

Matt Emig
Annotated Bibliography
Honors Thesis – Indefinite Suspension

Catling, B. *The Vorrh*. New York: Vintage Book, Penguin Random House LLC, 2015.

Catling's novel is told in a series of episodic colonial-era narratives, some interacting, some independent. All engage with a sort of magical realist perspective. The title itself refers to a legendary forest within the novel located somewhere on the African continent which is said to be the home of the Garden of Eden and the biblical Adam, skeletal and decrepit after thousands of years wandering the earth. A woman's body is made into sentient bow and arrows by her husband. A priest sets fire to a group of angels. A cyclops gives a blind woman her sight after having sex with her.

To read the novel is to experience a powerful reminder that things don't have to be logical or even palatable to be relatable. Here I begin my thesis work, which in general questions the way that art educates its practitioners, its audiences, and how art viewing and making – regardless of the work itself – open connections among humanity and its surroundings.

Kliën, Michal. 'Choreography – A Pattern Language.' *Kybernetics Journal* Vol. 36 No. 7/8, 2007, Emerald Publishers, UK

To quote Michael, "The way our society has choreographed dance has always been reflective of the larger phenomenon of how we, as a society, deal with the unknown, the unframeable, the spirit, the animal." Michael discusses choreography from the perspective that all boundaries erected to divide or make singular any object or action are false; that in our universe all things are inextricably and non-linearly linked. And so from this perspective, informed by his epistemological research, he has devised the above stance on choreography.

As my thesis is deeply related to inherent understanding, I plan to rely on Kliën's observations on dance as not something that is at all separate from things like grocery shopping or going to the doctor's office. From one end, I interrogate his discussion of how dance is reflected in other things. In this instance, when I refer to dance, I refer to the microcosm of moving human bodies. The human body is the matrix through which humans interact with the world.

Kliën, Michael; Valk, Steve; Gormly, Jeffrey. *Book of Recommendations: Choreography as an Aesthetics of Change*. Limerick: Daghdha Dance, 2008.

In his writing *Book of Recommendations: Choreography as an Aesthetics of Change*
In his writing *Choreography: A Pattern of Language*, Michael Klien discuss the idea that not only is the world constructed of relationships in the sense that static things gain meaning from their context; but rather that the world consists of relationships in the sense that all things, whether

static or not, are relational. He argues that there is no such thing as the static. Vibrational frequency may be more or less, but all things are in motion and in between and in contact