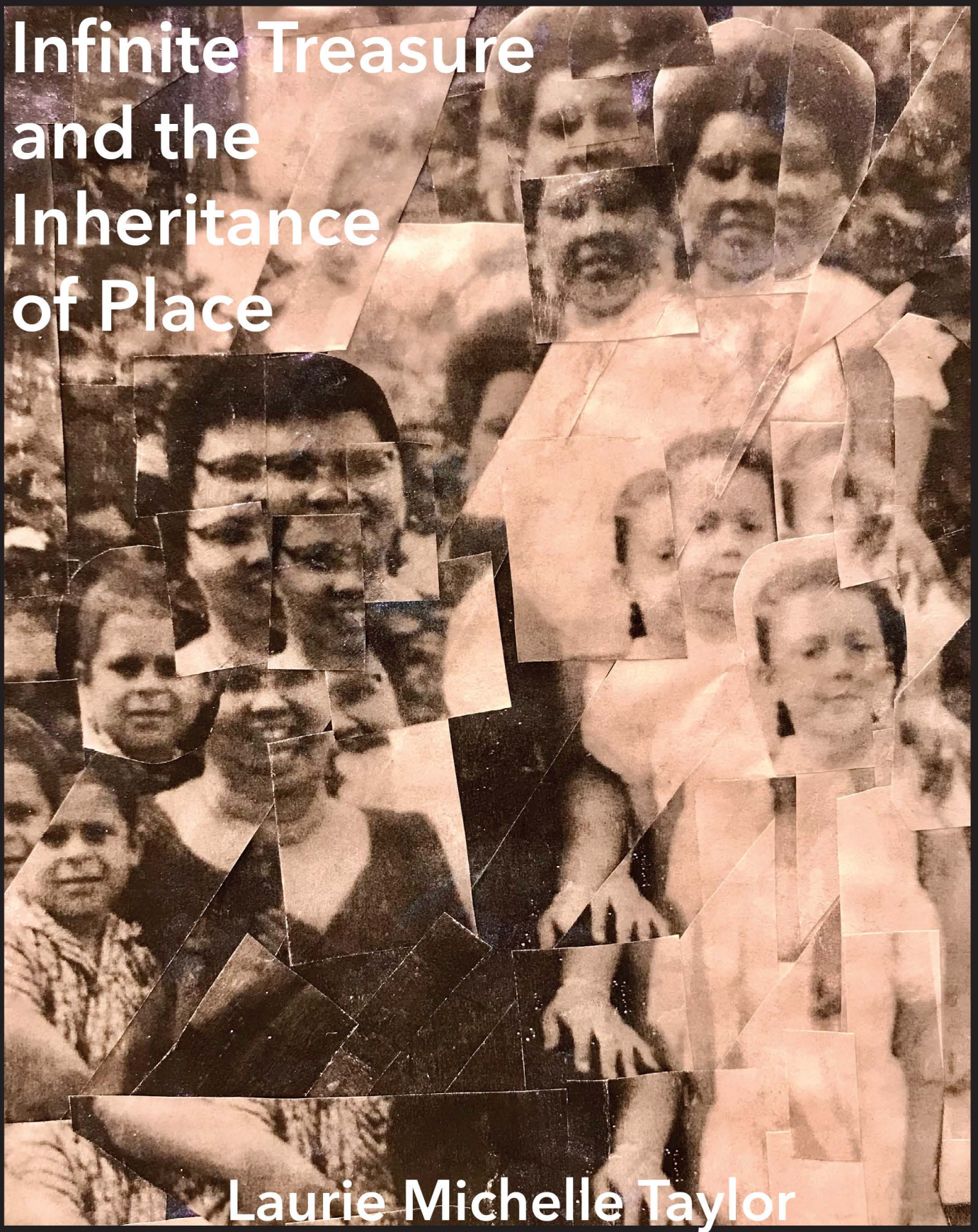
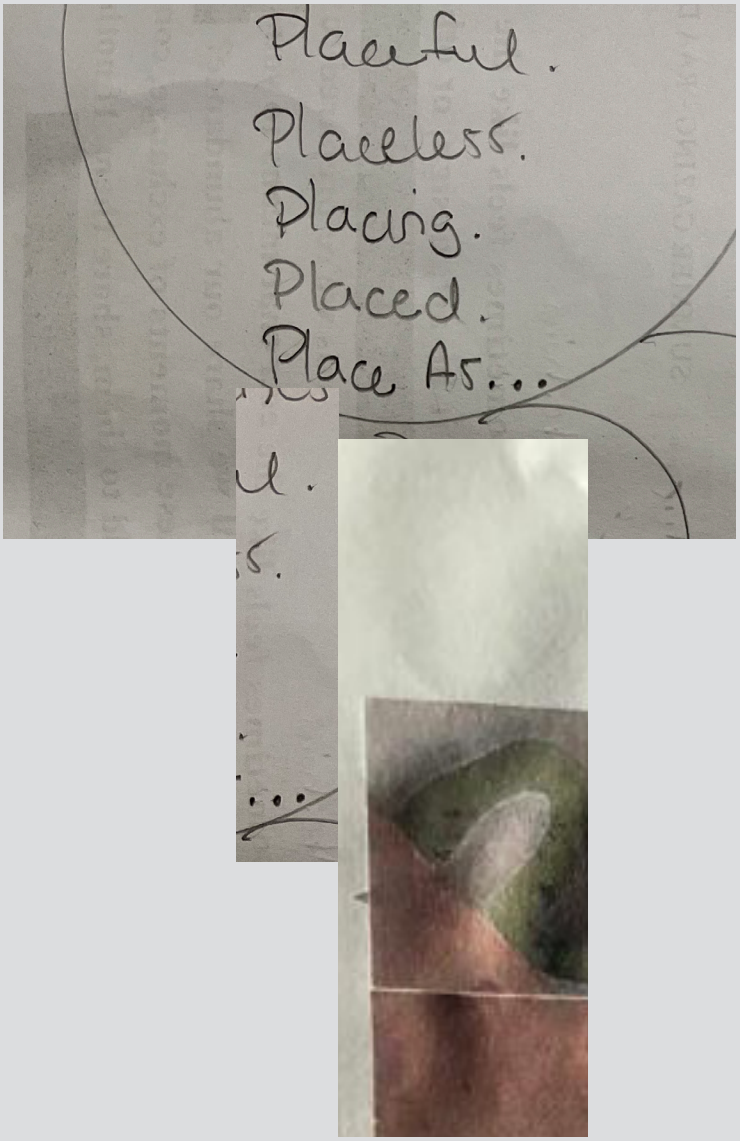
Infinite Treasure and the Inheritance of Place



