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Stage Encounters:

Trisha Brown, Robert Whitman, and the “Cine-choreography” of *Homemade* (1966)

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Art History

by

Kirsten Elizabeth Reed

2022

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ABSTRACT OF THE THESIS

Stage Encounters:

Trisha Brown, Robert Whitman, and the “Cine-choreography” of *Homemade* (1966)

by

Kirsten Elizabeth Reed

Master of Arts in Art History

University of California, Los Angeles, 2022

Professor Miwon Kwon, Chair

This thesis examines *Homemade*, the collaborative, multi-media project that dancer/choreographer Trisha Brown and experimental filmmaker Robert Whitman staged in 1966. Against current understandings of the work as primarily a choreographic intervention into the canon of postmodern dance, this thesis argues for the project’s reclassification as an instance of “cine-choreography,” a hybrid medium which transforms through the co-presentation of dance and film the respective “real” and representational effects of postmodern dance and “expanded cinema.” Drawing on *Homemade*’s crucial and generally ignored cinematic component, a 16mm color film directed and edited by Whitman that was projected “on screen” during Brown’s live dance, this paper offers a comprehensive analysis of *Homemade*’s interdisciplinary status by considering the work’s conceptual proximity to Whitman’s expanded cinematic practice from the early 1960s, as well as the project’s relation to Brown and Whitman’s individual experiments with live and mediated modes of performance in the years just prior to their 1966 collaboration.

The thesis of Kirsten Elizabeth Reed is approved.

Kristopher William Kersey

Saloni Mathur

Miwon Kwon, Committee Chair

University of California, Los Angeles

2022

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I. Introduction

Clad in a black leotard, a tall lanky female dancer is standing at centerstage.¹ Her legs begin to tremble in place, sending soft vibrations up through her torso until—legs stilled, and right hand outstretched before her waist—she executes the first of a series of simple hand gestures: a subtle upturning of her right wrist, as if to open an imaginary box, sends her left arm swinging out to the left. The arm hovers momentarily at a forty-five-degree angle before grasping at an invisible object—perhaps a thread, or a rope (fig. 1). The audience watches curiously as the dancer feeds its length toward her right hand, which promptly clamps down upon an unwound portion of a mysterious, invisible strand. The swift release of the dancer’s right wrist sets her left arm back into motion, and the whole sequence repeats. As the audience looks on, the dancer looks down, tracking her own movements: back and forth, in and out, hands mechanically miming the winding of a fishing line, or perhaps the unspooling of a film reel.²

From the vantage point offstage in the house, the intricacies of the dancer’s movements are not fully discernible. Yet, the audience can see from here what the dancer cannot: wavering cinematic images of her movements unfolding behind her, images emanating from a portable film projector that she is wearing like a backpack (fig. 2).³ These cinematic fragments

¹ The following performance description is based on Mark Robison’s video documentation of a 1996 re-staging of *Homemade*, performed by dancer/choreographer Trisha Brown at the Brooklyn Academy of Music’s Howard Gilman Opera House in New York City. Robison’s recording was included in the 2009 DVD boxset, *Trisha Brown: early works 1966-1979*, and a digital copy can be accessed through YouTube: <https://www.youtube.com/watch?v=OrrNrfucoB0>.

² My explication of Brown’s enigmatic choreography in part derives from art historian Susan Rosenberg’s interpretation of archival materials, most notably Brown’s (undated) notes on the dance, which are compiled in the Trisha Brown Archive in Midtown Manhattan. For Rosenberg’s full description of the dance, see: Susan Rosenberg, “Memory and Archive: *A string: Homemade, Motor, Outside* (1966),” in *Trisha Brown: Choreography as Visual Art* (Middletown, CT: Wesleyan University Press, 2016), 36-54.

³ Rosenberg identifies the type of projector worn by Brown during her 1966 performance as a 1965 Sony Portapak, but Robert Whitman’s use of 16mm film (a material incommensurate with the Portapak’s video tape analog recording system) seems to contradict this claim. This apparent discrepancy is indicative of

accompany the dancer, at times steadily and at other times fleetingly during short montage sequences. At some points, the filmic images correspond exactly with the dancer's idiosyncratic movements. But at other points they seem independent of the dancer. Occasionally, they disappear altogether from view. In an early sequence, for instance, the dancer's head is turned toward the floor. She crouches slightly, then begins to carefully wade through an imaginary sand-like substance that now "covers" the stage.⁴ Her right arm sways listlessly before her like a pendulum, imparting a painterly flair to her plodding (fig. 3). As she stands upright, the hovering image of a disembodied hand comes into focus behind her (fig. 4). The projected close-up in this moment aligns perfectly with the dancer's live action, the former revealing in heightened detail a new sequence of intricate hand choreography unfolding in real time onstage.

In a subsequent passage, the correspondence between live dancer and image is only *almost* in sync. The dancer and her filmic double act out a series of short, pantomimic vignettes drawn from everyday life, all slightly out of registration: lifting a baby from her bassinet and pulling her in close for a kiss (fig. 5), looking in a compact mirror, checking an imaginary wrist watch (fig. 6), and blowing up a balloon, cheeks expanding and legs bent into a deep squat (fig. 7).⁵ The live dance and the film of the dance fall completely out of sync about halfway through the performance, with the cinematic image now seeming to anticipate the live performer's

the startling lack of research on Whitman's film for the project, despite its vital importance to the total performance work. Rosenberg, *Trisha Brown: Choreography as Visual Art*, 42; "Video Credits," in *Judson Dance Theater: The Work is Never Done* (New York: The Museum of Modern Art, 2018). Exhibiton catalogue, accessed March 10, 2022, <https://www.moma.org/d/pdfs>.

⁴ This interpretation is supported by Brown's choreographic documentation for the dance, which notes "drawing [lines] in [the] sand" among its various movement sources. Rosenberg, *Trisha Brown: Choreography as Visual Art*, 41.

⁵ Rosenberg, *Trisha Brown: Choreography as Visual Art*, 41; and "Investigating Theatricality in Trisha Brown's Work: Five Unstudied Dances, 1966–1969," *Arts* 10, no. 31 (2021): 31, <https://doi.org/10.3390/arts10020031>.

movements. For example, a close-up flash of the dancer's flexing wrists appears moments before the dancer flexes her wrists onstage (figs. 8–9). A later moment sees the live dancer, still lagging behind her filmed counterpart, cast a fictive fishing line with a single over-the-head arm swoosh (fig. 10), followed by a series of gentle shimmies.

Finally, as the performance nears its conclusion, the dancer, with her back now turned toward the audience, pauses. The projector's light partially obscures the view of her presence onstage. She side-steps upstage and turns toward stage-left, displaying the hulking profile of the film projector as the stage lights fade to black. In the darkness, the dancer's body disappears. From the audience's viewpoint, one can glimpse the hovering specter of her fading projected image, still radiating from the dancer's backside as she sidles offstage and into the wings. The apparition lingers momentarily in the black abyss of the vacant stage (fig. 11). At just over four minutes, the image vanishes and the performance ends.

On March 29, 1966, American dancer and choreographer Trisha Brown (1936–2017) strapped a portable film projector to her back and stepped onstage to debut her latest performance work as described above: the four-minute *Homemade*.⁶ Presented as the opening act of a three-part solo program titled *A string: Homemade, Motor, Outside, Homemade*'s debut saw Brown return to the veritable birthplace of “postmodern” dance, Judson Memorial Church in Greenwich Village, New York. In fact, the 1966 program marked Brown's third and last performance of original works at Judson, where since 1962 she had been workshopping and

⁶ The Trisha Brown Dance Company records *Homemade*'s duration as three minutes, but its various re-stagings run anywhere between three and four minutes in length. See the dance's entry within the Company's online repertory: <https://trishabrowncompany.org/repertory/homemade>.

presenting material as a founding member of the experimental dance and performance group, the Judson Dance Theater.⁷

Brown's choreography for *Homemade* both built on and departed from the tenets of Judson, which took a more "democratic" approach to dance, espousing improvisation and ordinary everyday movements over trained virtuosity, while embracing the literalness of real bodies, space, and time over illusory representations of the same.⁸ Most distinctively, *Homemade* incorporated a film projector as an extension of the dancer's body. As Brown danced onstage, a filmed version of her dancing the same choreography was projected from Brown's back-mounted film projector onto the wall/curtain (the archival record is unclear) upstage behind or beside the dancer. As she moved, so did the projected image of her, sometimes appearing to be synchronized and at other times completely out of sync, with the projected image periodically disappearing out of view. In this way, *Homemade* dramatized the relationship between choreographer/dancer and her mediated image: Brown's live performance of the dance seeming to reanimate the dance already filmed, bringing together the "real" and the "mediated" as concurrent visual fields, with neither given priority over the other. Additionally, the function of the focalizing apparatus of the proscenium arch, which typically frames a performance and ensures its legibility for a stationary, seated and forward-facing audience, also became

⁷ In art history, Brown is best known for her affiliation with the Judson Dance Theater, born out of musician/composer Robert Dunn's 1960 composition class, which he held at dancer/choreographer Merce Cunningham's studio in Greenwich Village, New York.

⁸ Brown's work at Judson helped shape the early landscape of postmodern dance, and from 1962 to 1966, she and her collaborators took a critical eye to the theory and practice of the preceding modern dance generation. Collectively, they conceived of a "democratic" approach to dance that emphasized "choreographic choice," improvisation, and everyday movements. For more on the history of Judson, see Sally Banes, "Introduction," in *Democracy's Body: Judson Dance Theater, 1962-1964* (Durham, NC: Duke University Press, 1993), xvii-xviii.

complicated as the work collapsed performing art's theatrical stage with cinematic art's movie house.

Drawing on *Homemade*'s crucial and generally ignored cinematic component, this paper offers a comprehensive analysis of *Homemade*'s interdisciplinary status by considering the work as an instance of what I am terming "cine-choreography," a hybrid medium which transforms, through the co-presentation of dance and film, the corresponding "real" and representational effects of traditional theater and experimental cinema—the staged dance and the screened performance, respectively. *Homemade* constitutes a case study for consideration of this combined practice which, as a subsection of both postmodern dance and "expanded cinema," transcends and incorporates the most radical propositions of each.

* * *

To date, most of the literature on *Homemade* has focused on the mnemonics of Brown's choreography, which was conceived, as art historian Susan Rosenberg keenly observes, "through the idea of memory as a mental/physical construct—available to re-activation...[reflective of] the process of keeping movement alive and enlivened during a choreography's repetition in performance."⁹ Rosenberg's comments rightfully stress the work's challenge to the deadening repetition that choreography could produce, as a score for the live performance and the immaterial substrate from which a dance is both born and, to quote Brown, "memorized to death" in order to be repeated.¹⁰

⁹ Rosenberg, *Trisha Brown: Choreography as Visual Art*, 43.

¹⁰ Trisha Brown, notebook entry, May 1978, Trisha Brown Archive, New York, quoted in Rosenberg, *Trisha Brown: Choreography as Visual Art*, 43.

What gets lost in Rosenberg's and other accounts from art history and dance history of *Homemade*, however, is its collaborative inception and its relation to expanded cinema.¹¹ Since its entry into the American visual arts vernacular in the mid-1960s, the genre of expanded cinema has persisted more or less historiographically unbounded within a wider postwar history of neo-avant-garde film. If we keep to a strict discursive genealogy, however, the first notion of an American expanded cinema movement appeared (albeit in less than explicit terms) in Jonas Mekas's "Movie Journal" column for the New York alt-weekly, *The Village Voice*.¹² His entry from November 1965 provides a glimpse into New York City's burgeoning "New Cinema," as Mekas initially called it: "Not all that's happening at the Filmmakers' Cinematheque this month...is or can be called cinema. Light is there, motion is there, the screen is there; and the film image, very often, is there; but it cannot be described or experienced in terms you would use to describe or experience the Griffith cinema, the Godard cinema, or even the Brakhage

¹¹ Though heterogeneous in its expression, the type of experimental filmmaking that has retroactively been attached to the American expanded cinema movement of the 1960s, often involved more participatory roles for the viewer, the use of multi-screen projections, and the staging of "cinematic" events in art galleries, warehouses and other non-theater spaces. For a detailed chronology of the movement and its associated figures, see J.J. Murphy, "Expanded Cinema: Come Blow Your Mind," in *The Black Hole of the Camera: The Films of Andy Warhol* (London: University of California Press, 2012), 152–190.

¹² A frequent subject of Mekas's reporting, experimental filmmaker Stan VanDerBeek offered his own expansive vision of contemporary cinema in a 1966 manifesto titled "'Culture: Intercom' and Expanded Cinema: A Proposal and Manifesto." On the conditions and implications of a new "Ethos-Cinema," VanDerBeek writes: "Everything expands, in all directions, there is an interconnection between all of the arts, literally between them all, and this is what it is about. I mean, let's say that art and life really should be one, and let's see what happens if we really make them one." Stan VanDerBeek, "'Culture: Intercom' and Expanded Cinema: A Proposal and Manifesto," *Film Culture* 40 (Spring 1966): 15-18. In the same year, VanDerBeek appeared on a panel for the New York Film Festival, alongside fellow expanded cinema pioneers Ken Dewey and Robert Whitman. A transcript of their conversation appeared in the "Expanded Arts" edition of *Film Culture* magazine. See Ken Dewey, Stan VanDerBeek, and Robert Whitman, interview with Henry Geldzahler and John Gruen, "Expanded Cinema: A Symposium, N.Y. Film Festival 1966," *Film Culture*, No. 43 (Winter 1966): 1-3, https://monoskop.org/Film_Culture_43.

cinema.”¹³ As Mekas’s comments imply, New York’s New Cinema was marked by a self-consciousness attuned to the material conditions of the theater space itself, and an interest in destabilizing and mobilizing the cinematic viewing experience against the material, institutional, and experiential conditions of the other arts.¹⁴ In this new genre of experimental filmmaking, Mekas relays, “even the mistakes, the out-of-focus shots, the shaky shots, the unsure steps, the hesitant movements, the overexposed and under-exposed bits are part of the vocabulary.”¹⁵ Importantly, for the filmmakers forging this new cinematographic vocabulary, which counterpoised the narrative structures of popular film, the intersection of film and live performance became the preferred format for devising alternate, or expanded, cinematic experiences.

