



## Stumbling into Place

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# Stumbling into Place

Seeing Blackness in David Thomson's  
Choreographies of Ambiguity

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TARA AISHA WILLIS

## First Moves

Something happens when a body repeats a movement in time: a settling, a slipping in and out, a loss of trajectory even as the action pushes on. Dance artist David Thomson calls this repetition the activation of a “different engine,” as the “simplicity of keeping going” becomes a transformative force.<sup>1</sup> In making his work, *Stumbling Towards Babylon...* (2011), Thomson stumbled upon what he calls the “mantra motion,” an action at once laborious, meditative, and powerfully destabilizing to his body in its repetitive execution. Pulsating his chest and torso in sequence, he lets his breath—painfully audible—carry the cavity of his arched-back torso through a circular motion over his planted legs. He drops his spine back and rebounds toward the top of each circle, keeping his balance, but barely. Eyes closed, sweat and spit flying along his orbit, his knees buckle, feet stumble, arms alternate between dangling, flailing, and gently resting on his chest. As minutes of repetition pass, the exactitude of these gestures crumbles as we gathered audience watch. The circles lose consistency of speed and shape, intensifying through the build-up of repetitions over time. He seems suspended in the cycle, a puppet dangling from a point on his chest or abdomen, but profoundly in control, pushing further into the hypnotic rhythm. Thomson depletes and

revives his body at once, keeping on through both actions. His presence is simultaneously insistent and indistinct, allowing audience eyes to wander, only to be compelled back to watch when small pattern shifts occur. Dancing at Roulette, a Brooklyn, New York performance space, his becomes a body in question, a taught perambulation, neither released nor entrapped. What transforms? What *happens* through this repetition with constant difference?

For a 2012 iteration of the “mantra motion” in a different piece titled *Hunger*, Thomson appears nude. The audience gathers around a nondescript corner inside Judson Memorial Church’s meeting room-turned-performance space in New York’s Greenwich Village. In a darkness lit by a lone lamp, Thomson’s physical circumnavigations begin. His long, black body looms along with its own shadows, vulnerably submerged in the motion, falling in and out of the light. His blackness and its shadow become strangely part of the movement and its socioaesthetic particularity. Performing in a back corner under the balcony of the church, just outside the wide, vaulted architecture of the main space, his swooning, swooping figure becomes an intersection of histories and questions. Judson Church was the site of early post-modern dance experimentation by the artists of Judson Dance Theater (JDT) in the early 1960s; this iconic space holds a history largely populated by white bodies. The specters of the “neutral doer” and liberated, democratized body often called up in dance discourse alongside JDT are amongst the ghosts lingering around Thomson’s performance. “Judson” as a discursive, canonical monolith often stands in colloquially for



Figure 1: Okwui Okpokwasili and David Thomson in the corner of Judson Memorial Church perform Thomson's *Hunger*. Movement Research at the Judson Church, New York, 2012. © Ian Douglas.

postmodern or experimental dance-making approaches.<sup>2</sup> Other specters in the room call such notions of neutral, free, equalized bodies into question: the many iterations of the phrase “black dance,” both as proudly borne affiliation and too-easily appointed label to which broad ranges of work have been reduced in historiography and criticism, also hover nearby.<sup>3</sup> Thomson’s reordering of the performance space’s usual usage aligns with the many dance experimentations that have taken place in the church over the years. But now, his black body navigates an always already simultaneously aesthetic and sociopolitical terrain, vacillating between shadow and light, exposure and obscurity.

Frantz Fanon offers a mode of understanding black subjects in motion that relies on a

particular relation of body to space and sight: as film theorist Kara Keeling observes, Fanon is always “precluded by his perceptible ‘blackness’ because past images, stories, and the like constantly overwhelm perceptions of his present.”<sup>4</sup> The “white world” bids him act within the frame for blackness it has itself created, imprinting a fixed history upon Fanon’s body, which exists literally *within* the eye: the white viewing-point becoming a terrain requiring certain survival tactics.<sup>5</sup> Within the eye’s spatial character, his location becomes a question—his body a “problem” and a question mark. To watch Thomson’s “mantra motion” is to watch a black body navigate a state of uncertainty. His circulating body is what Fred Moten might call an “ongoing