Laurie Michelle Taylor

Go beyond. Reach towards the capaciousness of an ever-changing world.
- Laurie M. Taylor


Placeful.
Placeless.
Placing.
Placed.
Place As...

SELF-WORLDING AND SOUL MOVEMENT: DANCE AS LIFE-MAKING THROUGH TANGIBLE AND INTANGIBLE PLACENESS

LAURIE M.TAYLOR

THINKING PARTNER: SHANI COLLINS - ACHILLE
OTHERS ALONGSIDE: THOMAS DEFRANTZ AND EMILY WEXLER

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER IN FINE ARTS, DANCE 2022

UNIVERSITY OF THE ARTS

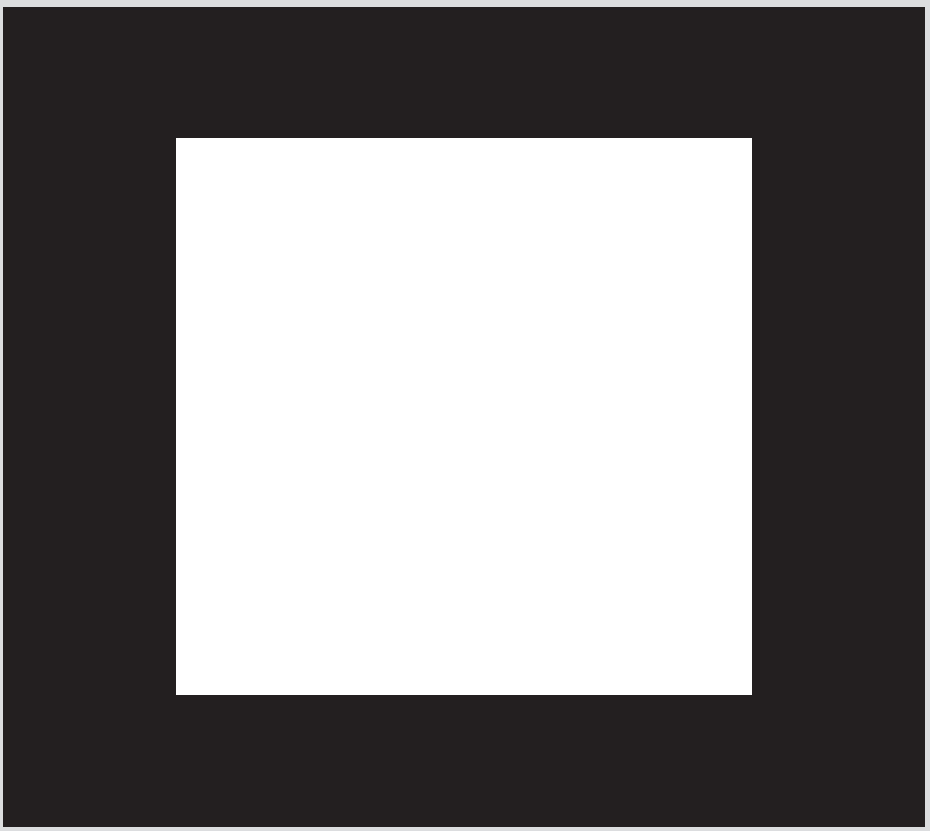
ACKNOWL
MENTS

TO GOD, I AM GRATEFUL.

TO MY MOTHER, I LOVE YOU INF

TO THE WOMEN AND GIRLS OF LI

EDGE-



INITELY. **(and Donna Faye Burchfield, my fairy God-mother.)**

IBERIA, YOU WILL MAKE IT.

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introduction:

SELF-WORLDING AND SOUL MOVEMENT: DANCE AS LIFE-MAKING THROUGH TANGIBLE AND INTANGIBLE PLACENESS

By Laurie M. Taylor

This offering poses questions around the reconceptualization of place and the functionality of placeness as a thinking-based movement practice strongly tethered to phenomenology, states of being, culture and sound perception.

Edward Relph helps us to understand placeness as "the quality of having or occupying." The suffix "ness," transforms place into a state or condition of being. It is a way to both be and become; it is a delicate simultaneity which allows for the iterative "manyness" of any given person, place, or thing to emerge.

This body of work is a collection of study as well as a creative "practice-as-exploration" around the idea of placeness. It is an experimental assemblage of atmospheres, sensibilities, time, and space.

As a generative evolving apparatus, it is designed to construct a non-normative framework around the practice of placeness via sound perception through a pan x neo-Africanist lens.

Within it lie many sensations, revelations and improvisations connected to sound, ephemeral trace, and the use of visual ideation and artistic survivance in both dance and "non-dance" spaces.

What is Sound Perception? Sound Perception is the sensory processing of rhythmic fluctuations in neural activity (Snyder, 2015.) Note that in my practice, I augment this definition to include how the mind, body and spirit/soul perceive sound, music, and rhythmic patterns within any given sonar-sensorial experience, including silence.