Unfolding alongside and in conversation with this expanding field of cinematic production, Brown’s experiments with filmic technology in the early 1960s articulated a choreographic vocabulary similar to, if not directly aligned with, the “changing language of cinema” that Mekas describes above—premised on the interrogation of the cinematic form and format, and its availability to the performing arts. Evidenced in *Homemade*’s use of the film

¹³ Established by Mekas in 1964, the Filmmaker’s Cinematheque organized “bring-your-own” film screenings and festivals at various Downtown New York City playhouses and theaters throughout the late 1960s. The Cinematheque’s 1965 New Cinema Festival, or “New Cinema I,” acquired the alternate title of “Expanded Cinema Festival” in Mekas’s 1972 book *Movie Journal: The Rise of the New American Cinema, 1959-1971*. Mekas’ retroactive retitling of the event may be reflective of Gene Youngblood’s popularization of the term in 1970, with his book *Expanded Cinema*; Mekas’s November 1965 column for the Village Voice can be found on pages 213-14 of *Movie Journal: The Rise of the New American Cinema, 1959-1971* (New York: Macmillan Publishers, 1972); For more on the history of the Filmmaker’s Cinematheque, see Jeffrey K. Ruoff, “Home Movies of the Avant-Garde: Jonas Mekas and the New York Art World,” *Cinema Journal* 30, no. 3 (Spring 1991): 6-28.

¹⁴ The January 25, 1962 entry from Mekas’s “Movie Journal” column, titled “The Changing Language of Cinema,” underscores the radical interdisciplinarity of 1960s expanded cinema: “Until now cinema could move only in a robotlike step, on preplanned tracks, indicated lines. Now it is beginning to move freely, by itself, according to its own wishes and whims, tracing its own steps.” Mekas, *Movie Journal: The Rise of the New American Cinema*, 49.

¹⁵ Ibid.

projector as a physical extension of the dancing body, Brown's turn toward the cinematographic forwarded a choreographic program of "structured improvisation" that began with her work for Judson (more on this in a later section), and devised from the union of body and camera a mode of choreographic expression achieved through and in concert with an expanded notion of cinematic expression.¹⁶ *Homemade*'s resulting cine-choreography, which combined the technology of cinematic projection with the embodied procedures of postmodern dance, drew into the Judson dancer/choreographer's lexicon of structured improvisation the inevitable misalignments (both planned and unplanned) that arose when two versions of the same choreography—the live dance and its reproduction on film—were set to play out simultaneously onstage. For Brown, it would seem that the status of the dance could not, by the early 1960s, be contained within the physical and disciplinary constraints of any one medium. And with *Homemade*, she continued to drag her choreographic practice into correspondence with an expanding realm of cinematic innovation, eventually finding through dance and film's co-presence onstage the means of transcending the deadening quality of rehearsed choreography.

¹⁶ The idea of "structured improvisation," coined by postmodern dancer/choreographer Simone Forti and based in dancer/choreographer Anna Halprin's experimental dance pedagogy of the early 1960s, involved the real-time kinesthetic translation of a multi-sensory experience, task, or idea (as opposed to a predetermined "score" of choreographed steps). As Forti elaborates in a 2015 interview, the process of structured improvisation emerged through the "sensing internally and also being open to the world...getting from the visual to the kinesthetic sense... [such that] you are responding also to your visual impressions. For instance, I look at that truck [Forti points at a truck outside the window] and I have a feeling of weight in my body, very naturally getting from the visual to the kinesthetic sense..." For Forti's extended thoughts, see her interview with Rossella Mazzaglia, "A Conversation on the Aesthetics of Improvisation and Some Other Things," *Danza e Ricerca*, no. 7 (2015): 120, <https://doi.org/10.6092/issn.2036-1599/5959>; Forti's concept of structured improvisation became a touchstone for 1960s postmodern dance, Brown's work included. In fact, Brown once described her approach to choreography as "engaged in the invention of a structure or game plan that was understood by all participants." Brown elaborates: "One structure that came from Simone was to identify something in the room that could function as a score that we would interpret *simultaneously*" [emphasis mine]. Trisha Brown, quoted in Hendel Teicher, "Chronology of Dances 1961–1979," in Teicher, ed., *Trisha Brown: Art and Dance in Dialogue, 1961–2001* (Exeter: Addison Gallery of American Art, Philips Academy, 2002), 298; 301.

If, as Rosenberg contends, “the combination of film and dance in *Homemade* extend and amplify Brown’s definition of choreography as a repeatable structure,” what does this combination achieve in relation to cinematography?¹⁷ Put another way, how exactly does the cinematic component of *Homemade* extend and amplify choreography, and vice versa? There is clearly a necessity here to more precisely understand the operation of the *convergence* of live action and mediated representation in *Homemade* beyond the acknowledgement that the work brings film into dance. The introduction of film into Brown’s practice does not on its own constitute *Homemade*’s radicalism. Rather, *Homemade*’s designation as a canonical work in the history of postmodern performance art derives from its co-extension of choreographic and cinematographic presentation frameworks. To date, *Homemade*’s categorization as a primarily choreographic work, circumscribed by an inadequate history of Brown’s inter-disciplinary projects, takes little account of the work’s import beyond dance. Of equal importance to the dancer’s live performance, *Homemade*’s cinematic component requires that the work be considered within a larger analytical framework, with a fuller consideration of the work’s historical and conceptual proximity to 1960s expanded cinema. In fact, in order to fully grasp Brown’s own aspirations for *Homemade*, we must think of the performance as involving both live and mediated forms, moving body and moving image, choreography and cinematography. In other words, we must introduce into art history’s present account of *Homemade*, as Brown once did within her own practice, the destabilizing force of experimental film.

Importantly, the film that is integral to Brown’s 1966 performance was made by American “intermedia” artist Robert Whitman (b. 1935), best known in art history for his

¹⁷ Rosenberg, *Trisha Brown: Choreography as Visual Art*, 44.

participation in the New York “Happenings” movement of the late 1950s and early 1960s.¹⁸ The very notion of intermedia that attaches to Whitman among others is reflective of his expanded cinematic practice during this period, which simultaneously engaged live performance and projected images, and *Homemade* could arguably be situated within Whitman’s oeuvre as much as Brown’s. As a critical interdisciplinary juncture, and a site and source for creative revitalization for these two artists, the intersection between postmodern dance and experimental film that lies dormant in art history’s current account of *Homemade* prompts this essay’s reconsideration of the work as a paradigmatic instance of cine-choreography. In what follows, we will review the works that each of these artists produced in the years just prior to *Homemade* to contextualize the work’s emergence and to assess its connection to Brown and Whitman’s individual interests in live and mediated expression, choreography and cinematography, the “real” and the “representational,” and each in relation to the conventional presentation frames of the theatrical stage and the cinematic screen.

In seeking to recover a sense of the conceptual and artistic possibility that *Homemade* occasioned for both Brown and Whitman, this essay starts up where the present discourse drops off, beginning with the dance’s clearest evidence of cinematographic engagement: the presence of the film projector, which here becomes an extension of the dancer’s body, functioning as a sort of optical-mechanical “prosthesis.”

¹⁸ Although Whitman describes his early performance works as “theater-pieces”—notable instances of which include *American Moon* (1960), *Mouth* (1961), *Flower* (1963), *Night Time Sky* (1965), and *Prune Flat*. (1965)—they have also been closely associated with the Happenings movement popularized by artist Allan Kaprow. A progenitor of contemporary performance art, “happenings” combined elements of film, theater, music, and/or visual art in the format of the live event, often with the intention of dismantling art’s separation from the lived environment.

II. From Structured Improvisation to Machines Becoming Bodies¹⁹

In the film projector, we find the first of many points of convergence between Brown and Whitman's individual aesthetic programs. In fact, *Homemade*'s retooling of the film projector as a dancer's performance mechanism extended Brown's earlier experiments with machine-based or machine-generated movement, which, in turn, grew out of her longstanding preoccupation with improvisation and chance operations as potential remedies for choreography's deadened condition. The earliest evidence of which dates to Brown's first "professionally" presented choreography, *Trillium* (1962).

Trillium allowed the dancer to re/discover movement through improvisation, as opposed to learning and rehearsing a pre-given sequence of steps. During its premiere at New York's Maidman Playhouse, Brown cycled through three basic units of movement—sit, stand, lie—executed in an unplanned and changing order.²⁰ The resulting performance, described by Brown as a structured improvisation (a phrase coined by choreographer/dancer Simone Forti), introduced into the performer's execution of the dance a level of spontaneity that conventional

¹⁹ The reader may recognize this subtitle's allusion to choreographer/dancer Yvonne Rainer's understanding of the "duality" of the dancing body, operating between, in Rainer's words, "a moving, thinking, decision-making entity and...an inert entity, object-like." Rainer's conception of the dancing body as fluctuating between subjective and objective poles, alternately having or lacking "the capacity for self-propulsion," suggests the dancing subject's becoming machine-like, opposed to the virtuosic bodies typically seen on the proscenium stage. While reminiscent of Rainer's statement, Brown's use of mechanical devices as a choreographic tool and performance procedure is, in my assessment, best understood not according to Rainer's conception of the body becoming machine, but as the machine *becoming an extension of the dancing subject*. Rather than emphasize the potential objective quality of human movement, the notion of the machine as a performance prosthetic collapses the perceived subject/object distinction of dancer and theatrical prop, with the latter's "usefulness and obstructiveness in relation to the human body" now set to totally reconfigure the body's relation to its constituent parts and, crucially, to the surrounding performance space. Yvonne Rainer, *Works 1961-73* (New York: New York University Press, 1974), 134.

²⁰ *Trillium* built upon choreographer/dancer Ann Halprin's experiments with task and chance operations, based in musician/composer John Cage's ideas on musical composition. Brown participated in Halprin's 1960 summer workshop, held in Kentfield, California.

choreography normally seeks to iron out through careful planning and repetition. Put simply, *Trillium* explored, through everyday movement and improvisation, Brown's want for a dance that was "lived, not performed," which is to say, composed in real time, as opposed to the predetermined, rehearsed, and often narrative choreographies of classical ballet and, to an extent, the connotative, poetic, and thematic choreographies of dance's first modern generation, embodied in such figures as Martha Graham, Doris Humphrey, and Charles Weidman. Leaving the dance's composition open to an infinite number of movement possibilities, *Trillium*'s commitment to structured improvisation pushed on the dancer's capacity to enact non-representational compositions using "real," everyday movements.

Homemade would further *Trillium*'s challenge to traditional choreography. Rather than emphasize the non-representational quality of the dancer's everyday, "object-like" movements (as *Trillium* had), however, *Homemade* counteracted the staleness of rehearsed choreography by juxtaposing live and filmed versions of the same dance. On the night of *Homemade*'s 1966 premiere, Brown's animation of the normally stationary movie projector opened the real, embodied movements of the dancer onto a world of cinematographically-mediated moving images, and the film projector became an equal partner in the dance's live presentation. Now hitched to the dancer's live movements, even the representational film became "real."

Of the seven repertory dances dated between *Trillium* and *Homemade*, Brown's *Motor* (1965) signals a second crucial juncture en route to *Homemade*'s cine-choreography. Premiering just one year prior to her collaboration with Whitman, as part of the University of Michigan's ONCE AGAIN Festival, *Motor* explored Brown's penchant for "pure movement"—non-connotative, "mechanical" actions carried by "weight, balance, momentum"—in an expanded

framework of “locomotion.”²¹ For the six-minute “duet,” Brown performed with a skateboard, their collective movements being tracked by the headlights of a roving Volkswagen Beetle. The pair made circles across the U-M Maynard Street parking garage, with Brown alternately running alongside, scooting on, and falling over her performance “partner.” Described by one reviewer as “a tense few minutes of concentrated action,” *Motor* saw movement originate both internally, through the dancer’s activation of the skateboard, and externally, through the various “unchoreographed” moments that linked dancer and machine both as a performance unit and within a larger theatrical composition, in part shaped by the unplanned “behaviors” of a second performance pair: the “unrehearsed” driver and the automobile, charged with illuminating the twilight duet for an outdoor audience of approximately 400, and in the absence of a formal time structure.²² Starting with *Motor*, Brown’s understanding of improvisation as a choreographic strategy, motivated by her desire to counteract the deadening effects of repetition and memorization involved in dance, expanded to incorporate non-corporeal sources of movement.

If *Motor* inaugurated Brown’s use of mechanical devices as an equal partner in movement’s generation, *Homemade* entered that strategy into the context of the proscenium theater, against the repeatable and often narrative choreographies of repertory dance and in conjunction with a field of cinematographically-mediated movement. Keyed to the movements of the live dancer, the film projector offered the choreographer a new instrument to challenge dance’s expected formation. A direct consequence of this operation was the demystifying of the

²¹ During a 1975 lecture demonstration, Brown codified her understanding of pure movement as “a movement that has no other connotations. It is not functional or pantomimic.” Originally published in the Trisha Brown section of *Contemporary Dance*, edited by Anne Livet (Abbeville Press, 1978). Reprinted in *Trisha Brown: Dance and Art in Dialogue, 1961–2001*, 85; For a detailed discussion of *Motor*’s “methods of motion and locomotion,” see Rosenberg, *Trisha Brown: Choreography as Visual Art*, 56-57.