event of an antiorigin and an anteorigin, replay and reverb of an impossible natal occasion [...] the reproduction of blackness in and as (the) reproduction of black performance(s) [...] casting off effect and affect in the widest possible angle of dispersion.”<sup>6</sup> This ongoing event, paradoxically durational and singular, is a reconstruction and deconstruction of the body, a production and a flinging into dispersion of what ontology itself might entail, and for Moten, a space in which blackness is performed; performance is black; black performance is. Perhaps ambiguity, in which Thomson’s moving figure is hyper-presented but circulating constantly out of focus, is the kind of space where unexpected logics can undo our assumptions about singular, stable identities. Thomson forms an arch in the air that unravels and returns, apparently caught, but also offering something else—what he calls the motion’s transformative power: its ability to produce ambiguity, blurring Thomson’s experience of the task with our watching. He makes of himself a kinetic materialization, persisting within the paradoxical position of his black dancing body, looping it through sociopolitical, dance-historical, and aesthetic fields of vision. Thomson’s mantra motion is not an emblem of larger racial systems at play in the dance field, rather those societal mobilizations echo within the poetics and performativity of Thomson’s choreography. His body in action draws our attention to dance’s discursive categories and racial blindspots, and facilitates our viewing of the works themselves: the body of language around the body in question; dance that kinetically theorizes the “position of the unthought.”<sup>7</sup>

## Frames

Up the stairs, a dancer rolls along a wall. Museum-goers’ steps slow, to cast hesitant glances at the unusual sight in the Marron Atrium of New York’s Museum of Modern Art. A group of dancers, including David Thomson, wind and weave in colorful street clothes throughout the audience’s scattered uncertainty, deep in the alert reverie of their bodily investigations. Further into a gallery, a physical center of the performance becomes temporarily clear: women in a circle wear black leotards and tights, standing simply, present. They occasionally walk out of formation, circling in a line to land in new spatial arrangements. Much of the audience follows, filling in around the dancers in black despite their stillness. But the shift of the audience creates new open spaces, unused ground becomes available to the brightly costumed improvisers, and frames are restructured, making their movement newly visible to and through the audience, even if that audience isn’t always looking. The circled dancers are white; those moving more freely through the space, black. White choreographer Deborah Hay has created this dance *Blues*,<sup>8</sup> in response to the *Some sweet day* series curator Ralph Lemon’s prompt for his commissioned artists to “grapple with notions of black music.” Hay divided her cast into two groups based on her perception of skin color—the “blue whites” and “blue blacks.”<sup>9</sup> Hay later explained this decision as an aesthetic choice made after she visited the Atrium with Lemon and noticed the striking contrast of his dark skin against the white walls. Hay’s charged casting, along with performer

frustrations around the racial, political, and economic implications of the piece, pushed Hay, Lemon, and their collaborators into a complicated public conversation.<sup>10</sup>

Lemon, who is black and for whom Thomson has also performed, has described *Some sweet day* as an opportunity to share with his chosen choreographers the fact of race as a dispersible material, akin to Fred Moten's notion of "capacious" blackness, not limited to performances by black artists.<sup>11</sup> For Lemon, blackness is "part of the air we breathe."<sup>12</sup> His call to contend with blackness stood behind or beneath their work regardless of whether they chose to directly engage it.<sup>13</sup> In an email read by Lemon in subsequent discussions, Hay wrote, "My work has been and continues to be about how we see, not what we are looking at, and that includes the same challenge for audience and performer."<sup>14</sup> Hay's decision to use "eye-catching dark-skinned performers" as the catalyst for pushing spectators to attend to their assumptions about languaging dancing bodies, Nicole Daunic writes, carries both an acknowledgement of race as a factor, and a relegation of it to naturalized aesthetic grounds:<sup>15</sup> Hay's eye's arrest at the sight of black skin against white wall strangely refracts Fanon's famous interpellation into blackness—the child on the street causing him to trip on the mutable, multiple ground of the visual field; here, an evacuation of all but a visual, aesthetic reading of blackness seemed to produce a sociopolitical blindspot.<sup>16</sup> The performance opened our attention to "how we see," as it loops back into (and out from) *what* we are looking at: the debates it provoked responded to the exposure of how we see as constitutive of

not what we look at itself, but what we see when we look. At what point in attending to our perceptual processes do we cease to attend to the particularities of the moving, dancing bodies—and people—before us?

