

ARTICULATING THE UNSPOKEN:
CHOREOGRAPHING THE VISCERAL

written in blood

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1999

“The worst shock was seeing Ria in the washroom, her hands tied, covered in blood and topless. She could not speak but looked into my eyes. Her eyes were pleading for help. It was horrible...” [Sunday Times September 1998]

This is part of the text that prompted me to choreograph “written in blood”. The above quote is taken from a newspaper account of a heinous attack on a farm in Bosrug. The victims of this attack were “hacked with a panga, injected with chemicals, beaten with a hammer, raped and shot by a disgruntled ex-employee.”[Ibid.]. The killer then set the survivors ablaze after dousing them with petrol. Another victim, Tommy, was found jerking violently on the floor. His body was reacting to the chemicals that the killer had injected into him. Later Tommy’s wife Ria was found in the bathroom, speechless, unable to articulate the horror of her ordeal. Solomon Raaths who found her, read something however, in her body, her eyes, they “were pleading for help.”[Ibid.].

After reading this account I wanted to choreograph a dance work about the attack. The fact that the woman was unable to relate what had happened to her excited me. The newspaper report did not describe her terrifying ordeal in detail. I wished to fill in the gaps of information. What was it that the narrator had seen in her eyes? Why could Ria not speak? What was the unspoken? How could dancing bodies, usually silent, express the ineffable? How could a dance work reveal the pain and horror of the event? How could I get the blood “to speak”? How could I get the wounds “to speak”?

Six people were involved in the incident, all with different perspectives on the attack. The newspaper reported a singular viewpoint of the ordeal. There were many more perspectives to the story. Some were quoted in the paper and some were impossible to quote as the attack left the victims speechless. I wished to *relate* these *un*-speakable images, *retell* the incident, *describe* the attack from these different perspectives. I needed to *deconstruct* the event and *reassemble* the incident using as many different texts, textures, images, languages or voices as possible in the time of twenty minutes, the length of the piece.

It is the method of deconstruction that I wish to discuss in this paper and how this very fashionable means of creation is relevant to choreographers, such as myself, who wish to reflect a postmodernist feminist standpoint in their work. I shall describe the relationship between theory and choreography, how the two entities affected the mode and outcome of the production of “written in blood”.

The first part discusses deconstruction and narrative. The second part examines deconstruction of dance forms and the body as subversive text - a tool for feminist cultural practice and production. Lastly the paper reveals the postmodern concern for aurality. Each part of the paper is related to the work “written in blood” that was performed at the Confluences Conference 2 1999 “*Articulating the unspoken*”. Video inserts of the work will also be shown as part of this presentation.

Deconstruction

The French philosopher Jacques Derrida “coined the term ‘deconstruction’ to refer to what he called a ‘new way of reading’.”[Hughes 30 1990]. Philosopher, Johan Degenaar from the University of Stellenbosch, describes deconstruction as not being destructive. “It does not destroy. It takes the elements of a text apart, points out the behaviour of figural language and puts the elements together again in a different way.”[Degenaar 81 1986]. In this manner marginal, minor, ineffable, forgotten features are exposed and if brought into consciousness could “throw new light on the meaning of the text.”[Ibid. 89]. The text is therefore never viewed as a closed system. Deep structure gives way to openness that opens the text to other points of reference or other texts.

Difference, plurality and intertextuality are brought to the surface. The perceived intertextuality frees the language and the text from being bound in meaning and structure, as the text no longer gives preference to a centre, a belief or fixed meaning. There is a ceaseless play of infinite meanings as different texts proliferate and destroy a sense of logical progression and linearity. Dance historian and critic David Hughes supports the notion of rejecting the authorising linearity of language as he claims that “the purpose of linearity is to restrict the possible meanings”[Hughes 1990 30] that can exist in a text. It follows then that if there are no fixed points of reference and a proliferation of meaning, there can be no point of beginning nor a point of finality. Therefore postmodernism rejects the traditional grand or meta-narrative. Structure of the text is not a unified whole. There is no master narrative or authoritarian voice dictating a beginning, middle or climax and an end. A sense of democracy and equality exists between the threads or elements within the text and the traditional hierarchies of these elements normally found in the meta-narrative are deconstructed or collapsed.

