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EDITORIAL

The promised reminiscences from the Manchester Studio are included in this magazine. Both capture the excitement of those early days when Laban's work was beginning in this country. Many look back with nostalgia to this spirit of discovery, but the developments taking place to-day, when Laban's theories are being investigated and evaluated, are equally challenging.

An editor is particularly grateful that members are becoming articulate not only in the body, as has been the stress, but also in the written and spoken word. And until there is a biography of Laban — it was in the November 1966 issue of this magazine that one was suggested—Guild members will be particularly grateful for information about Laban's contemporaries and events which must have influenced him in the years immediately following the First World War in Germany. Elizabeth Mauldon's article 'Oskar Schlemmer — Bauhaus Dancer and Choreographer' will be followed in May by a comparison of Laban and Schlemmer.

The article by Gordon Curl was offered to the Guild and, while it has no historical bias, it is hoped that members will find it interesting and controversial. We hope for some comment in time for the May magazine.

Oskar Schlemmer — Bauhaus Dancer and Choregorapher

INTRODUCTION

Whereas the name of Oskar Schlemmer is perhaps relatively familiar, and becoming more so, to artists and architects in this country it remains nevertheless almost totally unknown to dancers and dance educators. Yet his career as painter, sculptor and choregorapher provides a fascinating study for anyone interested in the development of dance either as an autonomous choreographic art or within the wider context of multi-media.

It is well known for example that Laban and Mary Wigman worked in close association with each other during the years 1913-1920; not so well known however is the fact that in 1927 they formed part of a Committee which also included Schlemmer, Anna Pavlova and Dr. Niedecken-Gebbardt (a powerful theatrical personality of the time). This was a committee organised to initiate a Dance Congress aimed at clarifying the Art of Dance and bringing together dancers from many camps in the hope that with such collaboration Dance would find its proper place amongst the Arts.

As a Bauhaus teacher he was of course a colleague of Klee, Kandinsky and Moholy-Nagy, and it was with the latter that Schlemmer produced some of his most visually exciting ballets. Indeed the similarity between Schlemmer's work and that of modern choreographers such as Nikolais has not gone unnoticed as the Scheyer (1970) extract, quoted later in the article reveals. In Nikolais' own writings these similarities in thinking are unequivocally made manifest, but perhaps the two sentences which encapsulate and epitomise the essential quality of both men and which shed light on their artistic creations would be the opening sentences of his article in Cohen's publication (1967):

> "It is impossible for me to be a purist; my loves are too many for that. I am excited by things very old and also very new, and by so many things in between as well".

> "Humanism is what gave the Bauhaus its vital impulses": so states Ludwig Grote in the introduction to the Bauhaus exhibition catalogue of 1968.

The Bauhaus, founded in the spring of 1919 in Weimar, existed for fourteen years, being transferred to Dessau in 1925. Its establishment, though greeted with alarm by many, was in one sense not unheralded. Its emergence had been foreshadowed by revolutionary movements in several different countries led by many contrasting personalities.

In the world of Art the Dada movement is perhaps regarded as the most influential in the original formation of the Bauhaus ideals. Although, according to Franciscono (1971) Klaus Lankheit in the addendum to the republication of Blaue Reiter Almanac remarks that the Bauhaus may be considered

> the legitimate continuation of the Blaue Reiter on a new historical plane

for, he observes

> besides the fact that Kandinsky, Klee, Feininger had all been associated with the group, the Bauhaus manifesto bears the same utopian character as the ideas of the Blaue Reiter of a visionary advent.

Since Klee and Feininger and Kandinsky were also considered 'fathers of Dada' it would seem that the influence of both groups would inevitably be in evidence.

In time however both its Dadaist and Expressionist roots have been denied. Franciscono (1971), for example, highlights this detail when he points out that in Alexander Dorner's introduction to the catalogue of the Bauhaus exhibition of 1938:

> The omission of the first Bauhaus programme, the emphasis upon industrial designing, and the undiscussed presentation of student work made it easy to regard the dada — and expressionist — inspired student designs and the obviously handicraft objects as basically extraneous to the clear-sighted aims of the Director of the Bauhaus, who was thus, in effect, presented as continuing to champion wholeheartedly the principles he had espoused early in his career just after leaving the architecture office of Peter Behrens.

Dorner, however, in the said introduction, does continue, in a personal aside, to offer some explanation for this:

> Today, considering what the Bauhaus became, it is astonishing to realise that it ever had anything to do with Expressionism and Dadaism, but it must be remembered how very confused the world of art was when the Bauhaus began.

Indeed this last comment was certainly true and is supported in the writings of Bruno Adler (1970), for example, who was closely associated with the Bauhaus from its inception.

The Bauhaus began in a drastic period:
he says, and goes on to explain its seemingly contradictory development from the "crystalline symbol of a new creed" into a "machine for living" and from emotional expressionism into the integration of art and technology by examining the nature of Expressionism.

In retrospect Adler suggests that Expressionism developed in two opposite directions, looking both forward and backward. On the one hand

> The young avant-garde German leaned towards mythologising bygone eras, loved the medieval mystics and Far Eastern religions, and his artics endeavours were influenced by the innocence of the primitives and the newly discovered world of the exotics. Thus there

> was a denial of everything merely rational, a distrust of industrialisation and the masses.

He concludes that the movement was:

> . . . a flight from the brutal reality of a present that threatened to lead in a terrifying direction. Yet says Adler, on the other hand there was also an optimistic belief in and boundless enthusiasm for the "renewal of mankind".

Not only in Germany did this confusion exist; all over Europe opposition to the academies and the academic artist resulted in a multiplicity of "modern art" movement, among them Expressionism, Futurism, Constructivism, Cubism, Purism and Dadaism. In Germany however such opposition coincided with a revulsion against the futility, brutality and misery of the first World War. Hans Richter (1965) quotes Arp, the refugee:

> Revolted by the butchery of the 1914 World War we in Zurich devoted ourselves to the arts. While guns rumbled in the distance we sang, painted made collages and wrote poems with all our might. We were seeking an art based on fundamentals, to cure the madness of the age, and a new order of things that would restore the balance between heaven and hell.

While Jance, another artist who like Arp became a member of the original Dada in Switzerland, reflects the feelings of the group when Richter (1965) quotes him as saying

> We had lost the hope that art would one day achieve its just place in our society. We were beside ourselves with rage and grief at the suffering and humiliation of mankind.

This reaction to the general disintegration of everything around them seemed to force the Zurich group of artists into the extreme position which resulted in their preoccupation with "Riot, destruction, defiance, confusion". In their search for a way of making art meaningful and of giving it a substance which could be seen as significant they felt the need initially to negate everything which had preceded them. It was, as Richter (1965) quotes Ball as saying

> . . . an alarm signal against declining values, routine and speculation, a desperate appeal, on behalf of all forms of art, for a creative basis on which to build a new and universal consciousness of art.

A very different, but equally powerful, influence was William Morris. As early as the 1880's Morris, in England, had reacted violently against the artistic confusion of his day and the devitalising influence of the academies, calling for a return to the cultural integration of the great periods of the past and for a revival of the medieval crafts. To Morris, as to Gropius later, the ideal was the Gothic cathedral, in the building of

which all artists collaborated as craftsmen. Morris believed in the artist's responsibility to society, and in the Platonic notion that Man is capable of improvement by improving his environment. Morris' influence and inspiration spread rapidly so that by the turn of the century the work of English craftsmen was well-known on the Continent and British designers were visited by European industrialists, architects and engineers alike. One such visitor was Muthesius, a German civil servant, Head of the Prussian Board of Trade for Schools of Arts and Crafts. On his return to Germany he began the search for a possible way of synthesising machine production (so abhorred by Morris) and the Morris 'arts and crafts' movement. In an effort to accomplish his objective he formed, in 1907, the Deutsche Werkbund and it was the youngest member of this group Walter Gropius, who, once appointed Director of the Bauhaus was able to translate into practical terms the co-ordination of art, technology and economics envisaged in theory by Muthesius and the Deutsche Werkbund. Franciscono (1971) says of Gropius:

> Perhaps no architect of his time was more capable of joining for practical results the concerns of the architects of the Deutsche Werkbund with the disparate ideals of the modern painters and poets which World War I caused to come together.

It is interesting to note that Morris' social conscience and his preoccupation with beauty, nature and fitness for purpose is strongly reflected in much of Gropius' early writings and indeed in the ideology which permeated the entire Bauhaus curriculum at Weimar. In Gropius' avowed aim not only to bring visual art back into everyday life but also to make it the instrument of social and cultural regeneration, can be traced the humanistic philosophy of Morris which, as suggested in the opening quotation of this paper, was the vital element which gave impetus and meaning to the work of both students and Masters of the Bauhaus. Franciscono (1971) however, quotes evidence from cultural historians and art historians which supports the view that Gropius' thinking in the early days of the school was

> . . . part of that intensely visionary and utopian desire of the revolutionary post World War I period in Germany to make society over by means of art.

And so it can be seen that Gropius's attitudes to industrial design in the early 1920's can be traced through a long line of reformers all striving to find a means of re-uniting not only the world of art with the world of work but also the artist with society.

Gropius wrote at length and with great sincerity of the isolation of the artist and the resulting development of the art proletariat, of "artistic conceit" and of "drawing-room art", detached from life. Yet he was equally aware of the dangers inherent in mechanisation and mass production, and concerned for those engaged in mechanical labour.

Mechanised labour is lifeless, proper only to the lifeless machine.

he wrote in 1923, and it was his absorption with the need to re-unite the creative artist and industrial society which determined the organisation of the original Bauhaus curriculum.

He was primarily concerned that the Bauhaus student should understand the purpose of the work he was undertaking and also be aware of the relationship that existed between himself and the world at large. This was to be accomplished through an initial training encompassing all the crafts — a training which had as its focal point

> . . . not a "trade" but the "human being" in his natural readiness to grasp life as a whole.

Gropius (1959), speaking of the student, staunchly held that

> Only when an understanding of the interrelationship of the phenomena of the world around him is awakened at an early age will he be able to incorporate his own personal share in the creative work of his time.

Each student was given workshop experience and trained by two teachers, an artist and a craftsman, since the purpose was to develop a new generation capable of combining both attributes, capable of "creative ambidexterity".

The Bauhaus was not only a revolutionary idea, in terms of the artefacts produced, but could also be judged so by the teaching methods employed in the school, though in this area too the Bauhaus was not an isolated phenomenon but, as Wingler (1968) puts it,

> . . . the climax of a very complex and divergent development.

Itten, Marcks and Feininger (an avowed Expressionist) were the first staff appointed to the Bauhaus. It was Itten who, according to Adler (1970) was

> . . . the strongest and most influential personality of the group and a teacher in the truest sense of the word.

and one who practiced methods that were the complete antithesis of traditional academic training techniques. In the early years Itten dominated the school and from the outset was in charge of the compulsory preliminary course which was regarded as an indispensable pre-requisite for further work at the Bauhaus. He, with Gropius' full support, determined not only the atmosphere of the school but also its pedagogical thinking. Pure experimentation was to dominate the work and no style or dogma was to be imposed. Gropius (1961) categorically states that at Weimar

> One of the fundamental maxims . . . was the demand that the teacher's own approach was never to be imposed on the student; that on the contrary, any attempt at imitation by the student was to be ruthlessly supressed. The stimulation received from the teacher was only to help him find his own bearings.