According to Daunic, Hay's approach to perception emerged out of experimental practices developed by JDT artists: a "self-reflexive endeavor [...] to disorganize modes of subjection and representation through various forms of experimentation."<sup>17</sup> But as the varied reactions to the 2012 production attest, some performing bodies, both onstage and off, are differently called into relation with the ideological structures JDT artists hoped to "disorganize." Many of Hay's 2012 performers experienced the project as embodying the paradox of a sight that perceives black skin as an aesthetic mechanism for provoking perceptual attention, helping to frame the experience of a dance by catching the eye, but one that may not be prepared to attend to the sociopolitical ramifications of that mechanism at work. If Hay's work does not account for the racial complexities its structure and execution raise, it does at least raise them: blackness is "part of the air we breathe," after all, and perhaps the frames we use keep us from seeing the implications of that presence. As a dancer for Trisha Brown—a contemporary of Hay's—in the late 1980s and early 1990s, David Thomson recalls questions of visibility arising. Will the audience see you or the choreography? Does the body serve the work, or does the work serve the body? Does the presence of a black body in a visual field that gives primacy to movement's aesthetic objectivity promise a performance excessive to the dance itself?

## Parallels

Where and how black dance artists locate themselves within the experimental dance milieu was interrogated explicitly in 1982, when Ishmael Houston-Jones, a black dancer and choreographer in the postmodern dance community, created a showcase at Danspace Project in St. Mark's Church that brought together black dance artists working "beyond the mainstream."<sup>18</sup> Black dance artists for generations and across genres have encountered sweeping assumptions and generalizations about their work, and Houston-Jones' curatorial efforts can be understood within that context. The term "black dance," encompassing a series of changing definitions and political frames throughout the twentieth and twenty-first centuries—including Negro dance, African American dance, and Black Dance<sup>19</sup>—has been in part constructed by critical viewership attempting to comprehend black dancers and choreographers, who—in the moment of performance—"evidence" their race within a racially divided field.<sup>20</sup> Creating a space ostensibly running parallel to both the mostly white experimental community and to wider conceptualizations of "black dance," Houston-Jones' pointedly intersectional curatorial frame, dubbed *Parallels*, pushed against both limited definitions of "black dance" and any presumed inclusiveness of the postmodern dance scene; identitarian and aesthetic labels folded one into the other, despite their apparent cultural contradictions.<sup>21</sup> The series congealed these artists into a mutually contextualizing group, a frame or field of making and dancing, that might also be construed as a field of vision: the presentation,

literally in Danspace's church-made-theater, of a space populated by paradoxically positioned bodies performing themselves into presence.

A 2012 30th anniversary festival commemorating the 1982 *Parallels* series, again curated by Houston-Jones and held at Danspace, raised complex questions. This time, changed definitions of "black" and a widened field of experimental performance encompassed work made in many inscrutable modes. After a split bill by Will Rawls and Isabel Lewis, an audience member could be overheard asking, "I saw the 'experimental,' but where was the 'black' in that?"<sup>22</sup> Lemon, who curated David Thomson into the festival's closing day of durational performances entitled *The End*, describes his own internalization of expectations surrounding black art:

That I can feel both [...] my body as a memory map, an emotional geography of a particular American identity, and that I can reflect on empirical design [...] How mining a charged history can be in contradiction to a formalist art process and the separation that has to happen, transforming a culturally inherited abstract rage [...] into art (play), a sharing, love? Changing the fundamental natures of identity, art and my body's movement activation(s) as I understand them ... a perceptual shift, if nothing more.<sup>23</sup>

By 2012, black experimental artists constantly navigate pure formalism and movement as material object as they work within a politic that seems to demand more: perhaps an activism, a cultural nationalism, or identificatory practice. But these conflicting impulses

within the politics of form fill Lemon with a sense of wonderment, a space of tension between postmodern formalism and cultural identification, his body's history alongside his reflection on aesthetic abstraction and design. The contradiction, for him, is bridged through a transformational process, much like Thomson's mantra motion; a space of poetic play revolving ultimately around his body and its movement. As Takiyah Nur Amin has defined "Black Dance" for the twenty-first century, the term can hold any forms "filtered through and arising out of Black people's dancing bodies," articulations particular to the individual's experience of blackness, community, and heritage.<sup>24</sup> The origins and grounding of black dance, for Amin, are found in the black dancing body itself.<sup>25</sup> Artists like Thomson and others in the 2012 *Parallels* series challenge superficial and singular understandings of both terms, "black" and "non-mainstream" dance. Their bodies and choreographies evade resolution, inhabiting ambiguity: Thomson's "mantra motion," and its stumbled cousin described below, which appeared in his improvisation for *The End* in the *Parallels* series, invigorate a multiplicity of potential lives for the descriptive categories—shaped by history and performed into dispersion—we have at hand.