What possibilities can rhythm and sound perception render as it relates to placeness?

Rhythm and sound intermesh alongside placeness, creating generative sonic and somatic conversations linked to one's own experience of place, time, culture, and environment.

In what ways can placeness create a convergence of worlds or even "idea" new worlds in the making? (Stewart, 2010.)

Placeness is extremely varied, both in its interpretation and embodiment. These variations make space for "iterativeness," versatility, irregularity, and imperfection within the vast ecosystem of dance/life making.

.

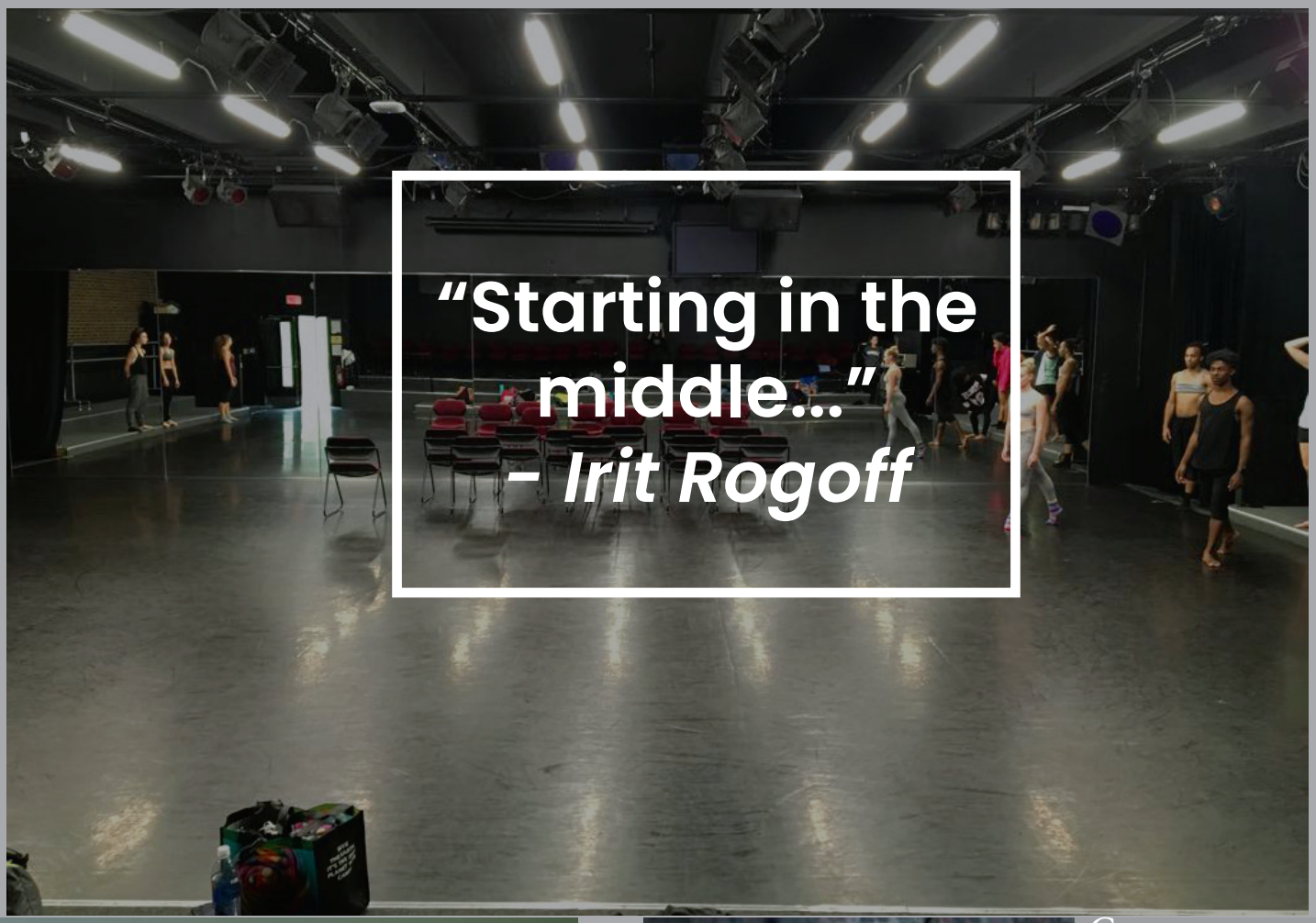
placeness.