Students participated equally with staff in the structure of courses and the selection of content. T. Lux Feininger (1970) commenting on his days as a student at the Bauhaus says:

> Where in pre-revolutionary Germany (or elsewhere) had there been a school in which the Masters carefully inquired of the students what and how they ought to be taught?"

According to the literature the entire Bauhaus teaching method was based on the idea of Itten's introductory course and it is said to have been the 'backbone' of the Bauhaus system. Itten himself described his aims in a catalogue he wrote for a Bauhaus exhibition in 1922:

> The preliminary course concerns the students whole personality, since it seeks to liberate him, to make him stand on his own feet, and make it possible for him to gain a knowledge of both material and form through direct experience.

Itten, born in Switzerland, began a teaching career at the time when Froebel and Pestalozzi were pioneering their new ideals of "learning through doing" and he no doubt was also aware of the writings of Rousseau and Dewey and of the existence of the 'play-way' schools of Montessori. Neither, as Naylor (1968) points out, can he have remained uninfluenced by the work of Franz Cizek, the discoverer of 'children's art', since his painting classes had won world wide admiration and his school was well known in Vienna by 1916, the year Itten opened his own art school in that city.

Itten's methods, which advocated the need for the designer's direct experience with a variety of materials as well as an intensive study of the properties of materials, persisted even after Moholy-Nagy had replaced him on the staff and, together with Joseph Albers, undertook to teach the preliminary course.

Though there were changes of no small significance one reads in Albers' (1970) writings such statements as

> The ability to construct inventively and to learn through observation is learnt — at least in the beginning — by undisturbed, uninfluenced and unprejudiced experiment, in other words, by a free handling of materials without practical aims.

And again

> To experiment is at first more valuable than to produce; free play in the beginning develops courage. Therefore, we do not begin with a theoretical introduction; we start directly with the material.

By 1923, however, new staff had been appointed and Gropius had been spurred to reorganise some of the courses as a result of both internal crises and external events. Expressionism was being effectively challenged by Theo van Doesburg, the very able and articulate spokesman of the Dutch 'de Stijl' group. Naylor (1968) attributes the inspiration of the movement to Mondrian whose avowed aim was to create

> . . . a style in painting, architecture and design that was national, ordered, intellectual and completely impersonal.

Van Doesburg had arrived in Weimar in 1921 and although both 'de Stijl' and the Bauhaus in theory were pursuing the same aim — the fusion of art, life and technology in order to create a more acceptable environment for twentieth century man — the Bauhaus students, subjected to Itten's Eastern philosophy, his breathing and vibration exercised and his metaphysics had become, in Naylor's (1968) words

> . . . devoted to obscure cults and self expression.

The arrival of Van Doesburg, the general ideological shift away from Expressionism, the friction and tensions within the school itself culminated in Gropius choosing, according to Adler (1970)

> . . . the exoteric over the esoteric.

and Adler continues:

> Modern technology replaced handicrafts; contact with industry became more important than contact with an Oriental philosophy of life.

Schlemmer and Klee, both appointed late in 1920, were now joined by Kandinsky and soon after Moholy-Nagy, who was said to have "real connections" with technology and science. Functionalism and Constructivism became the new influences and 'Art and Technology' the new unity, the new watchword of the Bauhaus; form was to be the synthesiser.

The close of the Bauhaus in Weimar because of a political change of regime and the move to Dessau provided Gropius with the opportunity to alter the curriculum and extend the range of courses. In Weimar Gropius had been outspoken on the need for comprehensive training and the establishment of courses that would unite the arts, including architecture and design. But during the Weimar period it became obvious that the ideals of the artist and industry were not to be reconciled, and that new disciplines were required to forge the link between art and technology.

Klee and Kandinsky, both painters of considerable intellect and originality, together with Schlemmer and Moholy-Nagy provided a formidable and flexible team. They witnessed in the Dessau years a shift of emphasis from 'art and craftsmanship' to 'technique' and the conversion from handicraft to machine and industrial production. They saw the emergence of the characteristic Bauhaus 'style' that was to influence development in design for the next fifty years and which, based on the cube, the rectangle and the circle, reflected the evolution from Expressionism and Cubism to Constructivism and Functionalism. The Bauhaus became the High School of Design; tutors were promoted to Professors; instruction by a craftsman and artist was abandoned and as Tut Schlemmer (1970) observes

> Laws were evolved out of awareness and chaos.

Gropius firmly believed and tenaciously held that the key to reform lay in education, though his ideas on what should be taught and teaching methods changed considerably as he himself matured and adapted the work of the School to meet sociological and technological change. Yet never did he deny the original influence of Morris. Ludwig Grote (1970) summarises well the spirit and essence of the Bauhaus which remained unchanged through all the many fluctuations in staff, method and content:

> Fulfilment of purpose meant for the Bauhaus nothing other than serving mankind — humanism in the best sense of the word.

Oskar Schlemmer began his artistic career as a painter, studying at the Stuttgart Academy from 1912 under Adolf Hoelzel, one of the first to reject the pictorial representation of the Impressionists and a man who was seen by Kuchling (1971) to be

> . . . at the centre of the artistic life of his time and whose work and teaching was forward looking.

Schlemmer, who in his diaries frequently refers to the attraction Classicism held for him and his lack of interest in the 'tumult' of the Expressionists, responded wholeheartedly to Hoelzel's revolutionary influence. He quickly became more interested however in the formal problems presented by Cubism; the geometrical arrangement of a composition and the simplification of plastic form. This brought him into the field of relief and ultimately to relief sculpture which by its nature is architectural since it is said to fulfil its function primarily in relation to architecture.

Von Maur (1972) tells of entries in Schlemmer's war time diary of 1915 which indicate his recognition of

> . . . the relationship between Cubism and architecture which was part of a general reconciliation between the fine arts and architecture leading to a new total appraisal.

In this respect he was identifying himself with the 'de Stijl' movement which eventually was to influence the Bauhaus itself. This movement of course, with which Schlemmer associated himself, was in keeping with his beliefs since it was the very antithesis of the subjectivity characteristic of the Expressionists.

Schlemmer's determination to eliminate everything emotional from his work is reflected in both his paintings and sculptures, and when he eventually turned his attention to choreography it was not surprising that he chose to regard the movements of the body as mobile sculptures. His interest in the moving human body arose not only from his preoccupation with the figure of man in architecture, but also from his interest in spatial relationships in composition. He became aware that the limits of a fixed final form could only be extended if static constructions of the figure were transformed through the medium of the living moving body into Dance, and so in addition to his work as painter and sculptor he began

to experiment with choreography and to prepare himself physically to participate in his own productions.

It was this breadth of interest that prompted Scheyer (1970) to write of Schlemmer in the following terms:

> Not since ancient Greece has a closer interrelation and integration of dance and the other arts existed than in the work of Oskar Schlemmer (1888-1943). He was at once a painter, sculptor, graphic artist, stage and costume designer, dancer and choreographer.

According to Scheyer (1970) his interest in the Dance can be traced through comments in his diaries, to as early as December 1912, when the entry appears:

> Development from old to new dance

and is followed by a description of his 'vision', later to be developed into the 'Triadic Ballet'. Scheyer (1970) makes the observation that in the brief description of the envisaged dance

> . . . it is obvious that the imagination and thought of the 24 year-old painter held to a position midway between the traditional ballet and the later abstract style.

By 1920, the date he was invited onto the Bauhaus staff, he had served in the army, returned to the Academy in Stuttgart to complete his studies and made his first attempts at choreography. He had also helped to found, together with Willi Baumeister and other avant-garde artists and architects, the Uechtgruppe (to be associated with the concept of dawn and the renewal of energies). The first exhibition of the group was organised contemporaneously with that of the Berlin 'Sturm' group in Stuttgart.

Schlemmer's work which was included in the exhibition, was reported by Fritz Schneider, a 'progressive' journalist of the time, to reflect the work of "the most daring problem-poser of the group", and of his sculptures it was said that they were "scientific experiments rather than works of art".

It was little wonder then that Gropius, called upon to find men who would help achieve the established ideals of the Bauhaus — those of artistic integration, of the fundamental unity of the arts, of the 'collective work of art' — invited Schlemmer in 1920, along with Klee, to join the existing staff which at that time included Feininger, Itten and Marcks.

Schlemmer's important contribution at the Bauhaus was to be that of arbiter, critic and commentator. For the majority of his time as Master in Weimar he remained sceptical of the profusion of ideas which were constantly in evidence. He continually sought for a measure of clarity which would bring order to the situation and which could reconcile

the often divergent views of the staff and students. Kuchling (1971) says of Schlemmer that he was

> . . . the teacher at the Bauhaus who had the Bauhaus idea as a whole most clearly in view and who was also continually striving to see its central artistic aspiration realised

and adds that

> Though the Bauhaus fell short of its theory both as a totality and in detail, Schlemmer tried to achieve it within his own subject.

Schlemmer was critical too of the Bauhaus programme which attempted to fuse craft with art. In November, 1922 Wingler (1929) quotes him as writing in his diary:

> I do not believe in craft. We shall not reinstate medieval craft any more than medieval art, not even relatively in a corresponding modern sense. It has been overtaken by the whole of modern development. And in a practical and thoroughly realistic statement makes his point uncompromisingly:
>
> . . . I do not think that craft as we practise it at the Bauhaus can transcend aestheticism to fulfil deeper social functions. Nor is contact with industry enough; one would have to go right in and become part of it. And that cannot be our function.

In his letters and diaries he constantly questions the assumptions which underpin the Bauhaus ideology and is frank and outspoken too about Itten's "inexact and emotionally overcharged teaching methods".

Schlemmer's course on 'Man', which he developed at Dessau, was his attempt to achieve the synthesis he considered the course required; to provide the students with a philosophical outlook on life, the lack of which he thought the cause "of many shortcomings in art education" in general, and also to reinforce the theory course of the theatre workshop for which he was specifically responsible.

The notes that are available on this course provide a remarkable insight into Schlemmer's personal philosophy and concept of mankind. One is left in no doubt that the course on Man was taught from a metaphysical point of view and focussed on 'cosmic' man. The course was divided into three parts, the formal, the biological and the philosophical, which were to run concurrently so as to suggest the totality of the concept 'Man'. The first part was mainly concerned with drawing and the theories of proportion but were, according to Kuchling (1971) to lead on to:

> . . . the laws of movement, the mechanics and kinetics of the body, both within itself and in space, both in natural space and in civilised space (building). The ways of movement, the choreography of everyday, lead on to deliberate, organised movement in gymnastics and dance and beyond to the art of theatre.

The scientific section dealt with biochemical and biomechanical explanations of the functioning body as well as the anatomy and theory of the structure of the body. The function of the philosophy section was to

> . . . present man as a thinking, feeling being in a world of imagination, concepts, ideas as he struggles for a philosophy of life.

His interest in and knowledge of movement are much in evidence throughout his notes and he was obviously concerned primarily with the body in motion. In his notes on figure drawing, a great deal of space is devoted to the figure in movement; in fact it pervades much of his work at this time.

In Kuchling (1971) an extract from his notes on stage theory clearly demonstrates not only the extent of this particular course but the innovatory and futuristic nature of his thinking.