²² Mark Slobin, “Premiere Ends ONCE Festival,” *Generation: The Inter-Arts Magazine* 17, no. 1 (Fall 1965): 88; Rosenberg, *Trisha Brown: Choreography as Visual Art*, 54.

live performance as the last stop in the dance's production, that is, as the culmination of traditional choreography's internal motivating logic, what dance historian Mark Franko elegantly describes as "a history of choices and positions about movement" that later surfaces through the dancer's live performance.²³ *Homemade*'s deprioritizing of the live performance immediately prompted another contribution to Brown's concept of "lived" choreography; it untethered the dance from any one movement source. Based in the act of duplication, cinematic projection as deployed in *Homemade* dispersed the work of choreography across multiple presentation frames. This multiplication primed the live event for moments of slippage between embodied and filmed movements, as they were co-presented (and co-present) onstage. Film's critical capacity to displace the dance in time and space thus precipitated a previously inconceivable encounter between live and mediated forms.

The total cine-choreographic experience realized a logic of improvisation that had been percolating through Brown's work since *Trillium*. After *Motor*, there seemed no reason to limit this logic to the movements of the human body, and the content of Brown's choreography began to reflect the body's (often *unchoreographed*) interactions with external mechanisms. *Homemade* carried this procedure into correspondence with cinematographic technology, finding in the mechanics of the film projector another interface for choreographic experimentation. Out of the prosthetic fusion of body and projector, a variation of structured improvisation was permitted to surface through the simultaneous presentation and inevitable misalignment of live performance and projected film.

²³ Mark Franko, interview with Greta Aart, "Martha Graham: In Love and War – Dance Historian, Choreographer and Dancer Mark Franko," *Cerise Press* 5, no. 13 (Summer 2013), <http://www.cerisepress.com/05/13/dance-historian-choreographer-and-dancer-mark-franko>.

III. From Cinematic Pieces to Bodies Becoming Screens

While Brown was exploring movement's mechanization in an expanded choreographic field, Whitman was conducting similar experiments in the context of expanded cinema. Between the respective 1962 and 1965 premieres of Brown's *Trillium* and *Motor*, Whitman's first wave of *Cinema Pieces* (1963-4) entered the "white cube" gallery spaces of Lower East Side Manhattan. Given the titles *Window*, *Dining Room Table*, *Shower*, *Dressing Table*, *Garbage Bag* and *Bathroom Sink*, the first six of eight *Cinema Pieces* constructed out of everyday found materials a set of life-size moving-image installations. The awkward, surreal quality of these staged environments evidenced an attempted integration of film and "sculpture," such that repurposed everyday objects came to overlay moving images without ever fully cohering within a singular theatrical or cinematic *mise-en-scène*. In combining sculptural and cinematic elements, the installed *Cinema Pieces* provided the gallery-goer a veritable stage set of compact scenographic set-ups.

Whitman's *Window* (1963), for instance, transformed its namesake into an architectural aperture through which to contemplate the work's interior cinematic components (figs. 12–16). As the viewer approached the installation, she saw through the *muntings* of a closed, colonial-style window a 16mm film loop (approximately six minutes in length) of a woman disrobing and romping in a forest glen. Her periodic disappearance and reappearance marked off the physical and perceptual boundary between image and object, film and sculpture, and cinematic and real (gallery) space. The resulting pseudo-cinematic experience, condensed and displaced from the theater's "black box" to the gallery's "white cube," played with the construction and deconstruction of perspectival space, which was traversed by the viewer in three layers. The exterior window, representing the shallowest of these layers and functioning much like the

roughly rectangular pictorial frame of the proscenium arch, sat within a wood-paneled section of the gallery wall; its physical presence and integration within the real space of the gallery designated a perceptual threshold through which the viewer could gain access to a “haunted,” hovering “outdoor” scene.²⁴ Next, in the darkened pocket of space that separated the exterior window from a recessed projection screen, a “crude diorama” of actual tree branches and leaves demarcated a second or medial spatial register.²⁵ Finally, as the viewer gazed deeper into this illusory enclave, they encountered a third, cinematic register of space, where the apparition of a nude woman wandered in and out of the field of view marked off by the window’s physical frame. In the moments of her absence, the viewer’s attention settled on the relatively static projected image of a forest glen.²⁶ Its stark illumination was offset by the shadowy overlay of actual foliage, drawing the viewer’s attention to the artificiality of the projected image, as well as to the *stagedness* of the mysterious, medial space that separated the installation’s exterior sculptural frame from its interior cinematic elements, the real from the representational. The total installation, and its partial *tromp-l’œil* effect, worked to direct and redirect the viewer’s act of looking through *and in recognition of* the work’s densely layered planes of real and cinematic space.²⁷

²⁴ Andrew V. Uroskie, *Between the Black Box and the White Cube* (The University of Chicago Press, 2014), 125.

²⁵ Ibid.

²⁶ As art historian Andrew Uroskie observes, “for the majority of our time, we are simply watching an empty forest glen, waiting.” Ibid.

²⁷ In an interview with artist Richard Kostelanetz, Whitman underscores the composite nature of his work. Related to his early theatrical practice, he explains: “I conceive of each piece as one image, and by the end of the piece the image is revealed through exposure of its different aspects. It is a non-verbal theater, using a vocabulary of space, rhythm, scale, and formal plastic elements that communicate the image without words. I think of doing the piece is revealing the image.” Robert Whitman, “Robert Whitman,” interview with Richard Kostelanetz, in *The Theatre of Mixed Means: An Introduction to Happenings, Kinetic Environments and Other Mixed Means Presentations* (New York: Dial Press, 1968).

Somewhat paradoxically, it is the emphatic *physicality* of *Window*'s sculptural container, which doubles as a cinematographic frame—and the same can be said of the metal shower stall and transparent vinyl curtain in *Shower* (1964), or the table-top mirror that functions as a moving-picture “screen” in *Dressing Table* (1964)—that offsets and therefore dialogues with (as opposed to completely foreclosing) the illusory space of cinematic projection. In other words, *Window*'s play with illusionism reimagines the relationship between sculptural objects and moving images as co-productive forces within a condensed theatrical/cinematic experience. Crucially, one component cannot exist without the other: stage set and movie scene, the real object and the representational image, each element refusing to meld within the other's spatial and material register. As is the case with all the *Cinema Pieces*, *Window* offers the viewer an experience of a theatrical tableaux *as cinema* and vice versa, imparting a sense of *real* depth and volume that is in part constructed by the pictorial flatness of projective space.

Window's spatial and perceptual ambiguity, which works at once to extend and flatten cinematic space through the juxtaposition and intentional dis-integration of moving image and sculptural container, recalls (and prefigures) *Homemade*'s bifurcated presentation of a total performance event. In *Homemade*, the real/representational conceit of Whitman's *Cinema Pieces* is transposed back onto the theatrical space of the proscenium and brought to bear on the representational status of film in the viewing context of the live performance. Once again, the viewer's experience of the work hinges on the juxtaposition of real and representational forms, the staged and “screened” components of a total performance situation. In this instance, the contemporaneity and spatial proximity of live and mediated versions of the same choreographic subject throw into relief—dramatize—the relations between experimental dance and

experimental film, and more specifically between the live dance and the dance film, in order to unsettle the representational conventions of each.

Following the *Cinema Pieces*, Whitman's *Prune. Flat.*, a contribution to the 1965 New Cinema Festival, approached film at its intersection with live theater, once again blurring the perceptual distinction between real and representational components of an expanded cinematic experience. As its title indicates, *Prune. Flat.* considered the role of the cinematic image in relation to theatrical space: in effect, *flattening* the visual depth of the theater stage through a clever use of cinematic projection. Set against an expansive, wall-mounted projection screen, the roughly twenty-five-minute performance opens with the close-up moving image of a 16mm movie camera, the lower left corner of which is partially obscured by the shadowy contours of two mutually facing, unoccupied chairs (fig. 17). As the projected image (of an image projector) cuts out, the physicality of the two chairs remains emphatically present. Their shifting ontological status, from having just been seen "*on screen*" (overlayed and thus perceptually fused with the screened image) to now occupying space *onstage* (as a real object and theatrical prop) prompts a moment of epistemological ambiguity, and a slippage between the respective real and representational domains of stage and screen that is continually sustained throughout the unfolding performance.²⁸

²⁸ Documentation of *Prune. Flat.*'s premiere performance, which took place at New York's 41st Street Theatre on December 3, 1965, is limited to Robert R. McElroy's photographs of the event, currently housed at The Getty Research Institute. Without a filmic record of the primary event, my description of the work derives from its more recent stagings, most notably at the Fridman Gallery, Dec. 15–17, 2016 (see recording: <https://vimeo.com/203616519>); at the Musée du Louvre for Parades for FIAC (*Foire Internationale d'Art Contemporain*), Oct. 21, 2017 (see recording: <https://www.youtube.com/watch?v=t7GD6YUqk7U>); and at an unspecified New York City venue in 1976, captured in Babette Mangolte's black-and-white photographs, which are accessible via the artist's personal website, last modified in 2017, <https://babettemangolte.org/stills>.

When, for instance, the first two of three performers side-step into view, each proceeding from either end of the stage with their backs turned to the audience, their bright white nurse costumes initiate the first of several cunning visual accords between live actor and projected image. The audience watches, for instance, as the close-up, overhead image of an orange, then a tomato, and finally a pepper is projected on screen, filling the white expanse of their uniforms. One after the other, each food is spliced asunder to reveal its unusual contents (fig. 18): a cluster of seed-like marbles teems from the pithy flesh of an orange; the glittery insides of a dissected tomato vibrate to the accelerated momentum of time-lapsed footage; and the downy interior of a stuffed poblano pepper spills across the projection screen. Back onstage, the rearward-facing performers reach up and along the surface of the projection screen to caress the fluffy contents that now also subsume them, their backsides cloaked in the fleeting, flickering image of windswept plumage (fig. 19).

Not limited to what is being shown on film, *Prune. Flat.*'s expanded cinema emerges *about* the screen, through the micro-choreographies that alternately yoke and unyoke real and cinematic space, live performer and mediated image.²⁹ The visual fusion between performer and image continues throughout the first two-thirds of the event. In the performance's final act,

²⁹ How the various technical elements of cinematic projection work to define not only the image on screen but also the total performance situation marked a pressing concern for Whitman and his contemporaries, many of whom also premiered work at the 1965 New Cinema Festival. Compared to *Prune. Flat.*, Stan VanDerBeek's tripartite contribution to the festival, which included the performances *Move-Movies* (1965), *Pastorale et al.* (1965), and *Feedback No. 1: a Movie Mural* (1965), aimed at expanding the cinematic experience using multiple, mobile movie projectors. The performance configuration for *Move-Movies* combined fixed image projectors (mounted to the back of the auditorium) with handheld 35 mm slide projectors (operated by four "assistants," who roamed the auditorium, "aiming the beams of light at the audience and the walls"). Jonas Mekas, *Movie Journal: The Rise of the New American Cinema, 1959-1971* (New York: Macmillan Publishers, 1972), 213-4. With multiple moving images competing for the audience's attention, and many escaping the focalizing and framing apparatuses of both stage and screen, VanDerBeek's *Move-Movies* recalls (and anticipates) the intentionally disjunctive composition of Brown and Whitman's *Homemade*.

however, the action onstage is set to *follow* the projected film. Modeled on screen just minutes before, *Prune. Flat.* concludes with one performer hurling a glass of water at an overhanging light, shattering the bulb and signaling in spectacular fashion the end of the expanded cinematic experience (figs. 20–21). In this instance, the opportunity for compositional misalignment becomes a source for creative reimagining: of the relationship between the live performance and its mediated image as something other than mimetically compelled. Whitman's interest in destabilizing the categories of live and mediated reaches a tipping point in this final section of *Prune. Flat.*, where we see the wholesale reversal of film's presumed relation to reality, the film now anticipating (as opposed to recording) the live action onstage.

If Whitman's *Cinema Pieces* prompted real/mediated slippages in the context of the modern art gallery, *Prune. Flat* extended this conceit to the theater, soliciting ontological ruptures and reversals between moving body and moving image within an expanded cinematic performance. Coming on the heels of the 1965 New Cinema Festival, Whitman's film for *Homemade* would extend this procedure once more, into the realm of dance, where Brown had already opened her practice to alternative performance mechanisms. To Brown's pursuit of a "lived" choreography achieved through the interaction of body and machine, Whitman's experiments with live performance and cinematic projection formed a fitting rejoinder.

IV. *Homemade's* Cine-choreography

During its 1966 premiere, Brown's choreography for *Homemade* was redoubled—amplified, though perhaps not entirely elucidated—by her donning of a portable film projector. The ensuing performance worked to destabilize the present/past temporalities of live and mediated performances by foregrounding in the moment of the dance's cinematic reproduction a

new contingency for its reception: the *livedness*, or presence, of the performing body, a body which was literally endowed with the power to re/present its own image, projected onto the surrounding performance space.