H

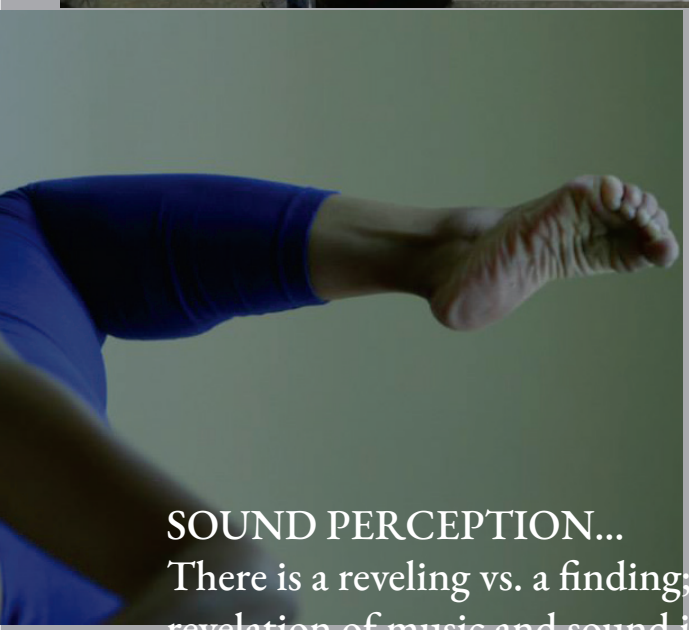
place.

familial ephemeral traces often find
their wayinto the dance.

LAURIE M. TAYLOR OF SOUL MOVEMENT PRODUCTIONS - MOVING SOUNDS



"Starting in the middle..."
- *Irit Rogoff*



SOUND PERCEPTION...
There is a reveling vs. a finding; a revelation of music and sound in the body. Sound, personified. It's the discovery of new sensations, the triggering of specific patterns, rhythms and melodic progressions.

Courage comes when you're not afraid to be yourself through your craft. It's the fullest expression of who you are. For me, it's a deep tethering to the African diaspora at-large. It's leaning towards Afro Futurism, Inter/Multi/Transdisciplinary Energetics and Black Materiality.

PLACENESS AS exhibition
PLACENESS AS BELONGING
PLACENESS AS other
PLACENESS AS TOGETHERING
PLACENESS AS sovereignty
PLACENESS AS COLLECTIVE

Dance as embodied legacy speaks to a type of encounter; an exposure to various ideas and epistemologies alongside each other in new iterative ways.

(A Practice in Process: Sound Perception)
How can fantasy generate a sense of truth or reality?
What can I make the audience feel through this work? Is that important or not?
What is the psychology of the moving body as it relates to movement reverie, gesture, sensibility and style?
How can I create imaginative and meaningful representations of people, things, places, etc.

LAURIE M. TAYLOR
SOUL
MOVEMENT
JULY 2, 2014 @8pm
Central Park Summer Stage
@LaurieTheDancer
#SOULMOVEMENT
FB/Laurie M.Taylor/Soul Movement
GLASBAK

This practice poses questions around the reconceptualization of place and the functionality of placeness as a thinking-based movement practice strongly tethered to polyrhythm, improvisation, and sonic reality.