> Exploration of the elementary theatrical means will throw light upon the possibility of invention and structure. These elements are (in conformity with the idea of the Bauhaus) first and foremost: form and colour, space, movement, speech and sound, idea and composition. Every other event on the stage, be it independent or human, arises out of them: form as linear, plane, three-dimensional (wings, properties, costumes); colour as coloured form, as coloured light, transparency, projection and shadow: space in its dimensions, the possibility of varying it by division and movement; movement itself, the mechanical movement of forms and the organic movement of man in dance and pantomime; speech as abstract sound, communicating word, structured song; the musical sound of the instruments and devices; the ideas which uses the available means to form and compose optical, mechanical, acoustic and dramatic events. Theoretical knowledge of theatrical means runs parallel with practical work on the stage (more detailed exposition in No. 3/1927 of the Bauhaus Journal, special number 'Buhne'). The results of the practical work are recorded in line and colour in the form of choreography, diagram and score.

He was as concerned as the other Bauhaus Masters that the students should be involved in direct experience and an entry in his diary printed in the 1968 exhibition catalogue indicated the value he placed on this experience if simplicity was to be achieved.

> . . . start out from the physical condition, from being, from standing, from walking and finally from jumping and dancing. For taking a step is a tremendous event, lifting a hand, moving a finger no less of an achievement. Have as much awe as respect for any kind of action of the human body, particularly on the stage, this special world of life, of make-believe, this second reality in which everything is enveloped by the radiance of magic.

His contribution to the practical work of the Bauhaus was considerable. There is no doubt that his best known production is the 'Triadic Ballet', which had its premiere in Stuttgart in 1922 and which according to Walter Dexel (1970)

> . . . provided the main contribution to the Bauhaus week of 1923.

It was in three Acts; the first was described as 'comical' and 'gay', the second a festive ritual and the third was considered to have had a 'mysterious' and 'fantastic' character. The ballet consisted of twelve dance scenes and included eighteen different costumes; there were three dancers with Schlemmer himself taking one of the two male roles.

This was the ballet first conceived in 1912, although according to Scheyer (1970), with two significant elements added

> One is the mechanical-technological, a fusion of the ideas of Kleist's puppet theatre and the devices of constructivism. The other is a metaphysical humour, not very different from that of Paul Klee.

Von Maur (1972) suggests that the significance of the name lies in the

> . . . three sectional symphonic-architectonic structure of the whole and the unity of the dance, costume and music.

His figurines for the dance were derived from an analysis of fundamental characteristics; and according to von Maur (1972)

> Colour and form, body and space were made visible within the terms of specially laid-down rules and interdependent actions.

He disguised the personal element by the use of both costume and mask and by so doing was able to develop emphasis and exaggerate the dominant features of his figures. Von Maur (1972) records Schlemmer's own description of the masks and costumes of the work as

> . . . the first consequential demonstration of spatially-plastic costumery. Spatially plastic, for they are so to speak coloured and metallic sculptures which, worn by dancers, move in space, whereby physical sensation is significantly influenced in such a manner that the more it attains new forms of dance expression manifestations.

His use of the mask was the outcome of his desire to combine in one, man of the past, present and future — a universal and timeless image. Costume, for Schlemmer, became the 'total mask', a casing animated by the dancer but a means by which the enclosed form became depersonalised and dematerialised. This transformation by means of mask and costume which served to dehumanise the dancer was enhanced by Schlemmer's use of light, sound and decor so that the ultimate effect converted the dancer into a 'dominating figural conception'.

It was from this junction that Schlemmer's work and ideas on choreography, sculpture, painting and design cross-fertilised each other. And indeed this interpenetration is evident, for example, in his paintings, Male Dancer and Female Dancer or Gesture and his sculpture Abstract Figure.

Von Maur (1972) refers to

> . . . a significant transformation in Schlemmer's artistic output, the fruit of the interrelation of the different disciplines.

An equally popular ballet, the 'Figural Cabinet' was first performed in Weimar in 1922 at a Bauhaus Ball. The flat figures, designed to be carried from behind by concealed performers could be seen to herald a technique used today by several dance choreographers. Scheyer remarks that

> In the stylisation of the Cabinet's flat figures, one is reminded of Klee's clowns and of Picasso's 'Three Musicians' in its first version of 1921.

He also captures the tenor of the ballet in the statement:

> Schlemmer the serious, profound thinker, turns into a play-prone child.

Schlemmer also choreographed a number of dances for the experimental stage in Dessau among them Space Dance, Form Dance, Stick Dance, Glass Dance and Hoop Dance. Of the Stick Dance, von Maur (1972) reports Schlemmer as writing

> Phosphorised sticks hovered as light-lines in space, forming always new amazing combinations of geometric figures. But behind them operated in black leotard, dimly perceived, Man the Dancer.

The Dance of Gestures and the Dance of Forms were singled out for particular mention by T. Lux Feininger (1970) and the following extract catches the essence not only of these dances in particular but that of his compositions as a whole.

> The stage, with jet black backdrop and wings, contained magically spotlighted, geometrical furniture: a cube, a white sphere, steps; the actors paced, strode, slunk, trotted, dashed, stopped short, turned slowly and majestically; arms with coloured gloves were extended in a beckoning gesture; the copper and gold and silver heads (the masks were full round, covering the entire head, and, apart from the colour of the metal foil they were covered with, were identical in shape and design) were laid together, flew apart; the silence was broken by a whirring sound, ending in a small thump; a crescendo of buzzing noises culminated in a crash followed by portentous and dismayed silence. Another phase of the dance had all the formal and contained violence of a chorus of cats, down to the meowing and bass growls, which were marvelously accentuated by the resonant mask-heads. Pace and gesture, figure and prop, colour and sound, all had the quality of elementary form, demonstrating anew the problem of the theatre of Schlemmer's concept: man in space.

Schlemmer's direction of the theatre workshop seemed to have little if any direct effect on what was produced in the other shops, but his

preoccupation with the notion of adapting the performer/dancer to the space of the theatre stage, of turning him into moving architecture through the use of depersonalised costumes and masks, mechanistic movement and rigid spatial configurations, could be seen as directly influencing the Bauhaus orientation towards geometric order, systematisation and clarification and away from its original Expressionistic tendencies. His pioneering spirit and progressive ideas permeated all his work and as interest in the Constructivist development of the Bauhaus and its products grows Schlemmer's fame is spreading, not only as a sculptor and painter but as Scheyer reminds us

> . . . also as a dance innovator.

His vision extended far beyond the limitations of his own age. His lecture to a group of 'Friends of the Bauhaus' in 1927 included such phrases as

> Stagecraft is an art concerned with space and will become more so in the future.

and on the same occasion

> If forms in motion provide mysterious and surprising effects through invisible mechanical devices, if space is transformed with the help of changing forms, colours, lights, then all the requirements of 'spectacle' . . . will be fulfilled.

Even three years earlier, in 1924, Scheyer (1970) reminds us that Schlemmer anticipating the work of such modern choreographers as Nikolais and Cunningham had written

> The transformation of the human body, its metamorphosis, is made possible by the costume, the disguise. Costume and mask emphasise the body's identity or they change it; they express its nature or they are purposely misleading about it . . . (the artist in the theater may seek realisation under conditions of the greatest possible freedom. This exists for him in those areas of staging which are primarily visual display, where author and actor step back in favor of the optical or else achieve their effect only by virtue of it; ballet, pantomime, musical theater, and the like. It also exists in those areas — independent of writer and actor — of the anonymous or mechanically controlled play of forms, colors and figures . . . (The) idea has been demonstrated, and its realisation is a question of time, material and technology.

Post script: In a subsequent article comparisons between the ideologies subsuming the work of Schlemmer and Laban will be suggested and related to the variety of influences to which each man was subjected, ideological, cultural and political.

ELIZABETH MAULDON.

REMINISCENCES

The editor's plea in a recent Magazine for articles about the early days of the Studio in Manchester moved me to write one — for I was one of the "guinea-pigs" — a member of the first One Year Course sponsored by the Ministry of Education in 1948-49. Like the articles in the November 1972 issue, this is in the nature of personal reminiscence rather than a factual account.

So, what do I remember? Arrival on the first day comes to mind—and wondering why on earth I had allowed myself to be persuaded by the Director of Education for Worcestershire to leave a job in which I was very happy in order to do a year's further training, and this within only one week of the end of the summer term; wondering whether as an experienced teacher, I should be able to stand being a student again, and whether in fact it was going to be worth it; wondering too, and not for the first time, how on earth I was going to live, in spite of having found cheap "digs", since although our fees were paid, our salaries were not, and I had no grant, nor had I managed to save very much out of my £35 a month!

The Studio was in Oxford Road, not far out from the city centre. I well remember the first impressions of the place — it seemed dreary beyond belief. Was this the place that was going to nourish our creative faculties for a year? It was above a factory, with a cramped staircase, small working rooms, even smaller cloakrooms and DUST — the dust which, although we tried our best (or some of us did) in a "chores rota", always got the better of us. There was the feeling of being always dirty—or at least, never quite clean. That dust rose from the floorboards if we did anything but tiptoe across. Imagine the joy of moving out to the rooms in the "Co-op" house in Fallowfield. Space at last, a reasonable floor, and no more dust — and for me an extra bonus, a saving of bus fare because it was within walking distance of my "digs". And for good measure, a lawn to dance on, and a year in Manchester when, believe it or not, the sun shone, and we were able to dance out of doors from about March onwards.

Monday evenings come to mind, when we unwillingly dragged our weary bodies out again to join the Manchester Dance Circle sessions (this was a compulsory part of the Course), but enjoying it when we got there. I often wondered though what they thought of us, and whether they would have preferred it if we had not been there. Saturday mornings too! I never did manage to be cheerful about having to work on Saturday mornings. I remember how when it all became too much and we needed to escape into the outside world, we would go shop-gazing in Paulson's, the local cheap department store, and if we could afford it, have a coffee or an ice-cream.

I recall the varied personalities in the group; Molly who moved like quicksilver and whose freshness and vivacity was a joy to us all; Lorn,

whom we envied for her deep intellectual understanding and intuitive bodily understanding of movement (how Marjorie and I worried about Lorn, for she appeared to live on raw cabbage!); Marjorie, with whom I talked for hours and who gave me so much intellectual stimulation; Rachel, whose sense of fun steered us through many a sticky patch and lightened our days; Dorothy, the baby of the group, full of enthusiasm; Joan, the dreamer, who always seemed lost in a world of her own; Margaret, always on top of the world or down in the depths, and very dramatic; the two Ednas, who were so different, yet who had such a fund of sound commonsense which often stood the rest of us in good stead; Wyn, slim as a lath, always beautifully groomed (in spite of the dust) and very dramatic. I gained so much from them all.

What of those who taught us?

How **could** Geraldine Stephenson be so bright and cheerful every single morning at 9-15 or so? She kept tt up for the whole year too. How I survived those training sessions in the first few weeks **and** got through the rest of the day, I shall never know, but I remember enjoying her vivid presentation even when I felt frustrated because my body couldn't cope. We wondered whether Gerry could go on working so hard. We worried about her — or at least the older ones of us did — but we admired her courage and determination in those early days, and felt sure she would go far and do much for the work in later years. How right we were.