In the moments when projected image and live performer perfectly coincided, the close-up image of Brown's isolated movements afforded the audience an unprecedented level of intimacy with the dance. For one, the comedic subtleties of Brown's choreography were continuously revealed through the focalizing aperture of the camera. As the camera periodically zoomed in on Brown's deadpan facial expressions, a low roar could be heard from the audience, their laughing emphasizing the vaudevillian flourishes within Brown's performance—most vibrantly, when she bunny hops feet-first into a pair of hospital slippers (fig. 22).³⁰

And in the moments when film and live performance fell out of sync, their misalignment gave way to spontaneous choreographies. At one point, for instance, Brown's hovering, disembodied image initiated a copy-cat choreography with the live performer below (figs. 23–24): the two “exchanged” nods, both looking out into the audience; in the asynchrony of their repartee, Brown's looming visage appeared to mock her corporeal counterpart, their dialogue entering into the performance a moment of choreographic improvisation and potential ambiguity—should their nods align? (The question recalls the asynchronous final section of Whitman's *Prune. Flat*, where the presumed pastness of the filmed event was overturned, and the recorded image of a previous performance became the “score” for the ensuing live action) In these moments of compositional ambiguity, the split between action onstage and “on screen” made it impossible to know which should follow the other. Asked to track both performances at

³⁰ My discussion of Whitman's film issues from Brown's 1996 performance of *Homemade* at the Howard Gilman Opera House, Brooklyn Academy of Music, New York.

the same time, with their order perpetually shifting, the viewer's desire for a clear, linear composition was perpetually deferred.

Furthering this fragmented viewership, Brown's movements onstage often obscured those captured on film. Another comedic interlude, for instance, saw Brown enact "lifting an infant from an imaginary bassinet," sending her image careening across the back wall of the stage.³¹ Its bounding blur indexed Brown's movements: a quarter turn, and her outstretched arms snaked into a risible "muscle man" pose (fig. 25).³² Three more quarter turns, projected image jittering in and out of the framing apparatus of the proscenium arch, returned performer and image to centerstage. Amid the perceptual crosscurrents of live and projected performances, the dance's refusal to be seen underscored its *intermedial* status: neither wholly available to the spectator as live action nor as cinematic image. With the dancer's live movements often impeding the viewer's apprehension of the projected film, the detail afforded by the latter's use of cinematic close-up was infinitely suspended by the live body's full extension in space. While Brown's choreography framed and informed her actions onstage, Whitman's film direction and editing revealed the nuance of those gestures in an expanded cinematic field. But *Homemade*'s total performance situation—its *gestalt*—exceeded both of these activities.

Understanding where *Homemade* fits in (and/or between) the histories of postmodern dance and expanded cinema might offer the art historian a new way of thinking through both Brown and Whitman's later projects as the natural culmination of a career-long preoccupation with exhibition frameworks, their deconstruction, and their transposition across diverse media. For instance, after Judson, Brown shifted her practice toward performing in art galleries and

³¹ Rosenberg, *Trisha Brown: Choreography as Visual Art*, 41.

³² *Ibid.*

museums—traditionally “non-dance” spaces, which included the Spring Gallery in New York (*Skunk Cabbage, Salt Grass, and Waders*, 1967), the Museum of Modern Art (*The Dance with the Duck’s Head*, 1968), and the Whitney Museum (*Planes*, 1968). Compared to Brown’s subsequent work, which unmoored her practice from any one exhibition framework, *Homemade* localized its aesthetic interventions to the spatial and spectatorial confines of the proscenium theater (after its premiere at Judson, *Homemade* appeared exclusively on proscenium stages).³³ Brown’s eventual relocation of her practice to alternative, or “found,” performance venues suggests, on the one hand, an expanded treatment of Judson’s “found movement” philosophy—in essence, reintegrating everyday movement into everyday spaces. On the other hand, her continued engagement with audio-visual technology connects these later, non-theatrical dances to *Homemade*’s proscenium format.³⁴ Starting with *Motor* and continuing with *Homemade*, Brown’s recourse to mechanical and technological “prostheses” points to an under-explored conceptual through line linking Brown’s post-Judson practice to her earlier work for the proscenium stage.

By the same token, we see in the years directly preceding and following *Homemade*, Whitman’s use of audio-visual technology in varied, and often overlapping, mediums. For

³³ In 1996, Brown performed *Homemade* at the Brooklyn Academy of Music’s Howard Gilman Opera House. In 2001 and 2013 respectively, dancer/choreographer Mikhail Baryshnikov and former Trisha Brown Company Dancer Vicky Shick restaged the piece, which included a new cinematic component (in this case, a digital videotape) by experimental filmmaker and dance photographer Babette Mangolte, also an early collaborator of Brown’s (*Roof Piece*, 1971; *Watermotor*, 1978). Rosenberg, *Trisha Brown: Choreography as Visual Art*, 49-53; 334-5; As a project conceived for the proscenium, *Homemade* also anticipated Brown’s re/turn to the format in 1979 with *Glacial Decoy*, another collaborative theatrical production, with set design and costumes by visual artist Richard Rauschenberg.

³⁴ As one example, *Skunk Cabbage, Salt Grass, and Waders*, first presented at New York’s Spring Gallery on May 14, 1967, included an “autobiographical” voice-recording of “Brown reciting memories of duck hunting with her father as a child in the Pacific Northwest, where she was raised.” For a detailed discussion of the work, see Rosenberg, “Investigating Theatricality in Trisha Brown’s Work: Five Unstudied Dances, 1966–1969.”

instance, the multimedia performance event *Two Holes of Water-3* (1966), which premiered a mere seven months after *Homemade*'s Judson debut, re-upped the dance's live/mediated conceit, this time with the addition of closed-circuit video feeds. The performance, which Whitman presented as part of "9 Evenings: Theatre and Engineering," held at the 69th Regiment Armory in New York City on October 18-19, 1966, involved seven cars, each outfitted with a film or television projector, and nearly two dozen performers, many of whom also sported portable projectors and small fiber optic video cameras. Brown's participation in the event (she and dancer Mimi Stark performed on the Armory's balcony, their movements captured first by a curved mirror and once more by a closed-circuit television camera) underscored the performance's formal and conceptual resonances with the earlier *Homemade*, as well as with Whitman's prior experiments in expanded cinema.

As we see with *Homemade*, film's proximity to dance in this historical moment points to a pressing theoretical concern—for the contemporary artist and art historian alike—on the status of film as a performative medium and on the status of dance as potentially a cinematic art form, or at least a form of art that is no longer exclusively achieved through the moving body alone. This essay aimed to elucidate some of those implications in the context of Brown and Whitman's 1966 collaboration. In order to grasp a fuller, interdisciplinary account of their collaborative work, the above sections explored the status of the moving body and the moving image in Brown's early choreographic practice and Whitman's concurrent expanded cinematic practice. It was out of their individual interests in live and mediated expression that Brown and Whitman's collaboration emerged and reverberated throughout the greater performance field, ultimately settling into the hitherto undisturbed cine-choreographic recesses of expanded cinema and

postmodern dance, the depths and dimensions of which exceed art history's present understanding of *Homemade* as dance *per se*.

Against current understandings of *Homemade* as a primarily choreographic intervention into the canon of postmodern dance, this paper has argued for the project's necessary reclassification as an instance of cine-choreography, the forms and mechanics of which cannot be reduced to the embodied procedures of the postmodern dancer/choreographer. With *Homemade*, the raw materials of the dance—the stage, the dancer, the choreographic score—expanded to incorporate the constituent elements of the cinema—the screen, the projector, the cinematic image—and vice versa. No longer contained to the mechanical and representational operations of traditional choreography (conceived through the moving body alone), *Homemade's* cine-choreography materialized out of the confluence of projected and embodied movements, merging cinematic image with real, theatrical space. This was the context of encounter from which *Homemade* emerged, and to which the contemporary art/dance historian must now return with renewed consideration—a moment when stage and screen, body and projector, postmodern dance and expanded cinema converged upon the unprecedented cine-choreographic event.

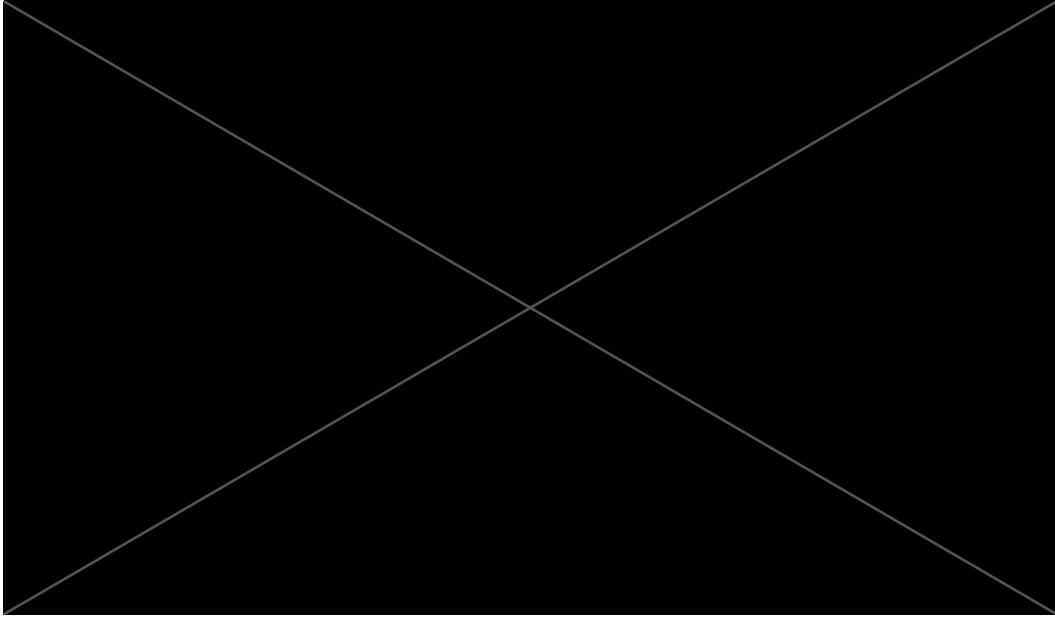


Figure 1

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996,
and recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (0:35): <https://youtu.be/OrrNrfucoB0?t=35>.

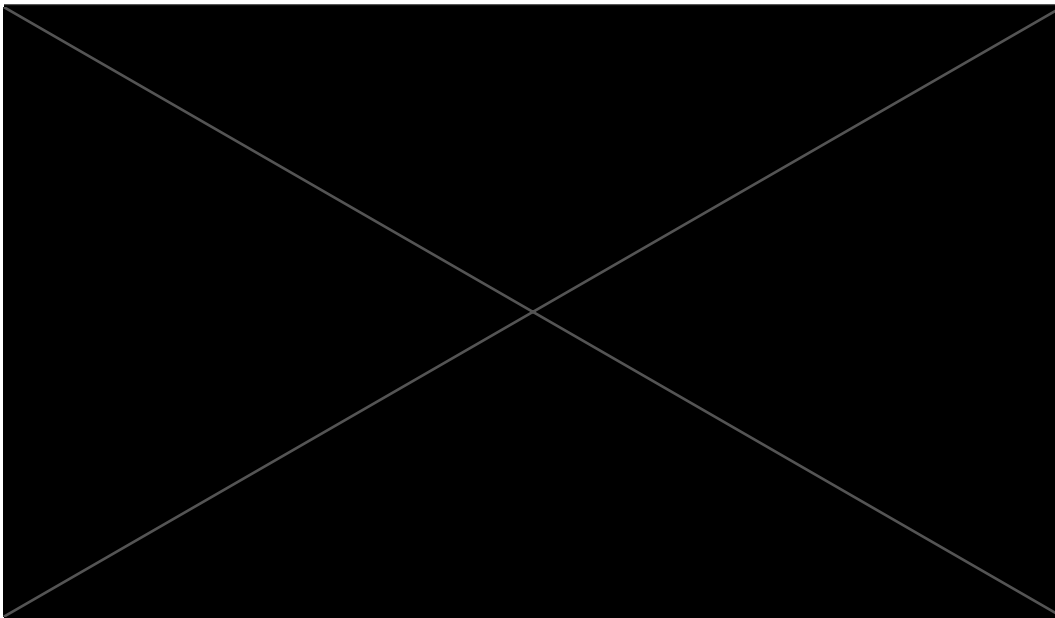


Figure 2

Trisha Brown performing *Homemade* (1966) at Judson Memorial Church, New York,
1966. Photograph by Peter Moore.

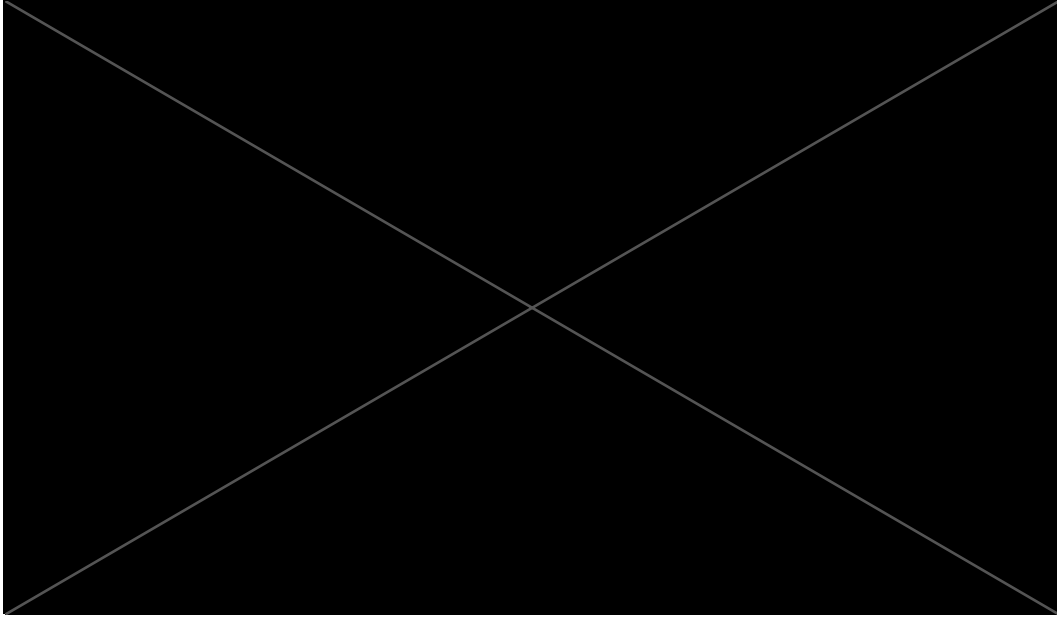


Figure 3

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996,
and recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (0:44): <https://youtu.be/OrrNrfucoB0?t=44>.