The text or in this case dance work, that is radically fragmented, is given cohesion by the viewer. This type of work demands that the audience or reader insert her/himself in the process of the reading of the text. The reader engages in pulling the threads of the text together. Each reader’s position will then give a different cultural and aesthetic cohesion to the text. In this way no two interpreted texts or reader’s texts will be equal. This furthers the aims of creating a semantic proliferation that in turn respects personal interpretations of a text that refuses to take a position of authority.

Furthermore there “is an abandonment to a fixed subject...In the place of a unified and stable being or consciousness we get a multifaceted and disintegrating play of selves.”[Sarup 59 1993]. Dance historian Helen Thomas, maintains that feminists and postmodernists therefore forego “the traditional grand or meta-narratives, (as they are) authoritarian (and) they offer a single unitary view of the world.”[Thomas 1996 68]. The latter stifles the pluralism, differences, ironies and intertextualities that are evident in experience.

Subjectivity then is viewed as being unstable as the individual is “situated in and articulated through a complex web of social relations, discourses, and practices.” [Ibid.63]. Identities are therefore fractured and fragmentary. The idea of a fixed subjectivity is rejected, as unconscious desires and drives continuously “exert pressure on

(-) conscious thoughts and actions, as do other material and ideological factors of which we are unaware.”[Ibid.73]. Therefore the idea of a unified, stable subject in a fixed meta-narrative becomes untenable.

Structure of “written in blood”

The work is not **the** story of violence in South Africa. I cannot claim to write it. We are all part of **a** story and we are making it up and part of it as we go along. Each person has a her/history that is personal and part of the whole. The story in “written in blood” is a story told from different perspectives. There is one identifiable protagonist, Ria, who weaves her way through the story however her subjectivity is destabilized as different elements or dancers relate the event or her experience. The structure is dependent on these different elements and they break the whole story up into sections. It is like a map that is designed by the different elements as each element is of equal importance. I utilized the following elements to *re*-late the event: light/shadows/darkness, blood/text/voices, whispers/stutters/ shouts, movement/gesture/dance, signs/cries/silence.

The work is divided into eight sections. There is no master narrative dictating the order of these sections. Each section I feel is just as important as the next and is relevant to the entire *re*-telling of the event. There is no climax and so this relieves the text from linearity and allows the threads of the story to be exposed. It is also not a circular narrative. The event is *re*-told from the following sites or angles; the body, the voice, the blood, the gestures, sign language, the text painted on the body, the written text, the light, the darkness. The thread that pulls the piece together as a piece of theatre is the overhead projector. This is normally associated with the dissemination of factual information. It is used in this manner, however the text that is projected is only fragments of the whole and at one-point projects only blood dripping from a hand. In this way intertextuality is present as each text feeds into the context.

The following sites are explored: (see page 11)

1. Light and darkness and a blurred figure of a dancer. Cage text/score.
2. Text 1: “In six nightmare hours at the Bosrug farm near George, the victims were hacked with a panga, injected with chemicals, beaten with a hammer, raped and shot by a disgruntled ex-employee, who then set the survivors ablaze after dousing them with petrol.” Cage text/score.
3. Text 2: “Ria in the washroom, her hands tied, covered in blood and topless. She could not speak but looked into my eyes. Her eyes were pleading for help.” Here the one dancer paints the words “she could not speak” onto the body of the dancer portraying Ria. She is thus extracted and at the same immersed in the story. Silence.
4. Dance and vocalizations in the dark.
5. Text 3: “She could not speak.” Solo - stutter of Ria.
6. Text 4: (see above, repeat of text 1) Solo by male dancer with hammer and syringe being projected onto the screen.
7. Text 5: “Tommy was beaten so badly on the head he could not speak properly.” Solos and duets – eclectic mix of formalist and expressionist forms of dance. Cage text/score
8. Text 6: Projection of dripping blood. Sign poem and voice over.

9. Tearing of newspaper. Dance based on stories from the dancers that were “written in blood”. OHM remix drum ‘n base track.
10. Text 7: “Stop what you are doing. A normal person cannot do this. You have murdered enough.” Group dance and Gabriel track.