Lisa Ullmann, what can one say about her in a few words? I think I now remember most the excitment, after so many of her classes, of knowing that one had been on the receiving end of such brilliant teaching; her intellectual grasp and bodily understanding of her subject and her ability to put it over were an inspiration, and we were lucky in those early days, for she did a good deal of teaching herself, though never as much as we would have liked. There were times too when one felt the impact of the relentless drive of the perfectionist, and emerged exhausted and beaten, wondering whether it was worth it — and later, when the aching and weariness had passed, knowing that it most certainly was.

Then there was Sylvia Bodmer, I remember her for her warmth, her kindness, her smile. She was so committed to Laban's work, and gave so very generously of her great store of knowledge and experience if we were prepared to make the effort to understand the deeper implications underlying the work. She taught me too the value of real simplicity, and I shall always be grateful for that. I remember how much "out-of-timetable" time she readily gave to us, in spite of having a home and family to look after — again, we were very lucky.

Laban himself took weekly sessions, and I remember feeling then, as I do now, what a privilege it was to be in contact with a man of such keen intellect and wide experience. We wondered just how much we were betraying of ourselves to those eyes which seemed to miss nothing, but

I came to realise the warmth underneath the often austere, even forbidding manner. By that time he was no longer quite so active, but he could convey so much in a gesture, and when he did demonstrate more fully, we began to appreciate what he meant by "Mastery of Movement".

Of the Course itself, it seems only necessary to speak in general terms in such an article as this. I remember the alternating feelings of satisfaction and frustration. The satisfaction came largely from being able at last to concentrate for a long period on getting more experience, knowledge and understanding, because most of us had acquired such knowledge as we had from short holiday courses at Christmas and in the summer holiday. Younger readers might be interested to know that there were no grants to help us, but we went to these courses regularly for many years and made many friendships which have stood the test of time. I always bought a ten shilling postal order early in the year so that I had it ready to send as my registration fee as soon as the course particulars came out. One had to be quick to be sure of a place! To go back to the Studio, there was also the satisfaction which came from being a pioneer, for the very existence of the Course was an important milestone in the establishment of Laban's work in this country, and we were in the forefront, with many opportunities ahead of us.

The frustrations came partly from the difficulty of adjusting to student life again, at least for those of us who were older, and partly from the very thing which gave us satisfaction; it was so concentrated that at times it all seemed too intense, too narrow, too separate from everyday life. However, I have a feeling that I, at any rate, probably learned as much from the frustrations as from the joys.

I am now approaching the end of my career, and as I look back and realise how the work has taken root and spread, I am grateful for the privilege of being in at the beginning, in spite of all the difficulties, for these made me appreciate the gains so much more than I otherwise might have done. In conclusion, I feel that this article provides me with a good opportunity to acknowledge in public how very greatly I am indebted to Rudolf Laban, as indeed are all who read it.

K. N. TANSLEY.

STUDIO '49 — '50

The supplementary course which entered the Studio in 1949 was a very mixed bunch. There were two men — one of whom was Len Fulford, and, I think, eight girls. Joan Russell, Sheila Aste and Sally Archbutt were also there but they were on an advanced course. They had all their classes in grimy premises in Oxford Road; we had some of ours in a gracious house in Fallowfield and some in a pokey room off Oxford Street. We all wore rather floppy home-made tunics which did nothing for our personal shape nor the shape of our movement.

I found it an enriching year, Laban ruthlessly but kindly helped us to know ourselves giving valuable criticisms of our written work or our attempts at movement studies.

Lisa Ullmann worked **us** very hard and it must have been hard for her to be faced with such unyielding material. Geraldine Stephenson opened up the possibilities of dance-drama to us; Sylvia Bodmer gave us a sense of working as a group; Warren Lamb helped us to analyse movement; Clare Sumner taught us national dance, in what was then a refreshingly new way, by looking at the quality and not simply by learning the steps. Valerie Preston gave us a few lessons in Labanotation but our progress was slow. All the staff seemed united in their anxiety to pass on to us the valuable discoveries which Laban had made, and there was a sense of coherence and purpose about all of our work.

Then I remember Hetty Loman who encouraged several of us to join in her productions at the Manchester Library Theatre and at Leeds University Union. I remember 'Streets without End' to Britten music; 'Goyesquas'; 'Clowns' to 12th St. Rag; an item to a Bach Prelude and Fugue and another danced to a part of Stravinsky's 'Rites of Spring' in which we wore black masks and used grotesque movement. The crows were intended to produce the same horror as 'The Birds' in the Hitchcock film.

Much evangelising of Laban's work went on during '49 — '50. I remember a visit to Morecambe when Lisa Ullmann tried to convince some resistant Lancashire headmasters of the value of movement. They sat around as wooden as their chairs while we on the ballroom floor attempted to help the cause by demonstrating — wearing those graceless tunics. We saw a great deal of Miss Dewey who was actively promoting dance and I still remember the enormous chest of fruit which she sent us as a Christmas gift.

But the lasting memory of the Studio '49 — '50 was the warmth of the relationships, the excitement of learning something new and the exhaustion of trying to do so much.

SHEILA HARGREAVES.

DANCE PERSPECTIVES 57

Dance Perspectives 57 (published by Dance Perspectives Foundation, New York; £1.50; obtainable from Dance Books Ltd., 9 Cecil Court, London WC2N 4EZ; postage extra).

This excellent series of monographs has now produced a number of especial interest to those with experience of Laban's work. "In the Shadow of the Swastika, Dance in Germany, 1927-1936" by Horst Koegler, at last fills in the background of a period of which we have known all too little. The author will be known to many as German correspondent of 'Dance and Dancers'; his style is compressed, factual and eminently readable.

Each year is dealt with chronologically, giving a brief comment on world events in modern dance and ballet against which the prolific activity in Germany is set. Personalities emerge in co-operation and conflict, and the straight-forward account of professional performances, amateur mass movement choirs, rallies and festivals, set, as it is, against the mounting political tension, gives us, for the first time, a vivid picture of the period.

DAVID HENSHAW.

'THE SKILFUL — A MAJOR SECTOR OF THE AESTHETIC' *

> 'Outside the arts there is a large class of actions appropriately described as skilful, which when thus described have good claim to be counted as aesthetic. These are actions performed deftly, econmically, and adroitly and therefore moving surely to their goal, free from gratuitous efforts that would retard or impede attainment of it. Such actions engage our perception with their ease and fluidity . . .
>
> . . . the skilful so far from falling outside and being only contingently related to the aesthetic is itself a major sector of the aesthetic . . . '
>
> Professor Jeromne Stolnitz
> in **'The Artistic Values in Aesthetic Experience'**
> The Journal of Aesthetics and Art Criticism
> Fall 1973 Vol. 32 No. 1

Introduction

It might reasonably be expected that as Chairman of the ATCDE Dance Section my main concern in a seminar conference such as this would be the dance, and perhaps more specifically, the dance in education. But whatever such reasonable expectations there might be I propose, quite irresponsibly, to ignore them.

Having conscientiously prepared papers on dance during the past few years for conferences and courses, and having perforce earned my daily bread by preaching the values of dance, I have decided for once to kick over the traces, take a break, and look around to see what other aesthetic interests there might be in some of the non-art areas of human movement. I've decided to have in mind the kinds of human movement where high level skill is a prerequisite.

Perhaps before 'roughing' it a little I should pay my dutiful respects to her ladyship the dance for she is undoubtedly a very cultivated lady with a long and impressive lineage. She does command respect along with the other arts as an autonomous art form and she is without doubt **the** art form of which movement is the medium. Nevertheless, those who know her well would have to admit (though not too audibly) that she can be a little arrogant at times; that she has a possessive and jealous nature, and that she does tend to dominate the party particularly when the prestiginous words 'aesthetic' and 'art' are around. She is prone to be overpowering, to stand on her dignity, to assume airs and graces and to lord it a little over most other forms of human movement. But then, after all, she **is** the oldest art — at least she never tires of telling us so. Methinks she doth protest too much!

* This paper was given to the Cambridge Philosophy and Physical Education Study Group on 6th July, 1974.

It may well be that in recent years her ego has been boosted by the unexpected champions she has found in the ranks of the academics. Professor Phenix, [1] for example, must have endeared himself to her for life when he reminded us that the 'other' arts were not primary, either historically or in relation to human nature. The earliest and most elemental of all the arts, he has told us, is the dance. 'The dance is the primordal art because the instrument employed is the human body itself'. There is no doubt that Professor Phenix has raised the dance's morale not a little.

Then of course there have been the eloquent forays of Professor Arnaud Reid [2] who has warded off the frequent guerilla encroachment on dance territory of the many movement forms desperate to gain some of the aesthetic recognition so exclusively enjoyed by the arts. In conference papers, educational journals, magazines and lectures up and down the country, Professor Reid has rounded on these intruders, notably sports and games, and denounced their spurious claims to art — and this he has done with incisive logical argument. He has told them that they fail to fulfil the necessary conditions of art; they do not, for example, provide as they claim, 'the true theatre of our day'; football and cricket are not arts 'dramatic and visual'; sport is not 'drama', and whilst Professor Reid would somewhat unwillingly admit of a twilight area where the light is so dim that it is difficult to discern whether gymnastics, diving or dancing on ice, are, or are not art, we sense that he would wish to draw a fairly firm line, a category division between the art and the non-art movement forms.

His main method of attack is, as we have suggested, logical; sport and games and physical education do not have the right 'intentions'; their dominant aims are not aesthetic; they do not purposely create forms for aesthetic contemplation; any aesthetic element there is, is a by-product, parasitic on the main aim of the activity, and a crucial distinction is that the 'aesthetic attitude' is not adopted in their pursuit. All these arguments are defensible, although I might wish to question them later on phenomenological grounds. But Professor Reid has summarily dismissed these contenders, disqualified them from the exclusive title of 'art'.

Without doubt, Professor Reid's efforts have been salutary, for not only have the intruders been suitably rebuffed, but the dance itself has emerged in a new clear light — her image no longer clouded or her form cluttered by the many claimants to her title; she has gained new stature, a fresh freedom — some even do say that she aspires to the status of knowledge![3]

But having witnessed all this tidying up, one cannot help but feel that Professor Reid's exclusive categories, his strict necessary conditions, have generated not a little smouldering discontent in the hearts of those who have been discountenanced. He has given them little or no encouragement

to rise above their station; they still smart beneath his critical comment and I suspect that they will become even more militant unless someone tries to appease them.

Is it possible that the logician in Professor Reid is dictating to the aesthetician? Can we not conceive of a wider, more hospitable concept of 'aesthetic activity' which will accommodate those many and diverse movement forms which instinctively feel that they have some affinity with art but logically cannot qualify? After all, physical education has already found a home in the aesthetic realm of meaning in at least two curriculum theories to date![4]

It will be clear, I suspect, that my purpose is to effect some kind of rapprochement between the many non-art movement forms — notably the skilful ones — which have phenomenologically unmistakable aesthetic content, and those like dance which are already officially dedicated to aethetic purposes.