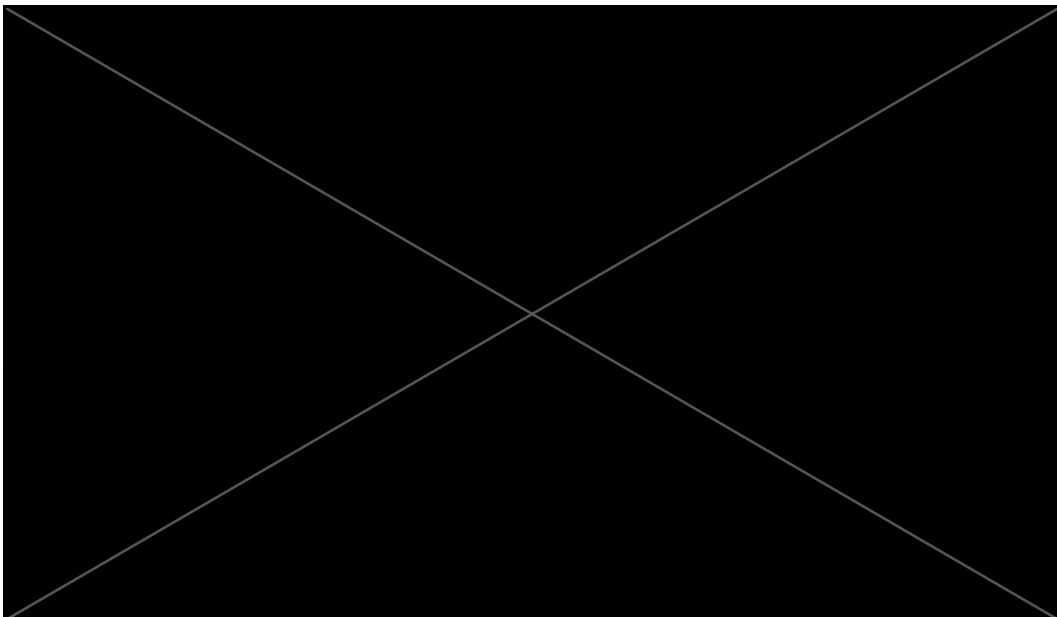


Figure 4

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (0:50): <https://youtu.be/OrrNrfucoB0?t=50>.

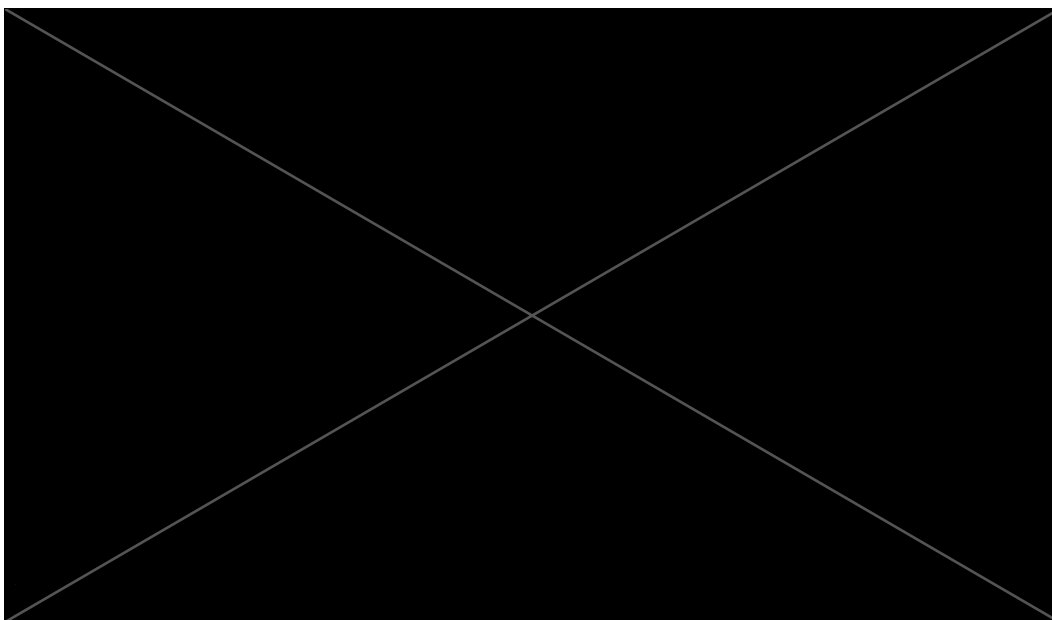


Figure 5

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (1:46): <https://youtu.be/OrrNrfucoB0?t=106>.

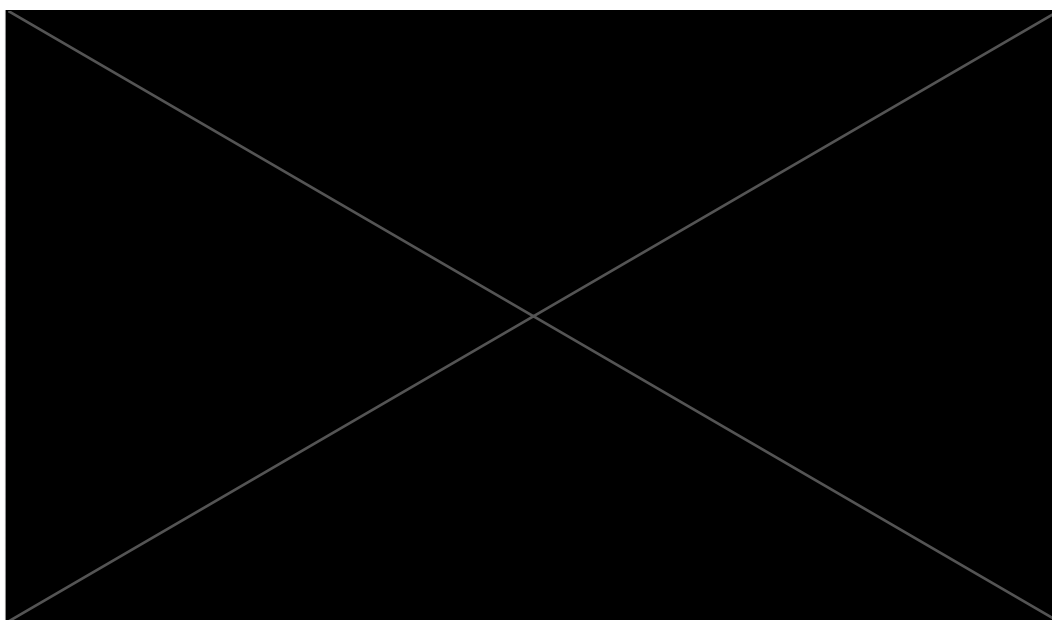


Figure 6

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (2:16): <https://youtu.be/OrrNrfucoB0?t=136>.

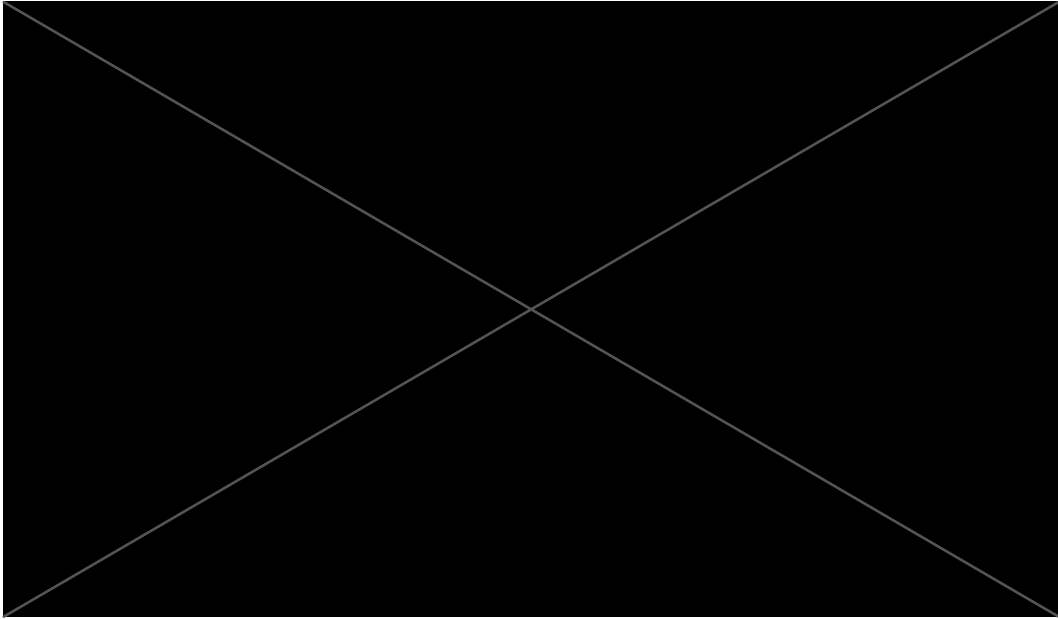


Figure 7

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (3:01): <https://youtu.be/OrrNrfucoB0?t=181>.

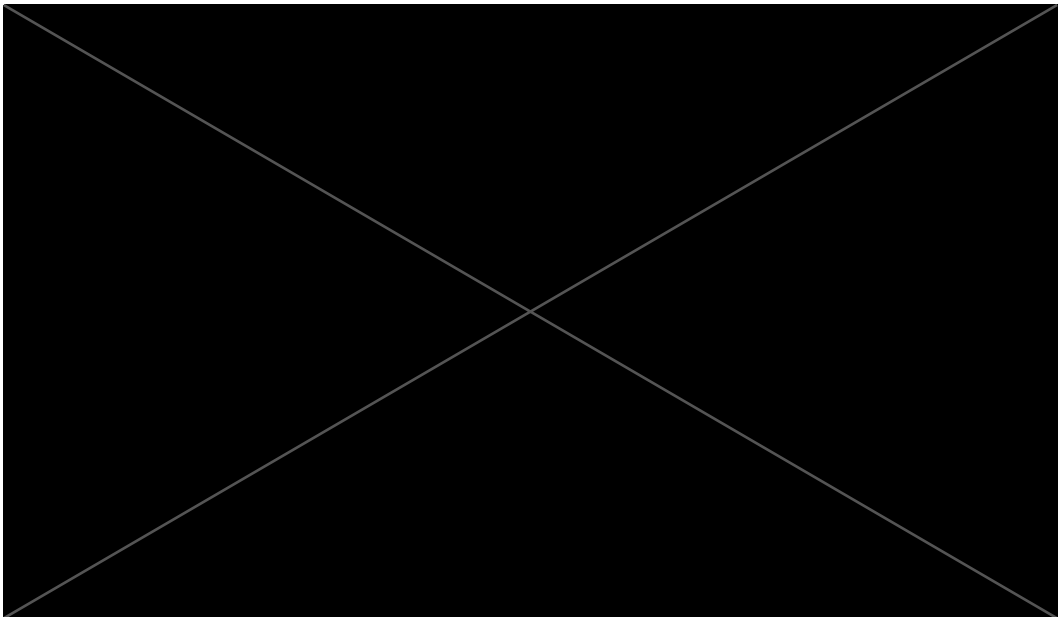


Figure 8

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (2:28): <https://youtu.be/OrrNrfucoB0?t=148>.

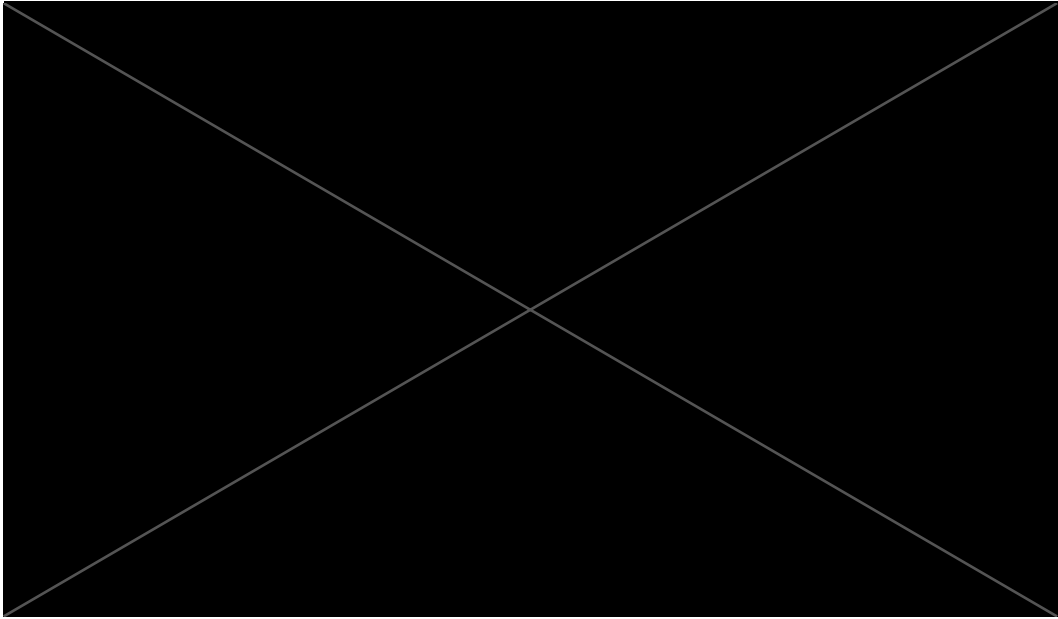


Figure 9

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (2:38): <https://youtu.be/OrrNrfucoB0?t=158>.