The body as a site of destabilisation and subversion

Deconstruction, found in postmodern or feminist cultural production, also destabilizes traditional logocentric binarisms.[Sarup 1993]. These usually support the hierarchical relationship between two opposite entities such as, mind/body, man/woman, spoken/silent, word/gesture. The binarism establishes two concepts. There exists the notion of either/or. The first reference is usually the preferred or the superior entity and is male or represents the masculine principle. The inferior is placed second after this and is usually associated with the female. These logocentric binarisms are entrenched by language and are viewed by feminists to be patriarchal and Cartesian. Language for them is a symbolic representation of reality that excludes the pre-symbolic or the feminine. In Western culture the intellect is revered and the body repressed and marginalised as the body is not constructed by a symbolic language or discourse but by a personal self-consciousness. There exists a fear and a distrust of the body. The body is therefore associated with the second or inferior position in the binarism of mind/body.

The inferior concept is what feminist Julia Kristeva describes as the ‘other’. It is the passionate, represents nature, emotionality and irrationality.[Kristeva 1998]. The ‘other’ is unruly, dirty, associated with the waste and by products of the body, representative of the sexual and the sensual and therefore repressed in the face of the sanitised order of the intellect. The embodiment of the feminine is mysterious, “threatening to erupt and challenge the patriarchal order...”[Davis 1997 5]. The female body represents all that needs to be tamed and controlled by “the (dis) embodied, objective, male scientist.”[Ibid.]. Gender theorist Judith Butler claims that the body is repressed by and subordinated to reason. The experiential text in the body is denied expression and remains unspeakable, unspoken, locked in the body. This is an uneasy disembodiment since the body is what Butler describes as “a region of cultural unruliness and disorder.”[Smith 155 1993]. We need not look further than the rehearsal room or dance class for examples of binary concepts that consolidate the preference for technical expertise and formalist dance codes that are driven by the mind. The following are examples of this and can often be seen and heard in a dance class: high/low, fast/slow, hard/soft, right/wrong, perfect/flawed, beautiful/ugly, clean/messy, line/volume, thin/fat, visual/aural, uniform/independent, performed/improvised, precise/blurred, see/feel, muscles/blood.

If unleashed in cultural production, such as dance, the body destabilises the status quo and stability found in the mainstream Western dance forms that are driven by mind/body binarisms such as classical ballet. According to Thomas deconstruction in postmodern dance has the “potential to intervene in and subvert the conventions of patriarchal discourse.”[Thomas 83 1996]. Embracing and exposing the language of the body in dance is part of the deconstructive project. Here the body is able to destabilize modes of cultural production that revere technical expertise. The marginalised “tremulous private

body' threatens to 'overflow its walls' and return from the margins, (where) it threatens to disrupt the central places of consciousness and power." [Ibid.161]. If this is brought into the mainstream the body subverts rational and classicist discourse and reveals Camille Paglia's "chthonic" realm, or Kristeva's "other" found in alternative techniques such as Physical Theatre, Contact Improvisation and Authentic Movement.

Juanita Finestone, movement lecturer from Rhodes Drama Department, maintains that "Western theatre dance has (-) generally been regarded as the art of the body, but it has also concurrently contributed significantly to the denial of the body in the way that it birthed a stereotypical, or ideal dancing body." [Finestone 2 1997]. The ethereal performers of Western forms of dance such as classical ballet and Broadway tap dance are good examples of this. The dancers of these forms reflect classicist tendencies and are therefore acceptable to mainstream Western cultural practice as they embrace notions of control, objectivity, virtuosity and uniformity. [Cage 1992]. By engaging with the specular and spectacular, these performers collude with a Cartesian sense of reality that represses the subversive. In western dance the ideal body is therefore projected and "based on stereotyped gender issues – the strong, powerful male and the nubile, thin, ethereal female." [Finestone 2 1997]. These visual criteria shape the dancing body and the choreography.

Postmodern dance attempts to shatter these stereotypical projections by engaging the entire dancing body and persona of the dancer in the work. The dancer's body becomes more than an instrument or tool that reflects perfection, hypnotising and engaging the gaze of the audience. The choreographer attempts to engage the body differently. The choreographic process incorporates the individual texts of the dancer's body and personal history.

The dancing body will not however constitute a newly defined language, as in Modernist and experimental dance forms. In postmodern dance, the body will rather question or interrogate the conventions of dance as language. Postmodern dance exposes the body, its significance in communication and deconstructs formal and acceptable forms and techniques of dance. The body is given precedence over techniques that control the body and perpetuate the mind/body split. By doing this dance and the dancing body become the site for feminist cultural practice.