The Aesthetic Wider than Art

It has been insisted many times that the aesthetic is wider than art; the very language of aesthetics testifies to this; there are: 'aesthetic objects', 'art objects', 'aesthetic values', 'artistic values', 'aesthetic experiences', 'art experiences', 'aesthetic appreciation', 'art appreciation' — in fact it has been established that in one sense art is a sub-class of the aesthetic. But in spite of this, when we search the literature of aesthetics we find little or no treatment of non-art aesthetic topics. The standard anthologies —Elton, Hospers, Margolis, Vivas and Krieger, Radar, Weitz, provide us with very few articles on the aesthetics of anything else but art. Most single book authors on aesthetics begin by explicitly limiting their concern either to the philosophy of the arts or to the philosophy of criticism. Many writers under the title of aesthetic do not even consdier it necessary to tell us that they will be confining themselves to art; they launch promptly into discussions on art. One is led to believe that art is the only area in aesthetics of any importance.

Now we would of course recognise that the arts are the source of some of our most intense aesthetic satisfactions, but as Professor Urmson aptly says, [5] '. . . it seems obvious . . . that we also derive aesthetic satisfaction from artifacts that are not primarily works of art, from scenery, from natural objects and even from formal logic'; it is at least reasonable he says, 'also to allow an aesthetic satisfaction to the connoisseur of wines and to the gourmet . . . ' and if to wines and tables delicacies, I would add, then why not to skilful human movement? I wish to stress that this neglect of the wider aspects of the aesthetic (let alone any attempts to suppress or denigrate them) is a bad thing, and I am inclined to agree with Professor Hepburn in his seminal article on the 'Appreciation of Nature' [6] (subsequently to be exploited) that this neglect is a bad thing, 'because aesthetics is steered off from examining an impor-

tant and richly complex set of relevant data; and bad because when a set of experiences is ignored in a theory relevant to them, they tend to be made less available as experiences. If we cannot find sensible-sounding language in which to describe them, the experiences are felt in an embarrassed way, as off-the-map, and since off-the-map, seldom visited'. It is true that Professor Hepburn's remarks are concerned with the aesthetic aspects of nature, but I believe that much of what he has to say has direct relevance to the appreciation of skilful activities, with particular reference to sport, games, physical education and outdoor pursuits. 'Supposing' says Hepburn,

> '. . . that a person's aesthetic education fails to reckon with these differences' (referring to the differences between aesthetic experiences in nature and those in art) 'supposing that it instils in him the attitudes, the tactics of approach, the expectations proper to the appreciation of art-works only, such a person will either pay little aesthetic heed to natural objects or will heed them in the wrong way. He will look — and of course look in vain — for what can be found and enjoyed in art only'.

I would venture further, and suggest that the monopoly of the aesthetic by the arts may well have served to restrict and impoverish, and in some cases an aesthetise, aesthetic sensibility. We often hear that the stress on analytical modes of reasoning in education has detrimental effects upon the development of aesthetic modes of awareness, but responsibility for such effects may well lie at the door of aesthetic education itself in its failure to recognise that the aesthetic is **wider** than art and that aesthetic education is therefore wider than art education.

In a paper at last summer's ATCDE Philosophy Conference at Madeley, [7] I posed the questions: 'Who is responsible for the wider aspects of aesthetic education — those aspects outside art itself? And how important are these wider aspects? Could they in fact be as important as art education itself? Could they so underpin art education as to make it ineffective without them? Professor Sibley's recommendations were invoked in respect of the development of aesthetic concepts and a vocabulary of taste.[8] He suggested that the simpler and later the more subtle vocabulary of taste is initiated in the first instance by seizing the natural interests and admirations of children and drawing their attention to phenomena 'which are outstanding or remarkable or unusual (and which) catch the eye or ear, seize our attention and interest, and move us to surprise, admiration and delight', and among Sibley's many examples were responsiveness to 'unusual precision' and 'remarkable feats of skill'.

It is upon 'unusual precision' and 'remarkable feats of skill', particularly in respect of activities in sport, games and physical education, that I shall be focussing attention in this paper, and I shall pay special attention to the phenomenal experiences of such skilful activities. My

strategy will be as follows: I shall take Professor Hepburn's seminal paper, to which I have already referred, on the 'Appreciation of Nature' and I shall unashamedly bend it to my purposes, attempting to draw from it parallels which will I hope, illuminate aesthetic experiences and the appreciation of skilful activities. Punctuating these attempts I shall make a few critical comments upon some of Professor Reid's more logical points to be found in his many articles on Sport, Art and the Aesthetic.

* * * * * *

From the immense variety of aesthetic experiences obtainable in nature Professor Hepburn selects four samples and these are contrasted with four of the more familiar critical approaches to the arts. These might be summarised as:

i) the **unframed** as distinct from the **framed** aesthetic experience;
ii) the **involved** as distinct from the **detached** aesthetic experience;
iii) **plurality** as distinct from **unity** in aesthetic experience;
iv) the **apparent** as distinct from the **real** in aesthetic experience.

I shall first consider:

I

The Unframed Experience

Hepburn reminds us that there are in the arts certain aesthetic experiences quite unobtainable in nature; he instances this lack in our aesthetic encounter with landscape, which he says, 'does not minutely control the spectator's response to it as does a successful work of art: it is ' he says, 'an unframed ordinary object in contrast to the framed 'esoteric', 'illusory' or 'virtual' character of the art object'. And whilst not all art-objects have 'frames or pedestals, a great many of them share a common characteristic in being set apart from their environment in a distinctive way'. Hepburn uses the word 'frame' in an extended sense in which he refers not only to the physical boundaries of pictures but the various devices employed by the arts to prevent the art-object being mistaken for a natural object. The frameless objects of nature whilst having many disadvantages aesthetically have also some valuable compensations. Hepburn suggests that in the unframed experiences there is the 'possibility of assimilating and integrating perceptual intrusions into the original boundaries of attention'; there is, he says 'challenge to us to integrate such intrusions into the original overall experience, to modify that experience by making room for them, our creativity is set a task, we experience a sudden expansion of imagination'. Hepburn in a snatch of poetry illustrates how such an intrusion is assimilated:

> And, when there came a pause
> Of silence as baffled his best skill:
> Then sometimes, in that silence, while he hung
> Listening, a gentle shock of mild surprise
> Has carried far into his heart the voice
> Of mountain torrents . . .

Such chance integrations are not possible, Hepburn suggests, in the framed experience of art, for what lies beyond the frame of an art-object cannot normally become part of the aesthetic experience relevant to it. A 'chance train whistle cannot be integrated into the music of a string quartet; it merely interferes with its appreciation'. It is the unframed experiences, according to Hepburn, which offer us unpredictable perceptual surprises, 'their mere possibility' he says, 'imparts to the contemplation of nature a sense of adventurous openness'. 'Any aesthetic quality in nature is always provisional, correctible by reference to a different, perhaps wider context or to a narrow one realised in greater detail . . . this provisional character of aesthetic qualities in nature creates a ruthlessness, an alertness, a search for new standpoints and more comprehensive unities'.

The unframed experience in skilful activity

Skilful human movement we know takes place in both framed and unframed contexts in sport, games, physical education activities and outdoor pursuits and it would seem reasonable to expect that it is in the last of these that the unframed aesthetic experiences are most readily available, with their own particular challenge for integration into overall experience and the expansion of imagination. It is the mark of the skilful performer that the more highly skilled he becomes the more his mind is freed from tedious mechanical details of his own performance; he becomes capable of monitoring his bodily operations with some degree of detached control and can simultaneously savour their distinctive and overall qualities as well as take into account the impinging qualities of the environment with which he interacts. The highly skilled performer becomes the possessor of a new and expanded range of perceptions, new perceptions of his own movements and powers, new perceptions of the environment and new perceptions of his own interaction with that environment. His total experience as a skilled performer has a qualitative range and dimensions denied to the unskilled — and much of this qualitative provisional character of aesthetic qualities in nature creates a restlessness, surface, weightless freedom in deep sea waters, buoyancy and mobility in the air, smooth and swift gyrations on ice, an integration of kinaesthetic experiences, temperatures, textures, colours, sounds, patterns and movements — these are some of the multiple qualitative experiences that fund into the unframed experience of the skilful performer. Phenomenal accounts of rock climbing, mountaineering, sailing, canoeing, distance swimming, deep-sea diving, surfing, water skiing, snow skiing and sky-diving would seem to support the view that these qualitative experiences are not just incidental by-products, 'parasitic on the main aim of the activity', but that they are intrinsic and inherent in the performances themselves.

Burdick [9] refers to the essence of surfing as 'the delicate balance between control and chaos'; Jay of skiing says, 'Your flight is silent —

silent and smooth as the swoop of a gull, and free as the wind in your face. The vast white slope is your domain, your copperplate to etch as you will. Every turn is a flash of silver that leaves its pattern behind'. Bingham refers to the 'texture of the wind crashing into a million textures . . . ', and Stone suggests that:

> 'The eyes of the skier and surfer have a feast of colour, light, texture and change. The surfer is presented with the ordered and rhythmic sounds of waves or the informative sound of board on wave in place of the formless tangle of sounds that distinguish life in the city. The skier is released from the clamour of the city to the silence of powder skiing or the rhythmic swish over corn or packed snow. His face tingles from cold and snow spray . . . '

It is into such unframed experiences, vouchsafed to the skilful, that such a range of perceptions is integrated and assimilated within the boundaries of the skill-orientated attention. As with Hepburn's appreciation of nature, but at new levels, the skilful performer enjoys 'unpredictable perceptual surprises', 'an adventurous openness', 'provisional aesthetic quality', 'wider and narrower contexts', a 'restlessness', 'alertness'!

The framed experience in skilful activity

But in contrast to the unframed experiences in skilful activity, and as in the case of art objects, there are many highly skilled movements which have their contexts within a 'frame' — a physical frame: stadium, track, pitch, pool, rink, ring, court, course, and added to these frames are time duration frames, rule frames, dress convention frames, economic frames, political frames and social frames. These frames are sets of artificial circumstances within which skill might be exercised. Professor Peters [10] reminds us that "When a city becomes civilised and rises above the level of what Plato called 'the necessary appetites', activities develop which require great skill and which are strictly rule governed, but which have no obvious point. Games develop in which the 'end' has to be invented in order to provide a focus for skill. To get a small ball into a hole counts for little **sub specie aeternitatis;** but think of the ulcers generated by the effort to manage it in as few shots as possible".

The frame is an excuse — an excuse, I would argue, not merely for the exercise of mechanical skill, but an excuse for the involved phenomenal experience of skilful activity. John Betjeman in his poem 'Splendour of the Links' exemplarises the **inherent** nature of the aesthetic in his game of golf; his experience of the natural environment was integrated with his own skilful performance: that ' . . . glorious, sailing, bounding drive that made (him) glad (he) was alive'. These aesthetic meanings are not, as many would have us believe, mere 'spin-offs', mere 'by-products' or just incidental accompaniments; they are not parasitic on the activity; they are integral to, and inherent in, the activity as experienced.