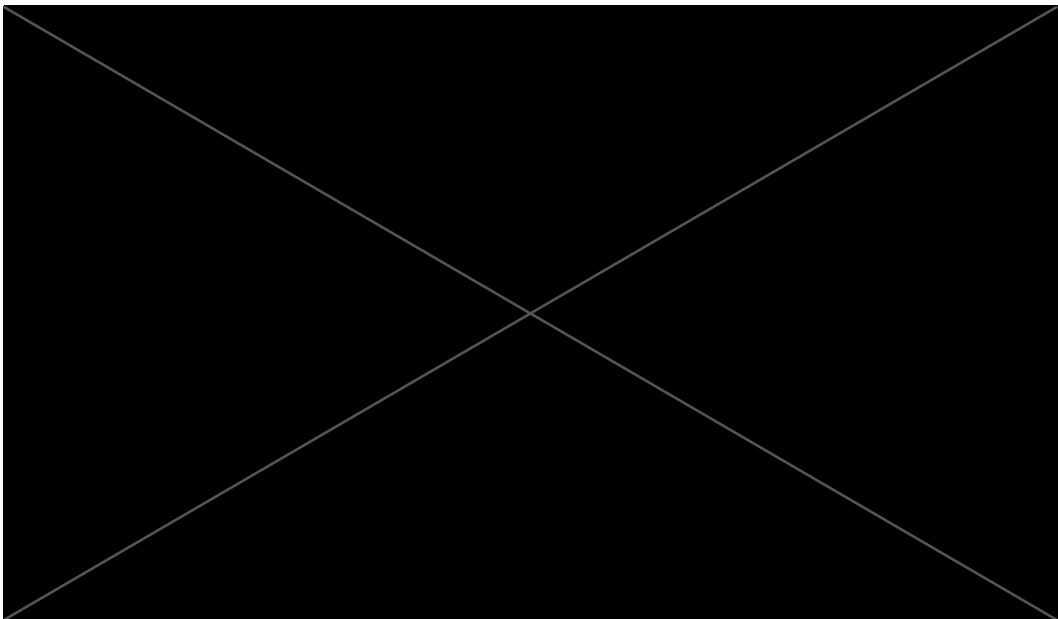


Figure 10

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (3:28): <https://youtu.be/OrrNrfucoB0?t=208>.

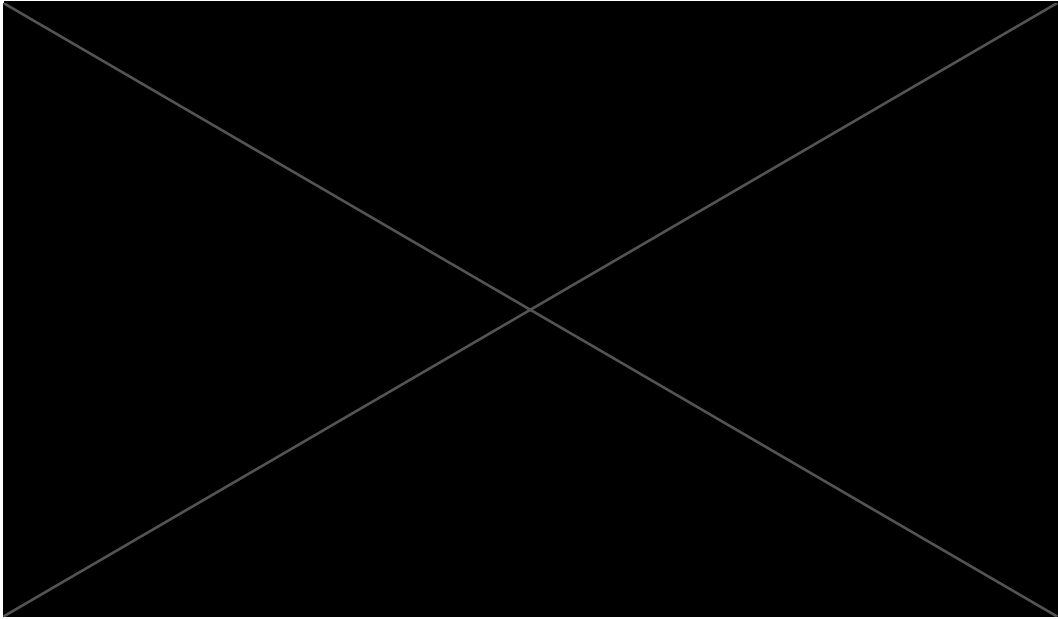


Figure 11

Performance view of Trisha Brown and Robert Whitman's *Homemade* (1966).
Presented at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (4:07): <https://youtu.be/OrrNrFucoB0?t=247>.

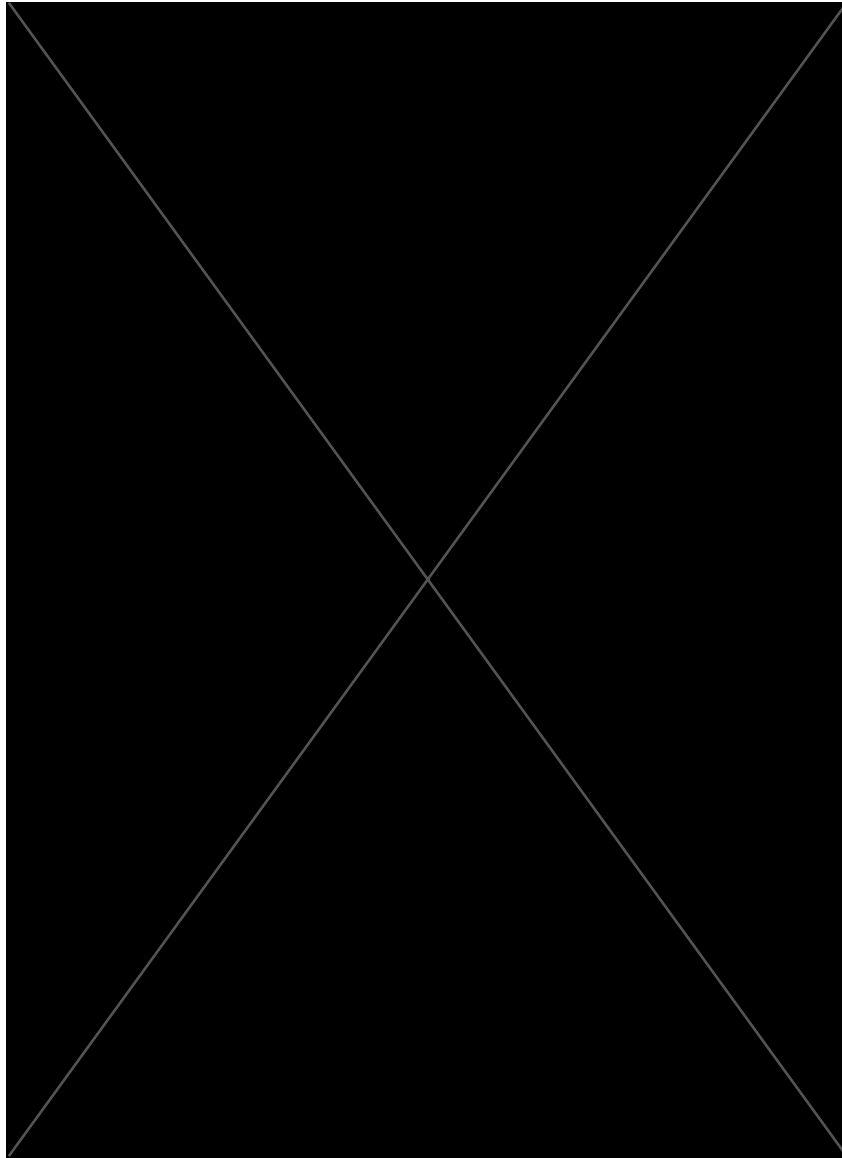


Figure 12

Robert Whitman, *Window* (1963). 16mm film loop (color, silent), projector, window, artificial foliage, and white backdrop, 8 x 10 x 4 feet. Installation at MCA Chicago, 1968.

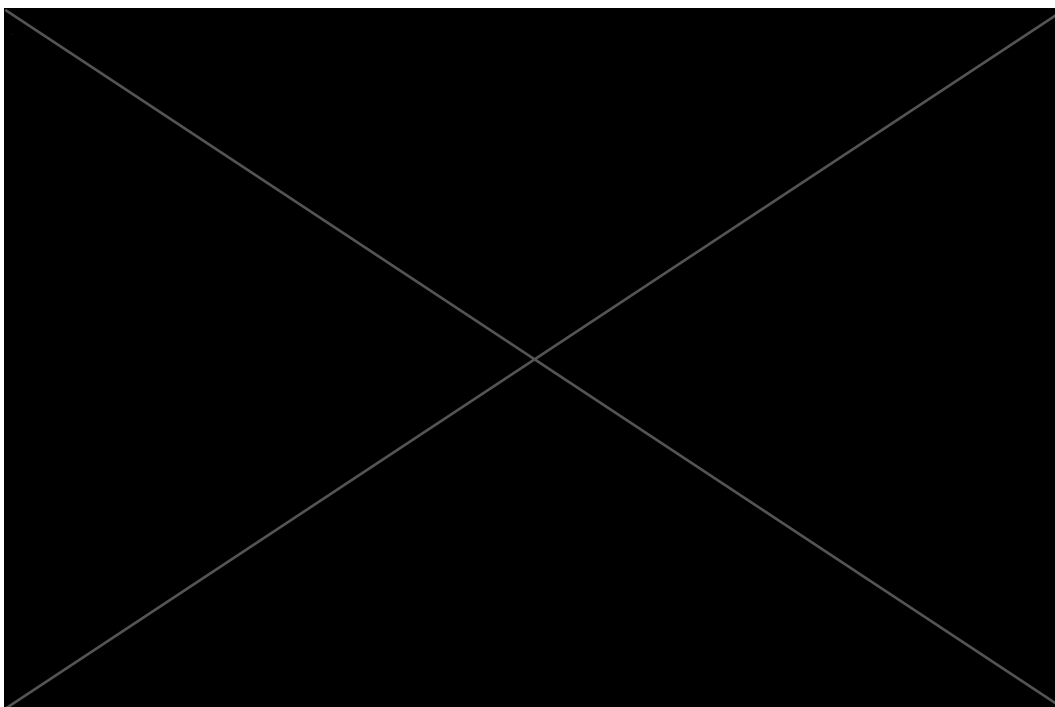


Figure 13

Robert Whitman, *Window* (1963). Installation at Pace Gallery, New York, 2018.

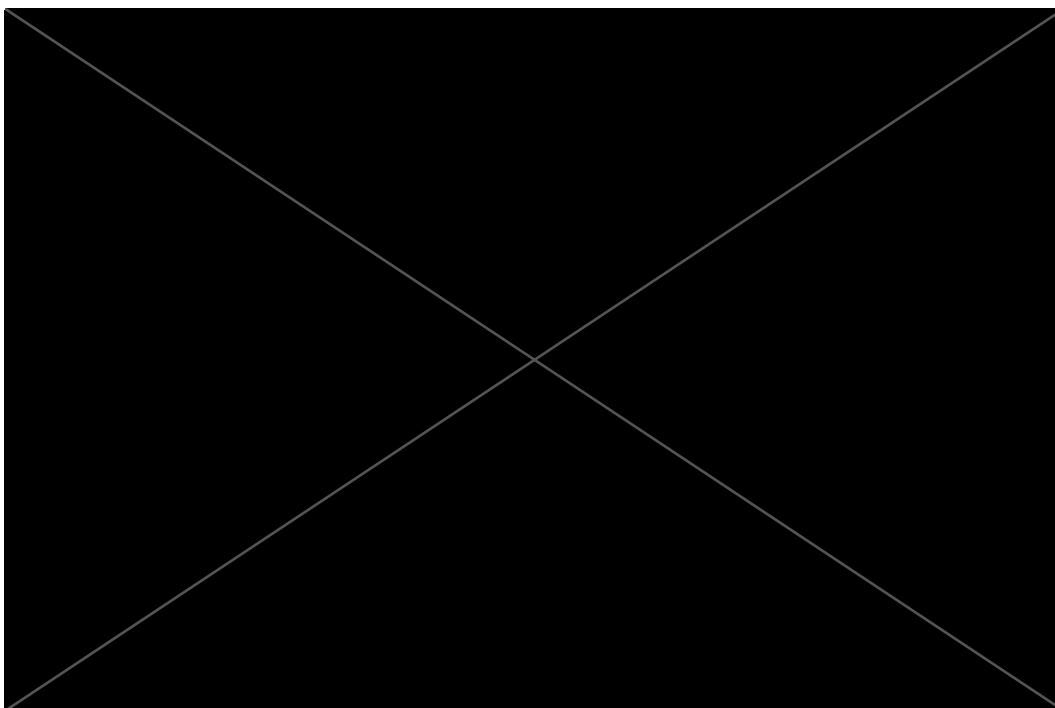


Figure 14

Installation view of the exhibition “Robert Whitman: 61,” Pace Gallery, 2018, showing Robert Whitman’s *Window* (1963) at left and *Shower* (1964) at right.