Deconstruction of form or dance as language

In order to reveal the plurality of voices that were implied in the text of the newspaper description and the body of the dancer and then place them within the context of a dance work, I had to re-examine the languages of dance that I use in my work. I mainly work with two strands of form. One is formal: classical ballet, Limon and Cunningham. The other is more expressionistic, a personal language that I have developed by mixing physical theatre, release and contact improvisation. The choreography had to reflect the difficulty of expression that the protagonists experienced in relating the event to the newspaper reporter. I intended to mix the two and see where indices of interference could destabilize acceptable and easy flowing dance. The mixture or eclectic result was startling and difficult. By freeing the syntax and structure of the known dance languages

and problematizing the dance text, the postmodern feminist principles already discussed, could be exposed.

I selected for example a “glissade”. Normally the arms follow a prescribed opening and closure with the legwork. I then asked the dancer to perform the step with different arm movements. At the height of the “glissade” he was to pull and turn his face away to the left with his left hand. After this he was instructed to do an “entre chat quatre” with arms that started to above his head and end “en bas” at the end of the jump. In between this movement the arms had to open very swiftly at the elbows. This proved very difficult for the dancer. He was physically disturbed and emotionally unsettled. He felt that he could not make the movements flow. This angular jarring quality was precisely what I was looking for and was hoping would be read and felt by the audience. Unconventional movements or gestures such as silent screams and hisses that were juxtaposed with classical positions of balance and poise added to this fractured landscape of dance.

Adrienne Sichel, dance critic, described the piece as portraying human beings becoming reduced to “monsters or terrified animals.” They created “carnal calligraphy” and their “shredded energies and mangled rhythms (were) relayed through flagellating limbs and convulsed torsos.”[Sichel 1998 2]. The sequences are constantly in a state of rupture. There are no climaxes nor are there beginnings and endings to sequences. The dancers walk to a designated spot on the stage and begin a sequence and then walk off after completing the sequence. This position of difficulty or problem with flow was furthered in the duets. The dancers were asked to try and block each other in their duets. One dancer at the end of one duet jumps up to the male partner and wraps her entire body around his head, thereby blocking his sight. He has to grope and guess his way to stage right. **(Video insert Section 6)**

Section nine was created with improvisational methods. The dancers had to recall an event in their lives or someone else’s that had been “written in blood”. They were then asked to create a short sequence based on this event. The sequences were short thirty-second bursts of reaction to the event. In the work these are repeated many times at a rapid pace with screams from the dancers denoting when to change the sequences. Sometimes the sequences incorporate more expressionistic movements and at other times line, form and flow are stopped and furthered by a dancer signaling a change with a scream. The language of the dance is therefore very fractured and fraught with stops and starts interspersed.

Timing in this section is also significant. Drum and bass music underscores the section. It has many break beats and no melody as such. The dancers do not count to the music but rather move to the effect of the music thereby adding to the notion of instability. Above all it allows the dancers to be in control of time, emotion and space. The master/slave paradigm found in most forms of modernist and classical dance are challenged and re-addressed.

Blood and the invented signs of nonsense

Another section that destabilizes a known language albeit a lesser-known language is sign language for the deaf. Here the two dancers relate a poem that was written from a description of a stabbing. This was related to me over the telephone. A disembodied voice relayed the information to me, thus distancing the emotional effect of the story.

The two dancers, one male and the other a female take turns in the *re*-telling of the event. This highlights the interchangeability of the subject's gender. Whilst the male dancer tells the story using an invented or fabricated sign language, and mouthing the words of the poem, the female drips blood on him. Later the female continues *re*-telling the story in this fictitious signing.

Ironically the male's sign language is more emotional than the females. The female's is more articulate and signed with clarity. This was intentional as it shifts the gender orientation of movement that we normally associate with a male or female subject. At the same time the rational text that was projected previously on the transparency is now only blood dripping from a hand. The texts of the rational have swapped places with the ones of the body, the more irrational and the emotional. All the texts have been placed on different sites to implode expectations and create rupture. Languages have been altered and the sites of their origin reoriented.

(Video insert Section 7)

Set and design as part of deconstruction

The set is made up of black and white mats and a white plastic sheet for the text to be projected onto. The traverse is down and the legs are in. These are important to the piece as these elements, especially the plastic, stress the theatricality of the piece and the notion of storytelling. The plastic reflects light and the text and reflects what is happening in our socio-political context. It is an original story, yet it reflects one of the many stories that we can all tell. It is a story that reflects reality and it reflects a real event that has occurred. The black and white elements are representative of written text – written in black and white. They are also written onto the body of a dancer. She becomes part of the text and set. The two are interchangeable.