Professor Reid, you may recall, has insisted that the dominating purpose of the game is to score goals and that aesthetic satisfaction are 'by-products' (albeit valuable ones); but I would argue that this so-called 'dominating purpose' of scoring goals is just part of the artificial frame, an excuse, an end which has been 'invented in order to provide a focus for skill' and has 'no obvious point'. The skilful activities are themselves pregant with aesthetic meanings. 'The skilful' as Stolnitz has affirmed, [11] 'so far from falling outside the aesthetic is itself a major sector of the aesthetic'. It does not thereby follow, however, that one would go as far as Kaelin [12] in claiming that 'the rules of the game have been set up to maintain aesthetic quality', or with Robert Carlisle [13] in saying that 'In games and sports the central focus is on the qualities of movement', or even with Phenix [14] in claiming that aesthetic meaning is the key to meanings in physical education; but it does mean that aesthetic meanings are phenomenally present in skilful activities. Perhaps, if as Hepburn puts it in respect of natural objects that: 'The objects of nature may look to us as if their raison d'etre were precisely that we should celebrate their beauty', then I would be inclined to transpose and entertain the possibility that skilful activities may look as if their raison d'etre were precisely that we should celebrate (among other things) their inherent aesthetic qualities.

It may well be that the aesthetic 'spin-off' theory of games and sports owes not alittle to Immanuel Kant's 'adherent' or 'dependent beauty',[15] but these concepts alike suggest a parasitic relationship, and I would have the temerity to revise the notion of adherent and substitute 'inherent' aesthetic quality — that is in respect of the phenomenal experience of skilful activities.

Talk about aims and objectives in education has recently come under a cloud of suspicion and it may well be that 'the main aim of the game' talk fails to make adequate distinctions between immediate objectives and the pursuit of more ultimate meanings — no matter how ineffectively these may have been articulated in the past. Pring [16] in a recent article suggests that 'what is typical of even our most rational activities is their conformity to standards even when those standards are not before our minds or, indeed, articulated'; he would lay more emphasis upon the 'agreed manner of proceeding' and 'the agreement on principles of procedure rather than on terminal objectives'. Perhaps the aesthetic is more embedded in our 'agreed manner of proceeding' than we have hitherto realised in respect of skilful activity. Kaelin in analysing two major games in America suggests that one has lost public following for lack of aesthetic quality, the other continues to engage public support by virtue of its aesthetically satisfying form. The 'frame' — its agreed manner of proceeding — as well as its content, would seem to matter!

II

The involved as distinct from the detached aesthetic experience

But to turn to Hepburn's second sample of the appreciation of nature —the involved experience. Here he would insist that if there are absences of important features of aesthetic experience in our appreciation of nature, available only in our commerce with works of art, then these absences are 'not merely privative in their effects' but contribute valuably to the aesthetic experiences themselves. He instances as one of the compensations, the degree to which the spectator can be **involved** in the natural aesthetic situation itself; Hepburn expands on this notion of involvement: he says:

> 'On occasions the spectator may confront natural objects as a static disengaged observer; but far more typically the objects envelop him on all sides. In a forest, trees surround him, he is ringed by hills, or he stands in the midst of a plain. If there is movement in the scene, the spectator may himself be in motion and his motion may be an important element in his aesthetic experience. Think, for instance, of a glider pilot (says Hepburn) delighting in a sense of buoyancy, in the balancing of air currents that hold him aloft. (And quoting Barabara Hepworth here he says) What a different shape and 'being' one becomes lying on the sand with the sea almost above, from when standing against the wind on a sheer high cliff with seabirds circling patterns below one. We have here (says Hepburn) not only a mutual involvement of spectator and object, but also a reflexive effect by which the spectator experiences himself in an unusual and vivid way: and this difference is not merely noted but dwelt upon aesthetically . . . '
>
> ' . . . The spectator is both actor and spectator, ingredient in the landscape and lingering upon the sensations of being thus ingredient, playing actively with nature and letting nature as it were play with him and his awareness of himself . . . '

The involved experience in skilful activity

The significance of Hepburn's account of the involved appreciation of nature for the involved appreciation of skilful activity, whether we consider pole-vaulting, skiing, skating, diving, educational gymnastics or rugby football, requires little transposition; we have already recorded the 'unusual and vivid way' in which a skilful performer experiences himself. But to those familiar with contemporary aesthetics, [17] there would seem to be some words and phrases in currency which are, I believe, foreign to the experienced involvement we have just encountered. I refer to words like 'contemplation', 'distance', 'detachment', 'disengaged' and to such phrases as 'stances being adopted', 'attitudes being taken up' and 'putting oneself out of gear' with practical considerations, and of course

we should add 'aspects'. Such words and phrases have become the aesthetician's stock-in-trade in his analysis of aesthetic experience.

We might note that Professor Reid in the articles to which we have referred, stresses that during skilful activity, such as playing games, 'there is no time whilst the operation is going on to dwell upon aesthetic qualities . . . Afterwards, the participant may look back upon his experiences contemplatively with perhaps some aesthetic satisfaction! Of course it is true that there is no time to 'dwell', upon aesthetic qualities during an intricate and rapid performance, if by 'dwell' is meant taking up time in a detached reflective manner; but this is no reason for supposing that aesthetic qualities are not immanent and alive in the performance and appreciated as such by both performer and spectator alike; still less is it reason for supposing that such aesthetic qualities do not exist at all.

In view of this, how true is it to say, as does Professor Reid, that: 'as far as hurdling goes, the athlete gets over the hurdles efficiently in the shortest possible time, that's it. The like would never be true of the playing of music as an art'? And how true would it be to say of the football fan who might never have heard of the word 'aesthetic' that 'he would not be interested in it if he had'? If this be the case how do we account for the fan's frequent spontaneous and ecstatic cries of 'beautiful shot Lorimer!' and 'handsome touch Bremner!'? Can it be that Professor Reid's emphasis upon 'contemplation' in the arts has led him to overlook the 'immediacy' of aesthetic experience in sport and thereby deny the fan any aesthetic delight in his involvement. And as for the performers themselves, would not David Hemery have much to say concerning his phenomenal experiences in hurdling as did Roger Bannister recently in describing his experiences at the anniversary of the four minute mile? [18] But my main point here is to contrast the 'distanced', 'detached', 'afterwards contemplation' view of aesthetic experience (possibly more appropriate to art appreciation — although I would have strong reservations in respect of the phenomenal experiences of music and dance) with the more involved, immediate, simultaneity of aesthetic experiences in, and of, skilful activities. To transpose Professor Hepburn again: 'The skilful performer is both performer and spectator, ingredient in his skilful activity, aware of the sensations of being thus ingredient, directing his skilfulness and letting his skilfulness feed back and enrich his awareness of himself in that skilfulness'. This is not to suggest that his skilful attention is being seduced by irrelevant pre-occupations, but merely to say that his aesthetic perceptions are ingredient to, and simultaneous with, his performance — and appreciated as such.

From our phenomenal reports of skilful performers it is evident that their vivid descriptions are not so much armchair reflections on their previous experiences, but crisp clear recollections of the images and sensations of the events **as they occurred** — immanent in the performance itself. That these qualities were transitory, multi-mingling and often

'provisional' is nothing against them; they were highly significant in the context of the performance and valued as such. Their frequent repetition doubtless brings to them some stability of pattern — a recognisable pattern, and they fund back and are fused into the pervasive quality of the event itself — the aesthetic tone of the total performance. When a tennis stroke feels good, the drop-kick just right and the ski-jumper knows 'in his bones' his jump will be record-breaking, these may well be the occasions when the aesthetic quality is most pervasive and vivid. In a recent B.Ed. special study [19] a student writing of her own high level ability in diving says that she is concerned with the aesthetic when she perceives the formal qualities of the dive: 'the line, the explosive quality of the take-off, the rhythm of the approach, the sensation of flight, the impact of entry, the kinaesthetic and proprioceptive feel of body orientation, the visual image of the dive and the sound of the reverberation of the board . . .' 'I have found', she says, 'that I know through kinaesthetic feedback alone whether the dive I have performed is 'good' or less 'good'. And she concludes that: 'the aesthetic experience in diving is closely linked with satisfaction and level of success achieved through the dive'.

I would suggest that it is in such circumstances that the language of 'distance', 'disengaged', 'detached', and even that article of faith the 'disinterested attitude', are inappropriate; they suggest an exclusiveness in aesthetic experience, an all-or-none, an 'on-off' switching approach, a 'putting out of gear'. I would prefer, if we are to stick to these mechanical analogies, what, to those familiar with modern stage lighting, might be called a 'thyrister dimmer control' model. Such a mechanism is neither 'on' or 'off' but allows of subtle mixtures. The aesthetic attitude is not an exclusive attitude; aesthetic qualities intermingle with practical and other contingencies; they might sometimes be 'dominant', sometimes 'subdominant', sometimes 'mediant' (and dare I) sometimes 'tonic'. One can play and mix the degrees of emphasis as one does with the finger-light modern control units. I might go even further with this analogy and suggest that provided aesthetic awareness is not directly cancelled before the show begins (for whatever reason) that it is 'pre-set' and plays a fairly permanent and important part in the proceedings (albeit often lamentably unacknowledged).

Our satisfaction, as Professor Urmson [20] would say, are not exclusive; they may be 'simultaneously satisfied by a single object aesthetically, morally and economically, just as well as a man may be simultaneously bald, wealthy and a widower'. There would seem to be nothing to prevent our satisfactions being multi-grounded — in fact there are 'dangers in considering aesthetic reactions and judgments in abstraction from moral, economic and other kindred reactions and judgments' as Urmson would confirm. Similarly our satisfactions in skilful performance are multi-grounded and mutually interactive.

III

Plurality as distinct from unity in aesthetic experience

Turning briefly to Hepburn's third contrast — that between unity and plurality in aesthetic experience, it would seem to be common ground that 'unity' has been a key principle and a recurrent theme in aesthetics and art criticism. There is, of course, as Hepburn observes, 'the exhilarating activity of coming to grasp the intelligibility of a perceptual whole . . . ' Monroe Beardsley [21] also places unity high in his order of critical canons of 'Unity', 'Intensity' and 'Complexity' and points out that judgments of 'unity' in respect of works of art are often supported by such reasons as: 'it is well organised', 'it has an inner logic of structure and style', and such terms as 'coherence', 'completeness' are employed; unity has been raised to a standard in aesthetic judgments.

In spite of such prevailing opinion, Hepburn would repudiate any such need for unity whether 'unity of form, quality, structure, or anything else'. He says that we can take aesthetic delight in plurality — 'stars at night, birdsong without beginning, middle or end'. Nevertheless, having repudiated the absolute requirement of unity, Hepburn would conclude that we do have a feeling towards the pole of unity; he holds that certain incompletenesses in the experience of isolated particulars produces what he calls a 'nisus' towards unity.

Plurality and Unity in Skilful Activities

Any aesthetics of skilful activity would doubtless find a place for both 'unity' and 'plurality' in perceived performances. Those scientifically inclined might wish to insist that skill itself is an 'integration of a hierarchy of abilities', [22] and that therefore such a necessary unity of physical conditions inevitably makes for a unified appearance in skilful performance. But we must postpone until later any discussion of the 'relationship' between 'real' and 'apparent' properties; our concern for a moment is with the **appearance** of unity and plurality in skilful movement.