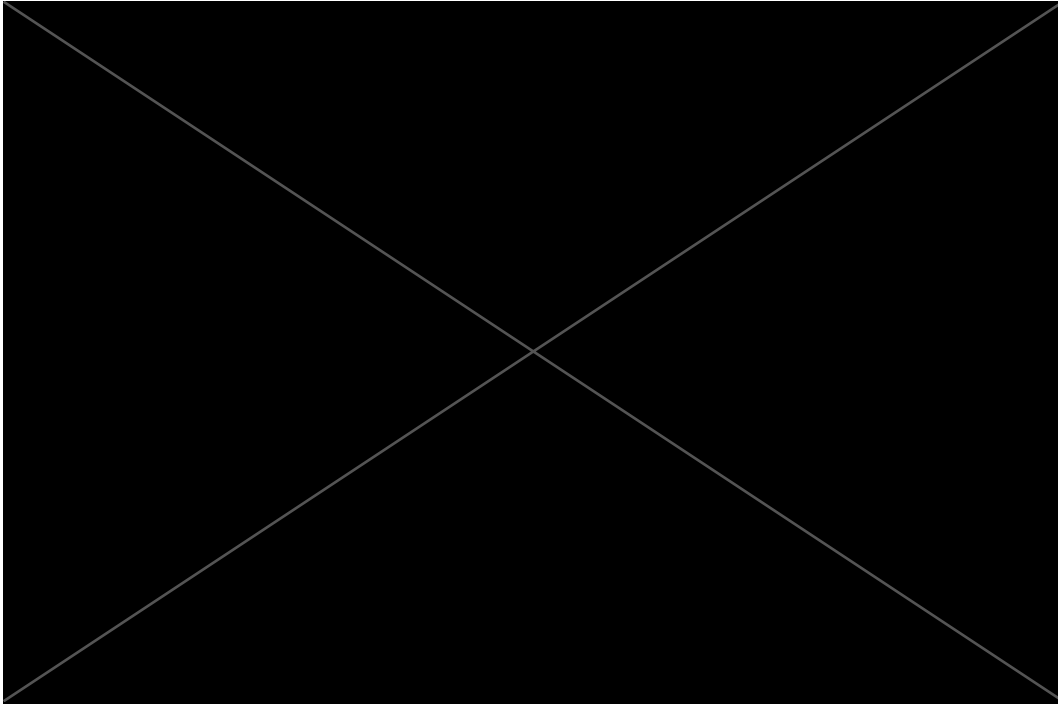


Figure 15

Robert Whitman, *Window* (1963). Installation at 1602 Broadway, New York, 2013.

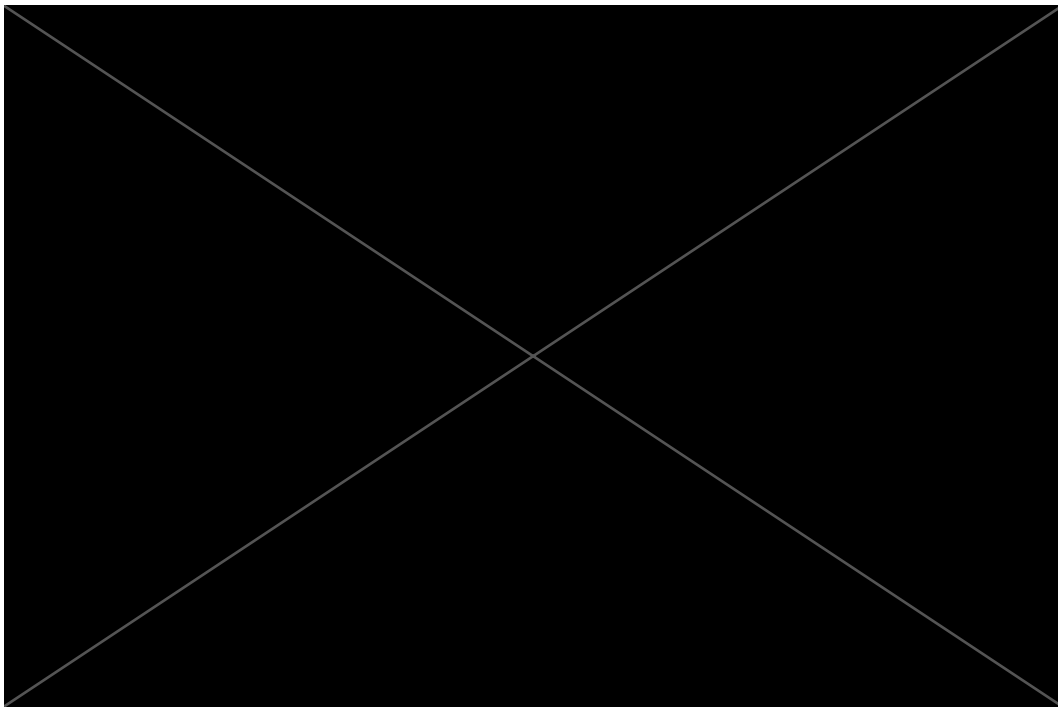


Figure 16

Robert Whitman, *Window* (1963). Installation at 1602 Broadway, New York, 2013.

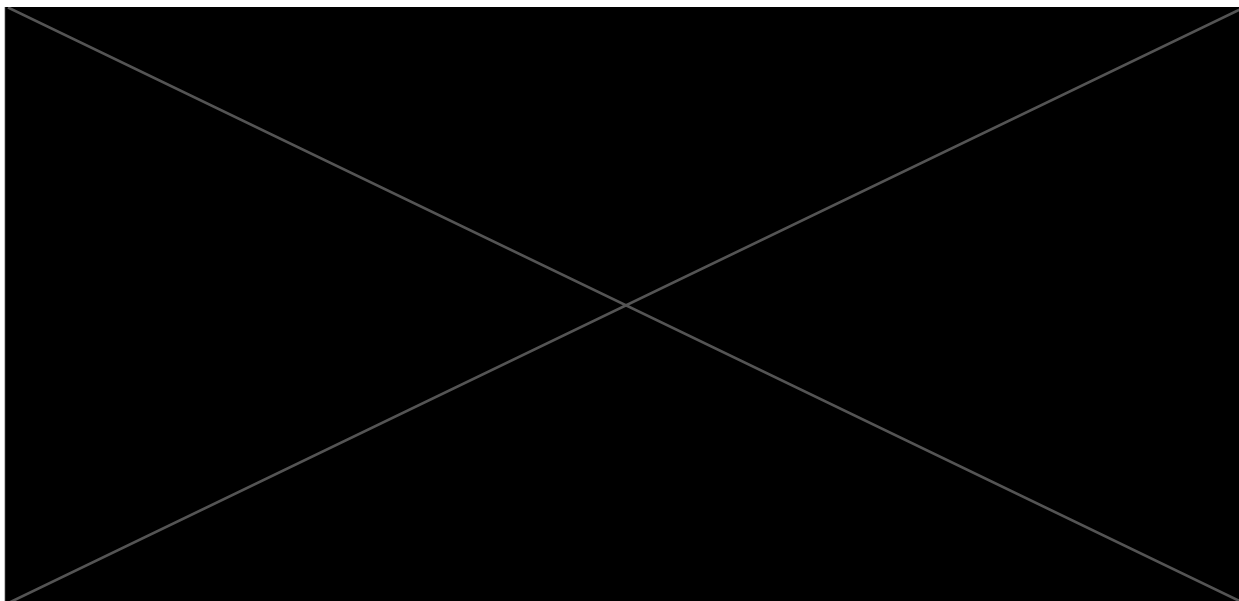


Figure 17

Robert Whitman, *Prune. Flat.* (1965). Re-staged for FIAC Paris in 2017. Still taken from YouTube video (0:24): <https://youtu.be/t7GD6YUqk7U?t=24>.

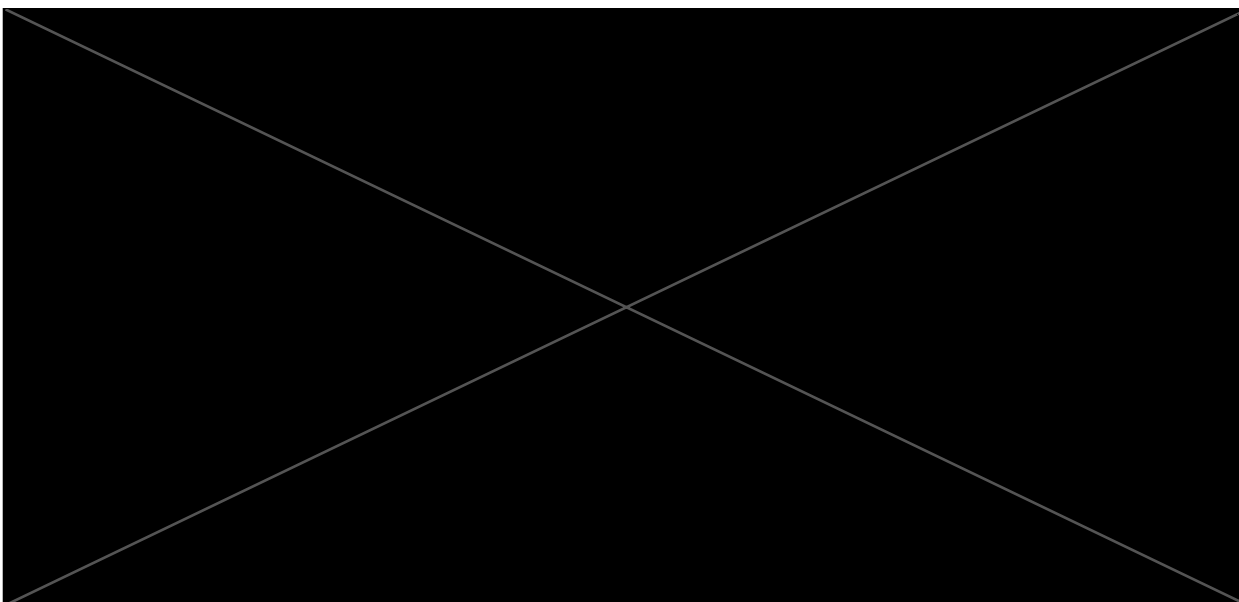


Figure 18

Robert Whitman, *Prune. Flat.* (1965). Re-staged for FIAC Paris in 2017. Still taken from YouTube video (1:34): <https://youtu.be/t7GD6YUqk7U?t=94>.

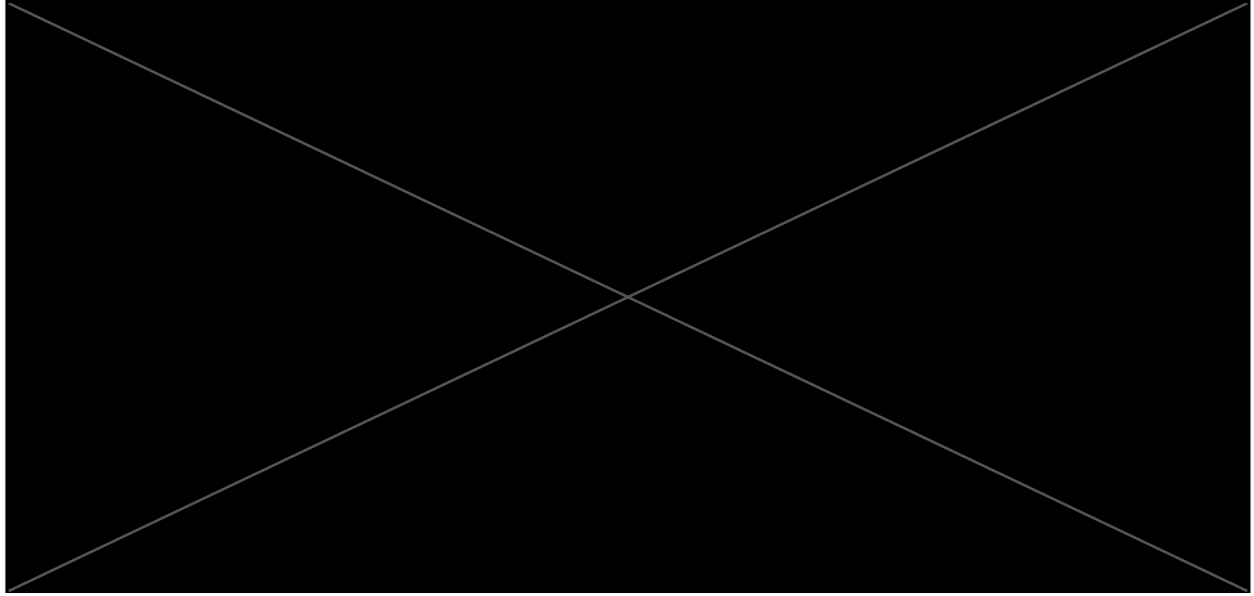


Figure 19

Robert Whitman, *Prune. Flat.* (1965). Re-staged for FIAC Paris in 2017. Still taken from YouTube video (2:50): <https://youtu.be/t7GD6YUqk7U?t=170>.