(Video insert Section 3)

I divided the stage up into two unequal halves. Text from the overhead projector fills the left side of the stage. The right side of the stage has a white mat and a white background. Here the emotional side is projected by movement and is performed by the bodies of the dancers. This split focus of right and left relates to the emotional and rational aspects of consciousness respectively. Later, the blood that is dropped onto the transparency in section seven transgresses the barrier between the two sides. This blood that harbours the life force, memory, nourishment, history and dis-ease has in other words destabilized the rational side. The sign poem that follows in section eight is nonsensical. It is a continuation of the theme of the ability of blood to destabilize and transgress notions of order and control. We normally speak of the blood in relation to the emotions. Sayings such as “red in the face” for anger, “blushing” for embarrassment, “flushed” for excitement, are all easily recognizable. Such states make us uncomfortable, as we cannot

control them. The body interferes with our presumed state of control and asserts itself visibly on the site of the body – the visceral speaks.

To further the aims of deconstruction section 8 makes use of newspaper being shredded, torn into little pieces, strips, scrunched into balls of paper and torn in jagged lines. This is an obvious means of deconstructing the newspaper article and *re*-shaping it into something else. It is also a reflection of the emotion or feeling of being “torn to pieces”. The linear narrative is literally torn and the movements associated with tearing evocative of the terror that occurred during the attack. The torn newspaper on the overhead screen blocks out, lets in some light and projects strange shapes onto the screen. This is a play on the idea of light and darkness, knowledge and the sublimated. Some parts of the event “come to light” whereas some will forever “rest in the dark”. Most importantly the hands of the dancer tearing the paper are seen to be doing the action thereby denying any suspension of disbelief so often seen operating in Modernist forms of dance.

(Video insert of section 8)

The use of aurality in postmodern production

Postmodernist theorist Thomas Docherty claims that in order to break away from the binary structures found in language and the notion of totality, postmodernism prefers to “re-install the lost sense of hearing (and) shape itself around the model of the labyrinthine ear.”[Docherty 1990 16]. The circuitous journey implied in understanding the aural implies a transgression of visual fact, linear progression and stresses “the necessity of listening.”[Ibid.].

To utilize the voice or aural is a feminist strategy. Feminist Hélène Cixous believes that if the body is censored, then breath, voice and speech are censored at the same time. Feminist discourse requires that we turn away from the gaze and privilege the voice in order for “the huge resources of the unconscious (to) burst out.”[Cixous 1975 47]. The voice according to Cixous sang, “from a time before the law, before the symbolic took one’s breath away and re-appropriated it into language.” [Ibid.42]. The voice releases the repressed pre-symbolic, the unconscious, emotion, feeling. It is “(e)xclamation, cry, breathlessness, yell, cough, vomit, music” that destabilizes the logical and rational rules of language.[Ibid.44]. The “voice-cry” explodes the word, the patriarchy, by rupturing the sensible, the comprehensible in the “Age of the Phallus.”[Ibid.45]. The language of the feminine is then able to shine through the work and “steal into language to make it fly.”[Ibid. 46].

Western Classical dance forms reject the aural or vocal and demands prescriptive modes of acceptable formulaic conduct from dancers and choreographers. It can also be said that many contemporary dance forms inspired by the principles of classicism suffer the same fate. These forms give precedence to the perfection of the visual. The classically trained dancer is a very silent performer, aspiring to perfect the principles of Classicism. It is only in very recent Western contemporary dance history that dancers and choreographers have explored the notion of aurality and the vocal. Recently the South African *First Physical Theatre Company* explored the vocal in their work “Shattered Windows”(1994). In this work the carnal voice is released whilst the performers hurl themselves through

space and upon landing create explosive guttural sounds. The impact on the audience at the Dance Umbrella where it was first performed was remarkable, as the sounds that the dancers made were disturbing and surprising. In this work the body was “speaking” in an alternative manner. The expressionistic quality of this dance work destabilised and transgressed the sterile visual domain that usually invokes prescriptive modes of acceptable formulaic conduct.