## Problems

David Thomson is naked under a long-sleeved white shift, black stiletto pumps, and rubber bondage mask; the visible parts remain only his lower half, eyes, and lips. The latter are pushed into exaggerated protrusion, making visceral and fleshy a long history

of caricature and blackface. After nearly an hour of improvisation, as part of Ralph Lemon's curation of *The End*, the final day in Ishmael Houston-Jones' 2012 Danspace Platform: *Parallels*, Thomson stalks, off balance, looking directly toward his audience. His dress sweat-soaked, he allows a laugh to trickle up as if from the core of his exhausted, fumbling musculature. It becomes a cackle, punctuated by sharp inhales of breath. But then its volume lowers, until his next caught breath is the bend of his torso backwards, silencing him. He begins a staggering circulation of his torso, thrown off by the weight of his head, which drops him down, sideways, and around. Upper body roiling backwards, arms tossed along for the ride, he stumbles restlessly around the space in a broken stutter, an unsettled, uneasy figure. A question mark of another kind: problematic in its lack of clarity, Thomson's potent performance asks, "how does my body operate on your eyes?" Fascinated by the possibility of "creat[ing] gaze through what you do and how you do it,"<sup>26</sup> he seems to ask, can the dancer allow the audience eye to rest upon the body, as a permission, rather than a surrender?

Thomson makes his audience see the *problem* of his body in these clothes, these conditions, these acts. This play between and within the aesthetic form and history of identity is also a play within the eyes of his audience: equal parts invitation to rest upon his body, instigative force via uncomfortable or difficult imagery, and unsettled, unsettling question marks. Thomson plays within the frame he has been given—the duration of his allotted hour during *The End*, the stage space, *Parallels* as a series of intersectionally



Figure 2: David Thomson performs during his hour-long *Danspace PLATFORM 2012: Parallels, for The End* curated by Ralph Lemon. *Danspace Project*, New York, 2012. © Ian Douglas.

black and experimental artists—and in doing so, plays within the gaze of his largely white audience. As he describes the work, “[t]his ‘character,’ Venus,” which Thomson has gone on to investigate in subsequent pieces, “was developed based on instructions of invisibility and questioning of the black identity within a postmodern aesthetic” and is driven by concepts like “fear, black face, the Hottentot Venus, gender, power, normalcy, the exotic and voyeurism.”<sup>27</sup> If, as art historian Carrie Lambert-Beatty describes it, the time it takes to perform a task is also the time it takes to see it, then Thomson’s pressurized repetitions enter our vision, moving in and out of our attention, taking the time they take by pushing his body through the ringer of a whole ghostly landscape of racially and sexually charged histories and constructed images.<sup>28</sup> The assignments and moves he puts his body through become his tools for a working-through of the politics of form Lemon describes. It can also be understood within *Parallels*’ curatorial injunction to see performance—and by extension, Thomson’s figure itself—in terms of both blackness as a sociopolitical experience of actual people and bodies within the (spatialized) line of vision they encounter (per Fanon), and post-modern choreographic tactics, like Thomson’s improvisation scores and “extreme repetition as a means of revealing or translating an action/task.”<sup>29</sup>

Thomson does not see the “mantra motion” and this, its crumbling cousin, as related, but I read a similar praxis in them: a task-oriented drive pushing him into the very kinetics of self-figuration—as a socioaesthetic figure cutting the corner of the church in *Hunger*; as a multiplicitous “character” contorting into

being before the eye in *The End*. What if we think through the uncertainty and instability that black experimentalism produces through both form and identity as a productive space in which a vast range of experiences might be and do? As Audre Lorde writes, “poetry is the way we help give name to the nameless so it can be thought,” rather than viewing our living as a “problem to be solved.”<sup>30</sup> Perhaps that nameless space is one in which artists like Thomson are especially equipped to work and thrive, evading resolution and revealing the inner workings of over-simple figurations of subjecthood itself.