Unity in perceived skilful performances we know to have often a cyclic character. The preparation and execution of, for example, a masterly forehand-drive in tennis manifests: a smooth backswing, neat, sure footwork, a powerful circular sweeping action of the arm and racket, a full and fluent follow-through-its whole execution and completion has a unified sequential character. The pole-vault with its preparatory concentration, poised stance, slow controlled move-off, acceleration past the check-points, the secure pole placement, the lift-off, the powerful arm contractions, the body twist, the final thrust, the release, flight and fall—all display a unity, an integration and co-ordination. But in addition to such unity exhibited in individual bodily performances, we recognise wider and more inclusive unities in the interaction of players and their objects of play. The unified cricket stroke itself is part of a greater unity:

from the 'dead' ball in the bowler's hands, his accelerating approach, winding culminating action, the ball's parabolic flight, the batsman's accurate and timely response, the ball powered away to the covers—small, swift, in a long low trajectory, penetrating the outfield and finally crashing into the boundary boards; this cycle of events has a sequence, a rhythm, controlled preparation, climax and completion. The notion of 'unified whole' has, we would acknowledge, become a venerable and valued objective in skilful activities from floor and apparatus gymnastics to figure-skating, trampolining and synchronised swimming. In creative educational work, also, unified sequences have acquired almost the status of 'principle'.

But I think we should readily acknowledge that much skilful activity in sport and physical education fails to provide unified wholes. By so doing it does not, however, thereby forfeit its aesthetic interest, for other aesthetic qualities would seem to be brought into focus. The thrust and counterthrust in skilful games we know often provides incomplete sequences; attacks and counter attacks are thwarted, spoiled and built-up again, passes are intercepted, players obstructed, shots deflected, balls intercepted, catches plucked from the air, services faulted — movements are continually initiated, baulked, re-formed, re-shaped only once again to disintegrate. But emerging from such seeming lack of unity are dramatic qualities — qualities of tension, suspension, climax, uncertainty and these provide distinctive qualitative experiences of their own. Perhaps it is, as with Hepburn, that the 'nisus' towards unity is always present. Out of the tangle of bodies in the needle rugby match sometimes emerges the smooth successful threequarter attack and J. J. Williams jinxes his way through the Springbok's defence for an elegant try; out of the meleé of players in front of the goalmouth comes a quick unexpected clearance, a swift counter attack and Johan Cruyff propells his volley neatly into the net; out of the mounting tension of an aggressive rally comes the powerful penetrating smash and Connors clinches the game. Where unity is not obviously in evidence the 'nisus' towards unity, towards coherence and completion, becomes a discriminable and valued quality in skilful performance.

IV

The apparent as distinct from the real in aesthetic experience

Hepburn's fourth and final example of aesthetic experience in nature is, perhaps, best introduced by his own illustration: 'Suppose' says Hepburn, 'that I am busy realising the utter loneliness of the moor, when suddenly I discover that behind sundry bits of cover are a great many soldiers taking part in a field exercise. 'Could I', he asks, 'without illogic, maintain that I had been realising what is in fact not the case? Hardly, for 'realise' contains a built-in reference to truth'. Hepburn further adds, 'I cannot be said to have realised the strength and hardness of a tall tree

trunk if, when I then approached it, it crumbles rotten to the touch'. He concludes that in both these examples there is the contemplation of 'apparent properties'. These apparent properties, for some people. Hepburn observes, are all that matter in aesthetic experience. If the soldiers appear or the tree crumbles, the aesthetic experience to these people, is not in the least affected; to them aesthetic experience 'is interested not at all in reality — only looks, seemings: indifference to truth may be part of their definition of the aesthetic'. Other people Hepburn urges, take a different view and attach particular importance to the range of aesthetic experiences where truth is present. These people insist that aesthetic experiences gain in stability by being underpinned by truth and reality, rather than relying upon mere appearances.

If I summarise Professor Hepburn aright, he sees 'contemplation as grounded first and last in particular perceptions' but (and here would seem to be his concession to truth) 'as reaching out so as to relate the forms of the objects perceived to the pervasive and basic forms of nature'.

The apparent and real in skilful activity

There would seem to be a cluster of questions which might attract us in this lively issue of real and apparent properties in relation to skilful activity, among them such questions as: 'Is aesthetic appreciation of skilful performance adequately founded on mere appearences?'; 'Does knowledge of technique, rules, conventions, underlying the physical requirements of skilful performance, add or detract from our aesthetic appreciation?'; 'If we find that we have admired aesthetically a skilful performance that subsequently proves to be ineffective, is our appreciation misplaced?'.

Many of these questions if presented to a contemporary aesthetician would receive short shrift. Beardsley, [23] for example, would 'count as characteristic of an aesthetic object **no** characteristics that depend on causal conditions', these are, he would say 'extra-aesthetic'. The character of aesthetic objects are phenomenal rather than physical. 'When we speak of a skilful work', says Beardsley, 'this is a judgment about the producer and is logically irrelevant to questions about whether the product is good or bad' (aesthetically).

Stolnitz [24] on the other hand ses thee skilful as phenomenal rather than as genetic, particularly in such cases where the phrases 'skilful transition', 'skilfully managed' are used; he does not agree that knowledge, whether of causal conditions or otherwise, is an irrelevant ingredient in aesthetic judgments and appreciation. And of aesthetic experience he would insist that 'if such experience . . . (is) . . . mediated by knowledge of the object's origin (this) is nothing against it'. The body of this argument can be found in the Fall 1973 edition of 'The Journal of Aesthetics and Art Criticism'; but we have no time to enter fully into its

ramifications. We shall suffice, in conclusion, to contrast (perhaps to caricature) the two kinds of people who, for different reasons, find satisfactions in skilful activity in which their appreciation is (a) based on knowledge of causal conditions and (b) based on purely apparent properties in the performance. It will be accepted that such categories are seldom exclusive and that many people fall into both.

Firstly, then, there are those who bring considerable technical and theoretical knowledge to their appreciation of skilful activities. They know all about: biomechanical factors, physiological factors, psychological factors, psychomotor factors, sociological, historical and political factors in physical education and sport. They can tell us about 'field dependency', 'selective attention', 'body concept', 'proprioceptor feedback', arousal and motivation in athletes'; [25] they might even be able to remind us, seemingly paradoxically, that skill is not a witnessable act at all, but a 'disposition'. [26]

The question as to whether the appreciation of skilful activity by such knowledgeable people can be aesthetic as distinct from just theoretical and intellectual, would seem to depend entirely upon how such knowledge was used. Exclusive attention to theoretical and cognitive concerns would, I submit, disperse aesthetic interest rather than enhance it. Conversely, the imaginative assimilation of such knowledge in the act of perception could enrich aesthetic appreciation to an extent denied to the unknowledgeable. Aesthetic appreciation of skilful performance would, therefore, seem to be tethered to reality in a way already suggested by Hepburn: he sees, to repeat: 'contemplation as grounded first and last in particular perceptions but as reaching out so as to relate the forms of the objects perceived to the pervasive and basic forms of nature', and we would add to human nature.

A similar question as to the function of theoretical knowledge arises, of course, in relation to the appreciation of the arts; contextual criticism, social criticism, and historical criticism [27] would seem to function only as underpinning aesthetic judgments and can in no sense be a substitute for the perceptual encounter with the intrinsic qualities in the object itself. We are reminded that what the ethnologist can tell us about the fabrication and function of the negro mask, helps us to perceive it better; [28] 'our perception must be illuminated if it is to be clear . . . and nothing that instructs us is irrelevant'. The dilemma of our first category of people would seem to be their capacity or otherwise of subjugating and assimilating theoretical knowledge to their perceptual responses.

To turn to our second category — those people who find aesthetic satisfaction solely in the 'apparent' properties of skilful activities; they enjoy the seeming ease, effortless and weightlessness of skilful bodies without knowing the technical and theoretical problems involved. For them, skilful activities, as purely phenomenal events, assume qualitative

dimensions often quite different from the quantitative and measurable characteristics recorded in the theories to which we have already referred. The human physical conditions and constraints appear to be transcended and the skilful performer appears capable of creating illusions of super-human strength, endurance, dexterity, speed, effortlessness and ease. Skilful performances reveal radical extensions of man's powers — extensions far beyond his actual capacities. We shall refer to these as **illusory qualities,** although for perception they have their own kind of reality.

If we reflect upon the physical limitations of the human body we should have to acknowledge such constraints and characteristics as the following: subjection to gravity, circumscribed bodily weight, optimum muscular and explosive power, limits of size, height, mass distinctive human shape — trunk, head, neck and ganglion limbs jointed and articulated, biped method of locomotion, normal forward locomotion and focus of vision, optimum speed of locomotion, asymmetry in locomotion, two-footed balance in standing, vertical orientation, limits of vision, hearing, endurance, courage, pain and legion other limits and constraints besides. But in the perception of highly skilled activities these constraints and limitations appear to be transcended: man 'flies', 'floats', 'soars', 'glides', is 'weightless', 'defies gravity', is 'suspended in space', moves swiftly 'unaffected by inertia', moves in slow motion as if in a 'denser medium'; and these extended powers derive from his skilfulness and are perceivable in his high-jumping, hurdling, pole-vaulting, high-diving, ski-jumping, tumbling and trampolining. He further takes leave of normal bodily constraints by achieving: 'smooth continuous movement', 'streamlined shape', 'compactness and rigidity of form', 'symmetry in motion and flight', 'backward motion', spinning, rotation and multiple other orientations in space. All these he achieves in the skilful activities of skiing, skating, surfing, floor and apparatus gymnastics, deep-sea diving. His extended physical powers find collaborators in spring-boards, trampettes, trampolines, bars, beams, boxes, ropes, rings, bats, clubs, sticks, rackets, gloves, skis, flippers, surfboards and skates. And still further do his powers extend into space as missiles emanate from him under his skilful controlled guidance: javelins, discoi, balls, shot, hammers, shuttlecocks, curling stones, bowls and pucks. These 'guided missiles' often appear to increase his range of dynamic influence far beyond the confines of his own limited bodily frame. And such extensions are even more manifest when one man's sphere of influence interacts and conjoins with another's; the space of the arena in competitive games becomes 'mobilised'; the 'dead' space becomes 'alive' with interacting forces, space 'tensions'; the pattern of players is 'drawn', 'driven', 'propelled and attenuated'; the skilful performance becomes the means whereby forces far greater than human physical powers are made to appear. [29] These are perhaps some of the 'apparent' properties vouchsafed to our second category of people. These people are not in the least concerned with casual conditions or technical and theoretical considerations; theirs in a world of 'illusory' qualities.

But there are less 'mysterious' qualities in skilful activities than those we have just described, namely:

Formal qualities: elements of line, shape, mass, direction — in the line of a leap, the shape of a dive; complexes of pattern and design — in converging, interweaving and dispersing players.

Sensory qualities: smoothness, delicacy of touch, hardness of encounter, the fluency of the golf-swing, the crispness of a clean square-cut, the secureness of a slip-catch, the sweetness of a well-timed off-drive.

Temporal qualities: swiftness, briskness, urgency, suspension, the leisurely look of a 'fosbury flop', the suspended form of a half-piked dive, the rhythmic repetition of the hurdler's step.

Intensity qualities: perceived vitality, controlled violence and power, sparkling and nimble footwork, the tightly clinched scrum, the intense crouched circle of slipsmen, the powerful pull of oarsmen, the delicacy of the deflected shot.

Complexity qualities: intricacy, deviousness, subtlety, deception, the deftness of a side-step, the finesse of a hockey flick, the slickness of the slalom.