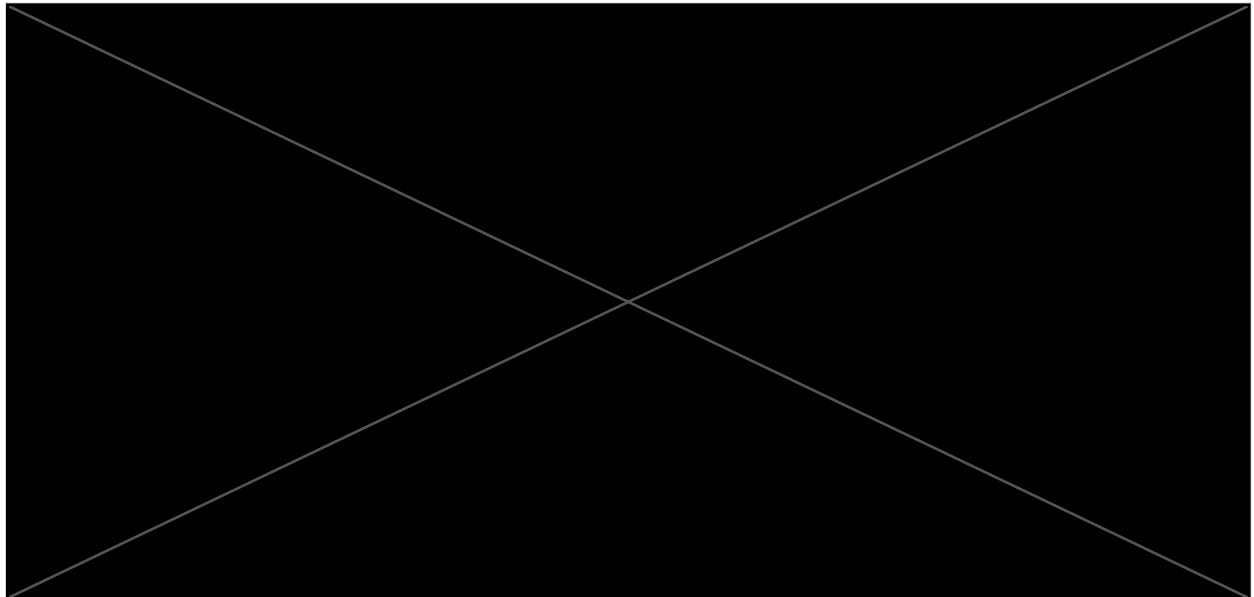


Figure 20

Robert Whitman, *Prune. Flat.* (1965). Re-staged for FIAC Paris in 2017. Still taken from YouTube video (21:16): <https://youtu.be/t7GD6YUqk7U?t=1276>.

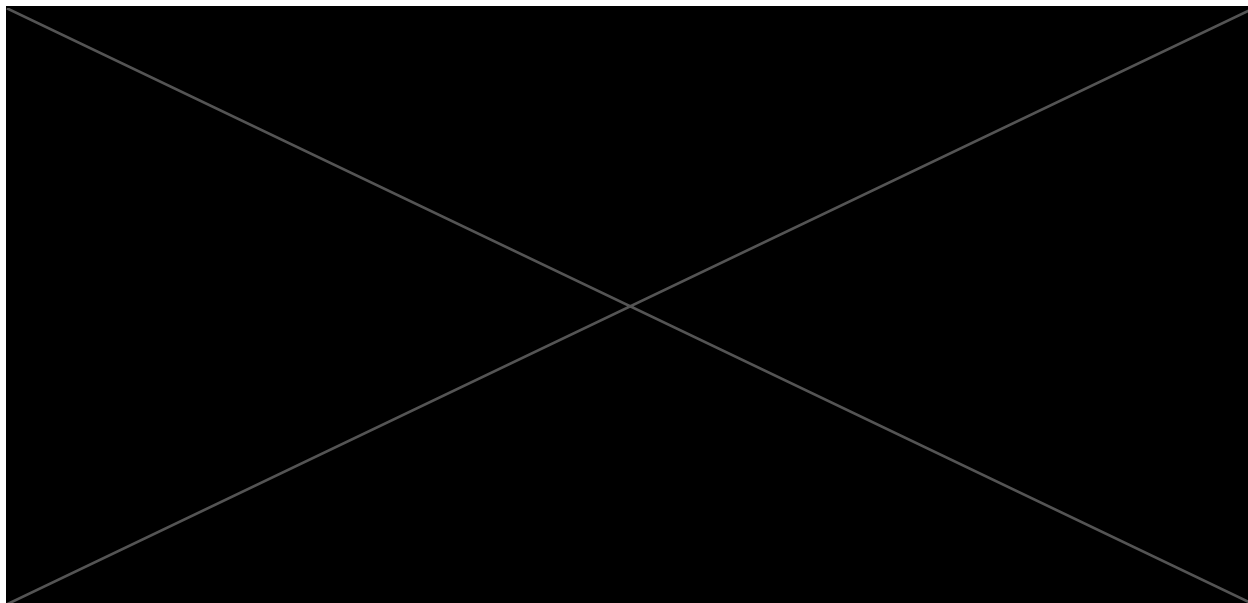


Figure 21

Robert Whitman, *Prune. Flat.* (1965). Performed in New York, 1976. Photograph by Babette Mangolte.

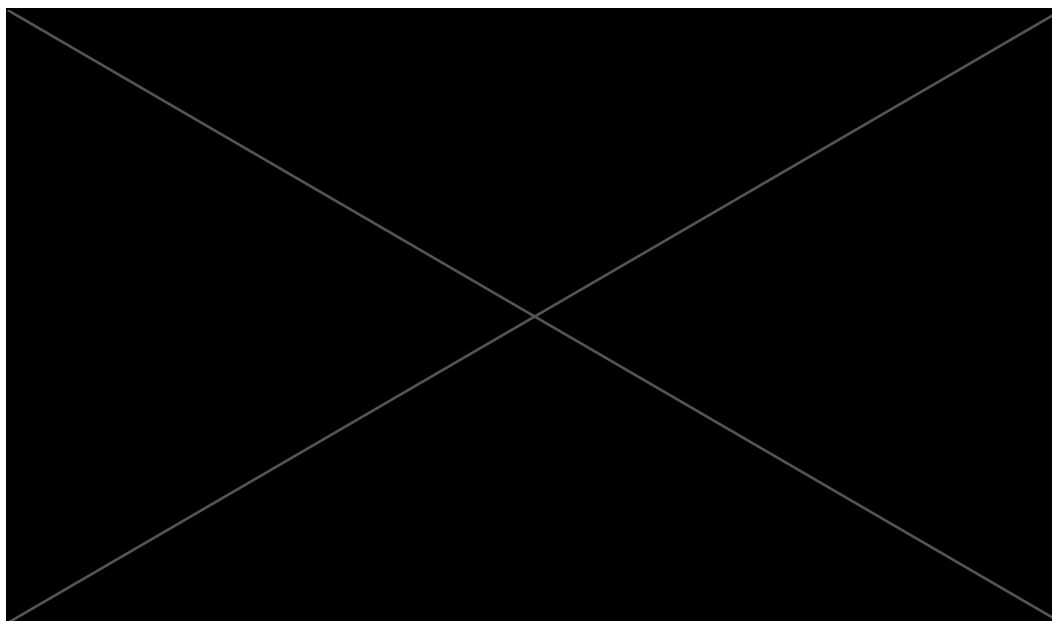


Figure 22

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (1:03): <https://youtu.be/OrrNrfucoB0?t=63>.

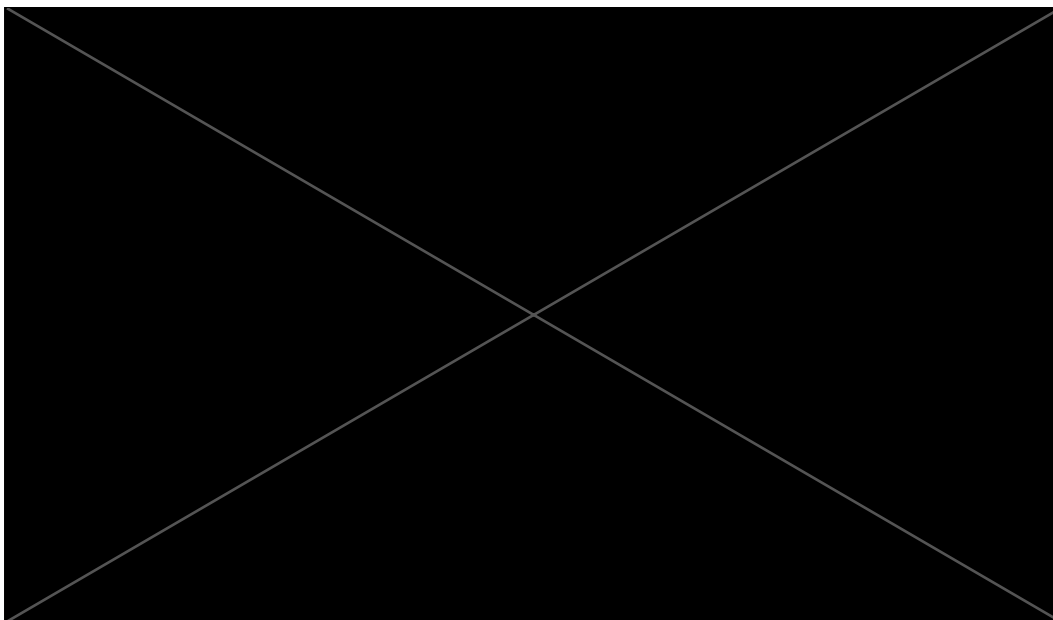


Figure 23

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (2:21): <https://youtu.be/OrrNrfucoB0?t=141>.

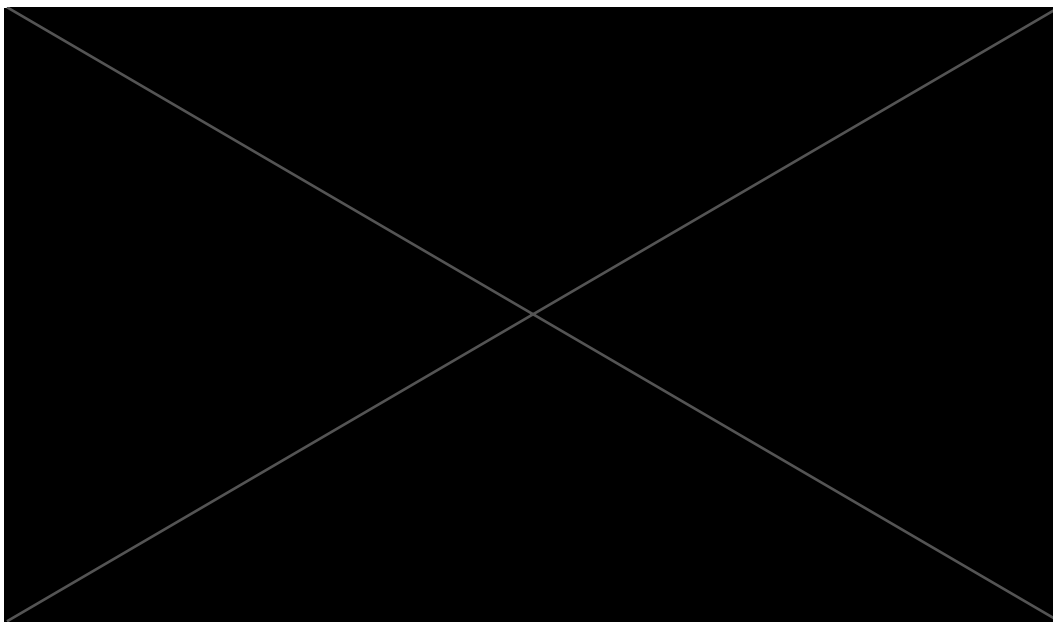


Figure 24

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (2:22): <https://youtu.be/OrrNrfucoB0?t=142>.

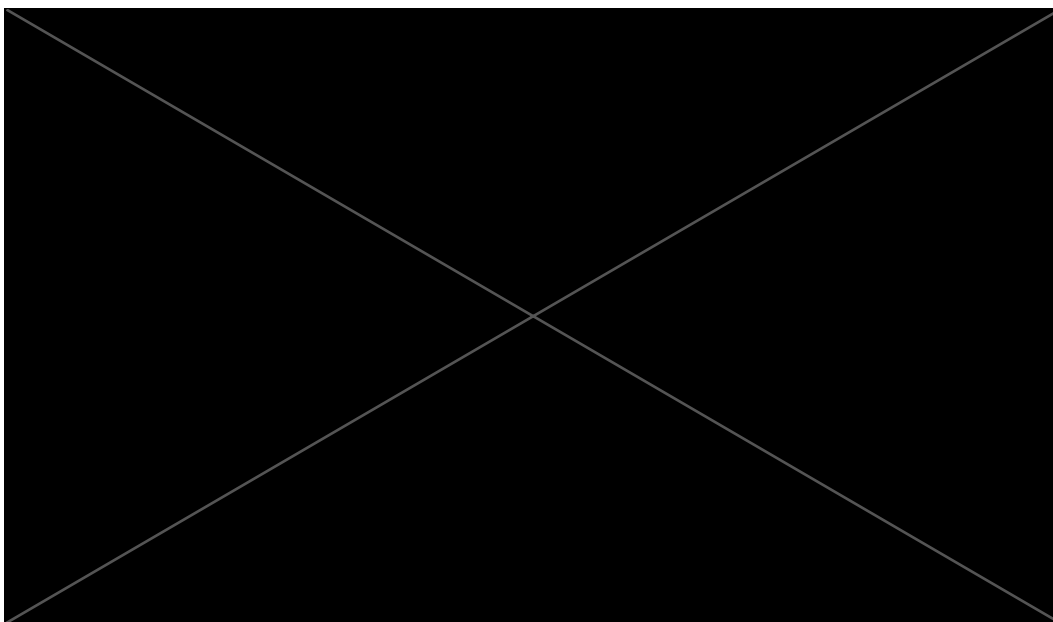


Figure 25

Trisha Brown in Trisha Brown and Robert Whitman, *Homemade* (1966).
Performed at Howard Gilman Opera House, Brooklyn Academy of Music, 1996, and
recorded by Mark Robison for *Trisha Brown Early Works 1966-1979*.
Still taken from YouTube video (1:50): <https://youtu.be/OrrNrfucoB0?t=110>.

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