### More Moves

Thomson may seem entrapped by his circumnavigations, but his movement simultaneously releases his body into the pattern and actively throws it: the motion breaks him down, yet he pushes himself into and through it. His dark, mobile figure cuts through the dense history of experimentation that has occurred within the spaces of Judson Church and Danspace Project as a living question mark, a series of contradictions alive within the act itself. For Thomson, the “mantra movement” requires great attentiveness, constant interrogation of what he is doing and what is transformed. Likewise, social theorist Roderick Ferguson leaves us searching for a new interrogation of the frame. It is “those little acts of production [...] the little things we can deploy in order to imagine critical forms of community, forms in which minoritized subjects become the agents rather than the silent objects of knowledge formations and institutional practices.”<sup>31</sup> The details, the smallest actions

taken, can critique and question dance's frames, without sacrificing political attention for aesthetic interrogation. Niv Acosta, a dancer in Deborah Hay's controversy-stirring *Blues*, describes the imperceptible ways racial power structures seep in where least expected: "[i]dentifying for yourself how discrimination feels is more difficult these days, almost indescribable."<sup>32</sup> This indescribability makes subtle but destabilizing assertions—like Houston-Jones' "quiet manifesto"<sup>33</sup> of "non-mainstream" black dance—all the more crucial, holding in tenuous balance terms we take for granted and contending with both persistent racial blindspots and blackness as "part of the air we breathe." Thomson thinks of his work as "quietly political," colored by his interest in interrogating what his body does compared with what others' do. The subtle shifts of gesture in the "mantra movement" and its stumbled, broken version bring Thomson into persistent presence. This play between and within the aesthetic form and racial history is a play within his audience's eyes: unsettled, unsettling. His agency lies in the decision to continue moving, to allow his figure to unravel. Thomson's body in contradiction—suspension and grounding, visibility and obscurity, pushing the limits of its limited range of motion—becomes the hum over which the small, shifting details catch the eye.

## Notes

1. David Thomson, Personal interview, September 30, 2012. All following quotes are from the same, unless otherwise noted.

2. Various scholars have contested and expanded "postmodern" as a descriptor of various choreographic practices, most notably Ananya Chatterjea's postcolonial reworking of the term in *Butting Out: Reading Resistive Choreographies Through Works by Jawole Willa Jo Zollar and Chandrakha* (Middletown, CT: Wesleyan University Press, 2004).

3. Thomas F. DeFrantz, ed., *Dancing Many Drums: Excavations in African American Dance* (Madison, WI: University of Wisconsin Press, 2002), 9.

4. Kara Keeling, *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* (Durham, NC: Duke University Press, 2007), 33.

5. Frantz Fanon, *Black Skin, White Masks* (New York: Grove Press, 1952), 90.

6. Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 14.

7. Saidiya V. Hartman and Frank B. Wilderson III, "The Position of the Unthought," *Qui Parle* 13, no. 2 (2003): 183–201, 185.

8. Deborah Hay, *Blues*, Some sweet day series, curated by Ralph Lemon, November 2–4, 2012, Museum of Modern Art, New York.

9. Additionally, at least one of the "whites" does not racially identify as such. See Danielle Goldman, "Judson Now Writer-in-Residence Danielle Goldman on Conversations Without Walls: Reflections on *Some Sweet Day*," *Danspace* blog, November 21, 2012, <http://www.danspace-project.org/blog/?p=836>.

10. The debate was also economic: the "blue whites" were paid less than the highly mobile "blue blacks," raising questions about what is considered labor in dance. Nicole Daunic, "Blue Black: Blue White—Thoughts from Nicole Daunic," *Movement Research Performance Journal* 42 (2013): 3–6, 3.

11. Bartholomew Ryan, "Sacred Spaces: Ralph Lemon, Okwui Okpokwasili, and April Matthis

Discuss *Scaffold Room*," untitled blog, September 22, 2014, <http://blogs.walkerart.org/visualarts/2014/09/22/sacred-spaces-ralph-lemon-okwui-okpokwasili-and-april-matthis-discuss-scaffold-room/>.