The use of the voice and aurality in “written in blood”

In order to further the aims of deconstruction and aurality, I wanted each dancer to write a personal story, a story about an act of violence. I believe that as South Africans we all have stories to tell that are “written in blood”. This for me, would have increased the number of voices or texts in “written in blood” which would have destabilized the linearity of meta-narrative and opened the text to heterogeneity. I wanted the dancers to then relate these stories to the audience, live, with gestures. Needless to say I had to give up on this idea. The mere thought of standing on stage and talking to the audience frightened the dancers so much that I had to come up with another idea.

I then thought of the unwritten cries of fear, terror and pain that the victims must have uttered during the event and decided to find a way of incorporating this aspect into the piece. I selected an unfinished sentence from the newspaper article: “she could not speak, her eyes were”, and choreographed movements that spelt out the letters of these words. Each letter is emphasized with an expressive sound made by the group or else a dancer calls out a letter, so that the literal meaning of the sentence is sometimes lost to disturbing pre-symbolic cries and insane laughter.

In order to further the experience of aurality for the dancers and the audience, I wanted the dancers to perform this section in the dark. This, the dancers found this impossible and I so settled with lighting the section with a minimum of light. The dancers are just visible and the audience therefore does not see the dance too clearly. Rather it “hears” the dance and “sees” the voices in the murky setting. The imagination is sparked in this manner as each viewer guesses what s/he is viewing and the sounds reinforce the insecurity of not seeing clearly. Each viewer will then; interpret and hear different things in this section and have a different story or text as each person sees and hears according to their ability to process information. This also adds to the notion of intertextuality.

(Video insert of Section 4)

Section five of “written in blood” took this idea further. The dancer performs the same sequence of section four but performs it as a stutter and makes the gestures as small as possible. The dancer is portraying Ria. She cannot relate the event clearly. She stutters as she battles to produce a rational account of what has happened. Thus the dance language had to be changed. I instructed the dancer to perform the steps as small and as “tight” as possible as if she were struggling with the telling of the text or sequence. The movements of the sequence therefore come across as an expression of fear and repression.

(Video insert Section 5)

To reinforce the notion of the vocal and aurality, I utilized John Cage's "Sixty-Two Mesostics Re Merce Cunningham 1, for Voice Unaccompanied using Microphone." In this work the voice of Eberhard Blum performs verbal gymnastics breaking any logocentricism in the script. Cage also wished to "raise language's temperature". By giving each letter of the words "undivided attention setting it in unique face and size" the activity "*to read* becomes the verb *to sing*." [Cage 1971]. The tempo of the "reading" or "singing" is free. Furthermore a cry, a shout, a breath destabilizes meaning in the score/text and breaks the rules of pronunciation. This removes the syntax of the score/text. Again the audience is left to "make sense" of the rearranged text by identifying sounds with their own experience. The sounds of this score/text thus highlighted the sense of chaos that the victims must have experienced during the attack.

(Video insert of Section 6)

Conclusion

As with blood, the work "written in blood", is our personal story and South Africa's story. We are all part of this text. However many of our stories lie hidden in memory, in the visceral, in our life juice, in our blood. Hence to write in blood, the plot needs to thicken, we need to deconstruct the blood from mind plot, blood needs to pour from the wound, like words that are taken out of our mouths, bleeding us to death. Blood and life, blood and stories, the body and language are tied together. The inarticulate repressed in the body, in our storehouse of memory and herstory, the blood, sweat and tears must be set free and unravelled in an intravenous and circuitous route. The body will be spoken.

(Video insert of Section 8)

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written in blood	section 1	section 2	section 3	section 4	section 5	section 6	section 7	section 8	section 9	section 10
Dance Sections	Belinda with dress	-	Body Paint Mello & Belinda	Dance in dark	Belinda Solo	Saun & Girls Injection Hallucinations	Solos Duets	short stories	Sign Poem	Group Dance
Sound	Cage 1	Cage 1	- (pause)	- (pause)	- (pause)	Neubauten Gabriel 2	Cage 3	Neubauten 4	V/O 5	Gabriel 6
Overhead Projector	Flashes On & off	Tranny 1 Q. Dance Tranny 2 Q.Ke	Tranny 3 Ria in the bathroom	-	Tranny 4 She could not speak	Syringe & hammer	Tranny 5 Tommy was beaten	Tearing news paper	Tranny 6 Dripping blood	Tranny 7 Stop what you are doing