Expressive qualities: perceived confidence, command, austerity, flamboyance, the nervous touch, nonchalant pass, authoritative play.

Dramatic qualities: tension, resolution, suspense, the expectant air at the moment of kick-off, the climax of a final contest, the symbolic significances of power, submission, triumph, subjection, achievement, ascendancy and defeat.

In view of the above analysis, it will not be surprising to find as we did in our introduction, that many people have made extravagant claims for skilful activities in sport, notably as being 'the true theatre of our day', 'arts dramatic and visual' and sport as 'drama'; but perhaps rather than a disparaging dismissal of such claims, all we require is a simple transposition. Within the confines of sport and physical education we find a rich source of **aesthetic qualities:** dramatic qualities, illusory qualities, expressive qualities and others we have named. That these qualities do not transmute skilful performances into 'art' is not derogatory; they provide **aesthetic activity** for participants and observers alike, should they be disposed to find it.

It might be that our exploration and elaboration of qualitative elements in skilful activities will assist in a more discriminating appreciation of aesthetic areas hitherto off-the-map, and since off-the-map, seldom visited; it might also assist us in identifying and highlighting the specific range of qualities distinctive of non-art forms of skilful movement and thereby help us to distinguish the undoubtedly more sophisticated range of aesthetic qualities in the dance; it might, hopefully, provide us with the

beginnings of an **aesthetic education in the wider aspects of the aesthetic** through critical appreciation of non-art forms of skilful activity, where, as Sibley suggests, our attention is drawn 'to the simpler and later the more subtle vocabulary of taste'. But whatever its effect, we might be reminded that 'it is the **power** of the object (or activity) to invade our experience, rather than a feature of an object (or activity) to be duly noted by a refined exercise of detection' [30] that really counts.

In summary:

1. I have remonstrated against the monopoly over the aesthetic by the arts and the privative effects that this has had on the wider aspects of aesthetic experience.
2. The attempts to gain access to the title of art by some of the non-art areas of skilful human movement has met with disparagement.
3. The failure of these activities to qualify as art or even aesthetic activity, is seen as related to their specified aims; these turn out to be only interim objectives whereas the more ultimate aims are seldom articulated. The results of skilful activity tend to be evaluated quantitively rather than qualitatively.
4. **Aesthetic values are inherent in skilful activities** and are not parasitic. A plea is made for a more hospitable concept of 'aesthetic activity' which will accommodate forms of skilful human movement which cannot qualify for the title of art.
5. The neglect of these wider areas of the aesthetic is seen as a challenge to the aesthetician of human movement to find a 'sensible-sounding' language in which to articulate aesthetic experiences otherwise off-the-map, and since off-the-map, seldom visited.
6. The **unframed, involved,** and **plurality** of, experiences provided in and through skilful activities, together with an appreciation of **apparent properties,** make them valuable aesthetic experiences distinctive from, and complementary to, the arts.
7. These wider aspects of aesthetic education might profitably make use of some of the critical procedures to be found in teaching the arts. These might include: (a) the pointing out of aesthetic features and aesthetic qualities in non-art movement forms (which are seldom acknowledged); (b) the linking of remarks about aesthetic and non-aesthetic features — technical, theoretical (with some care); (c) the use of metaphors and similes in description, analysis and evaluation of skilful activities; (d) the evaluating of skilful performances qualitatively as well as quantitatively.

Perhaps when some of these strategies are implemented, the skilful itself, will be seen, not as falling outside and being only contingently related to the aesthetic, but as a major sector of the aesthetic.

GORDON CURL.

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19. WATSON, B. (1974) 'Aesthetic Dimensions in Diving and Sequence Swimming' Nonington College of Physical Education.

20. URMSON, J. O. (1962) 'What Makes a Situation Aesthetic' ibid.

21. BEARDSLEY, M. (1958) **Aesthetics: Problems in the Philosophy of Criticism,** Harcourt, Brace & World Chap. X.

22. MEREDITH, G. P. (1957) 'Notes on Skill' Unpublished Leeds University.

23. see STOLNITZ, J. (1974) ibid.

24. ibid.

25. For a survey of the psychological concepts in skill see WHITING, H. T. A. ibid.

26. RYLE, G. (1949) **The Concept of Mind** Penguin p. 33.

27. see STOLNITZ, J. (1960) **Aesthetics and Philosophy of Art Criticism** Houghton Mifflin Chap. 16.

28. DUFRENNE, M. (1972) 'Commentary on Mr. Elliott's Paper' MAYS, W. & BROWN, S. C. (eds.) **Linguistic Analysis and Phenomenology** Macmillan.

29. The notion of 'powers' operating in perceived human movement particularly in the context of the dance, is put forward by LANGER, S. K. (1957) **Problems of Art** Routledge Kegan Paul Chap. 1.

30. see MEAGER, R. (1974) 'Aesthetic Concepts' **Brit. J. Aesthetic,** Vol. 10 No. 4.

TUTORIAL GROUP LEADERS

Interest has been expressed by many members in the setting-up of a tutorial system, and a letter was circulated to all Guild members concerning this matter.

The names and addresses and areas of interest of the people who have indicated their willingness to act as tutors are listed below. Guild members and others interested are requested to contact them personally for further details and to arrange time and venue of meetings.

Miss Sally Archbutt, 9 Butler Avenue, Harrow, Middlesex:—
Kinetography. Any movement area except choreography.

Mrs. Sylvia Bodmer, 1 Stanton Avenue, West Didsbury, Manchester, M20 8PT:—Harmonics in space. Dance Composition.

Mr. Reg Howlett, 183 Green Lanes, Sutton Coldfield, Warwickshire:—
Effort and spatial orientation.

Mrs. Tessa Lawrance, 131 Blaisdon, Yate, Bristol, BS17 4TW:—
Space Harmony. Kinetography. General interest in dance in education. Production work.

Miss Yvonne Macmillan, 26 Fulney Road, Sheffield, S11 7EW:—
Space Harmony.

Miss Lisa Ullmann, 26 Wren Crescent, Addlestone, Surrey, KT15 2TR:—
Any area of art of movement as expounded by Laban.

Mrs. Deborah Carolin, 32 Blenheim Road, Sutton, Surrey:—
Creative dance.

Miss Margaret Dunn, Green Close, Green Hammerton, York, YO5 8BQ:
Movement in Education.

Miss Athalie Knowles, 666 West Road, Denton Burn, Newcastle-on-Tyne, NE5 2UR:—Movement in Education.

Mrs. Pamela Laflin, 3 Acton Close, Sudbury, Suffolk:—
Dance in Education and Recreation.

Miss J. W. Lishman, Neville's Cross College, Durham:—
Movement in Education.

Mrs. Mary Lowden, South Te Whare, Little London, Horam, Heathfield, Sussex:—Creativity in Primary School.

Miss Joan Russell, 23 Bramby Avenue, Worcester:—
Dance in Education. Dance in Recreation. The Movement Choir.

Miss Pam Sharpe, Mary's Cottage, 253 Whitchurch Road, Tavistock, Devon:—The contribution of dance to the cognitive development of the child.

Mrs. Rosemary West, Sacred Heart School, Pembury Road, Tunbridge Wells, TN2 3QD:—Teaching of dance. Examinations in dance. Dance and Dance Drama productions.

Miss C. E. Gardner, Bonnyes, Hadley Common, Herts.:—
Occupational therapy. Athletic techniques — ice dancing and figure skating.

Miss Pamela J. Ramsden, c/o Warren Lamb Associates, Westmorland House, 127-131 Regent Street, London W1:—Movement observation.

Miss Audrey Wethered, 51 Queensdale Road, London W.11 4SD:—
Drama and movement in therapy.

Miss Olive M. Wood, the Pound House, Lower Willowrey, Lustleigh, Devon:— Physiotherapist. Harmony of movement.

Miss Jo Buckle, 1 Kenmore Road, Swarland, Morpeth, Northumberland, NE65 9JS:—Drama — theatre (production).

Miss Hettie Loman, 9 Butler Avenue, Harrow, Middlesex:—
Choreography. Any movement area except notation.

Miss Cecilia Lustig, 9 Pegasus Court, Spencer Road, New Milton, Hants, BH25 6EJ:—Choreography for the Professional Dancer. Dance drama in education and in the theatre.

Miss Shelly Sorkin, Plot 295, Kittiwake Close, Rest Bay, Porthcawl, Glamorgan:—Choreography and dance production. Recreative dance. Body technique and training.

Mrs. Jane H. Wilson, 26 Leinster Avenue, East Sheen, London SW14:—
Dance as a performing art.

Miss Peggy Woodeson, 2 Coltbridge Terrace, Edinburgh:—
Dance composition and choreography/20th century influences on dance.

Mr. David Henshaw, 32 Chester Court, Albany Street, London NW1 4BU:
Aesthetics. Critical analysis of movement principles. Dance theatre criticism. History of theatre dance.

Miss H. B. Redfern, Hazel Cottage, Sound, nr. Nantwich, Cheshire, CW5 8BG:—Aesthetics. Philosophy. Notation. Laban's "effort" and space harmony principles.

Mr. Alan Salter, 345 Brownhill Road, London SE6:—
Experimental/applied studies in human performance.

Mrs. Margaret Whitehead, 32 Mulberry Close, Cambridge:—
Philosophy and physical education.

The Dance-Drama Theatre (Educational Dance-Drama Theatre Ltd.), 1 The Warren, Carshalton Beeches, Surrey, SM5 4EQ:—"Theatre in Education", contact Courses Secretary at the above address.

THE LABAN ART OF MOVEMENT GUILD

Application for Membership

I wish to become a member of the Laban Art Movement Guild and enclose £3.00 as my subscription.

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LABAN ART OF MOVEMENT GUILD

The attention of all members is called to the forthcoming elections, the results of which will be declared at the Annual General Meeting in March 1975.

In accordance with the terms of the Constitution, nominations will be required for the following Officers of the Guild - Secretary, Assistant Secretary, Treasurer, Editor, and for four Council members.

The names of the present Officers are listed below :-

Secretary:	Miss J. Holden
Assistant Secretary:	Mrs. D. P. Wells
Treasurer:	Mrs. K. M. Kershaw
Editor:	Miss E. Smith

Mrs. D.P. Wells and Mrs. K.M. Kershaw are **eligible to stand** for re-election.
Miss J. Holden and Miss E. Smith **are not standing** for election this year.

The 4 retiring Council members are :-

Miss P. Pleasance
Mrs. K. Plant
Mr. D. McKittrick
Mr. E. Salt

All except Mrs. K. Plant are eligible for re-election.

There are vacancies for **FOUR** Council Members.

NOMINATIONS

1. PLEASE ASCERTAIN THAT YOUR NOMINEE IS WILLING TO STAND FOR ELECTION and that he or she will be able to attend the FOUR Council Meetings held each year. (Usually on Saturdays in London).

2. Please note that every nomination must be seconded.

3. A brief statement should **accompany** each nomination giving the following information :-

   a) Number of years' membership of the Guild.
   b) Interest and experience in Art of Movement.
   c) Participation in Guild Conferences and Courses.
   d) Experience in Committee work.

4. Please make clear for which office each nominee is standing.

All nominations and brief statements should reach the Secretary, 24, Winnipeg Close, Lower Wick, Worcester, as soon as possible, but not later than 15th January, 1975.