech and autobiography have been integral to Marie's choreographic work for the last 15 years. The intention has been to challenge fixed identities and her current talking-moving practice allows greater ambiguity in the roles of performer and spectator.