12. Marissa Perel, "Infiltrating the MoMA Atrium Part 2: Ralph Lemon in conversation with Marissa Perel on *Some Sweet Day*," *Critical Correspondence* blog, December 7, 2012, <http://www.movementresearch.org/criticalcorrespondence/blog/?p=6325>.

13. In a conversation on the series for Danspace Project's PLATFORM 2012: *Judson Now*, which took place in the same year as Ishmael Houston-Jones' *Parallels* platform (subsequently discussed) and *Some Sweet Day* at the MoMA, Lemon related his three original prompts: "Engage the space," "There's going to be a pairing with another artist (to engage or not)," and "What is black music?" (Goldman 2012).

14. Daunic, "Blue Black: Blue White," 3.

15. *Ibid.*, 4.

16. Fanon, *Black Skin, White Masks*, 89.

17. Daunic, "Blue Black: Blue White," 3; these include choreographic tactics that performed what Sally Banes has called "metaphors for freedom." "Freedom" held another set of meanings for black artists during civil rights, many of whom focused on a seedling Black Arts movement or lacked interest in the rejection of modernist forms after decades of segregation. Sally Banes, *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body* (Durham, NC: Duke University Press, 1993), 139–40, 157–58.

18. The series included Blondell Cummings, Fred Holland, Rrata Christine Jones, Ishmael Houston-Jones, Ralph Lemon, Bebe Miller, Harry Sheppard, and Gus Solomons Jr. (Jawole Willa Jo Zollar would join the group for a tour to Paris).

19. For these various terms, see DeFrantz (4), and Susan Manning, *Modern Dance, Negro Dance: Race in Motion* (Minneapolis: University

of Minnesota Press, 2006); Takiyah Nur Amin, "A Terminology of Difference: Making the Case for Black Dance in the 21st Century and Beyond," *Journal of Pan African Studies* 4, no. 6 (2011): 7–15.

20. Susan Manning describes critical responses to Pearl Primus' 1943 debut that attempted to grapple with shifting definitions of Negro dance: she is not "merely" an impressive Negro dancer, but "exciting evidence" that her race's capacity might have no limits (John Martin in Manning, 167; Gervaise Butler in Manning, 167). Thomas F. DeFrantz notes that Alvin Ailey and Talley Beatty's early works of the 1960s were lumped awkwardly by critics and historians into a by then "amorphous" definition of the term "black dance," despite the fact that "while [black dance] had no aesthetic identity, [it] seemed to refer to one" (9).

21. In his 1982 program notes, Houston-Jones explains the name *Parallels*: "[W]hile all the choreographers participating are Black and in some ways relate to the rich tradition of Afro-American dance, each has chosen a form outside of that tradition and even outside the tradition of mainstream modern dance [...] this new generation of black artists—who exist in the parallel worlds of Black America and of new dance—is producing work that is richly diverse." Ishmael Houston-Jones, "Curatorial Statement," *Danspace Project PLATFORM 2012: Parallels*, series catalogue, February 2–March 31, 2012, 20.

22. Audience member attending Will Rawls and Isabel Lewis at Danspace Project PLATFORM 2012: *Parallels*, February 2–March 31, 2012.

23. Ralph Lemon, "An All Day Event: The End," *Danspace Project PLATFORM 2012: Parallels*, series catalogue, February 2–March 31, 2012, 96.

24. Amin, 13.

25. Amin, 14.

26. David Thomson, Personal interview, March 11, 2013.

27. David Thomson, "Parallels: The End (2012)," online video description, <https://vimeo.com/96160446>.

28. Carrie Lambert-Beatty, *Being Watched: Yvonne Rainer and the 1960s* (Cambridge, MA: MIT Press, 2008), 85–6.

29. David Thomson, Email correspondence, September 21, 2015.

30. Audre Lorde, "Poetry Makes Something Happen," in *I Am Your Sister: Collected and Unpublished Writings of Audre Lorde*

(New York: Oxford University Press, 2009), 185–6.

31. Roderick A. Ferguson, *Aberrations in Black: Toward a Queer of Color Critique* (Minneapolis: University of Minnesota Press, 2004), 232.

32. niv Acosta, "Blue Black: Blue White—Thoughts from niv Acosta," *Movement Research Performance Journal* 42 (2013): 6.

33. Susan Manning, "On Reggie Wilson and Moses(es): Reggie Wilson and the Traditions of American Dance," *TDR* 59, no. 1 (2015): 17.

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