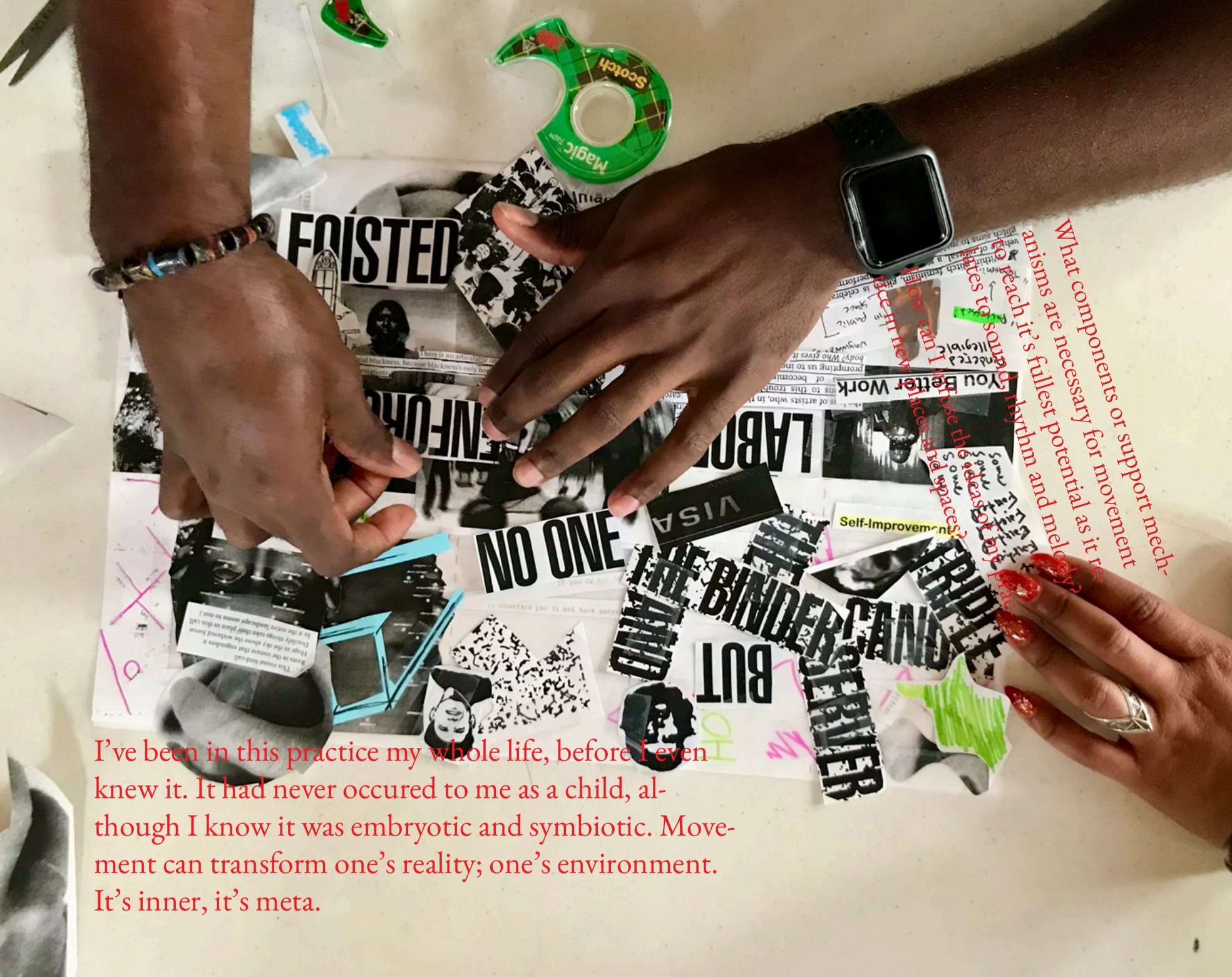
sonic reality.

sonic reality.

sonic reality.

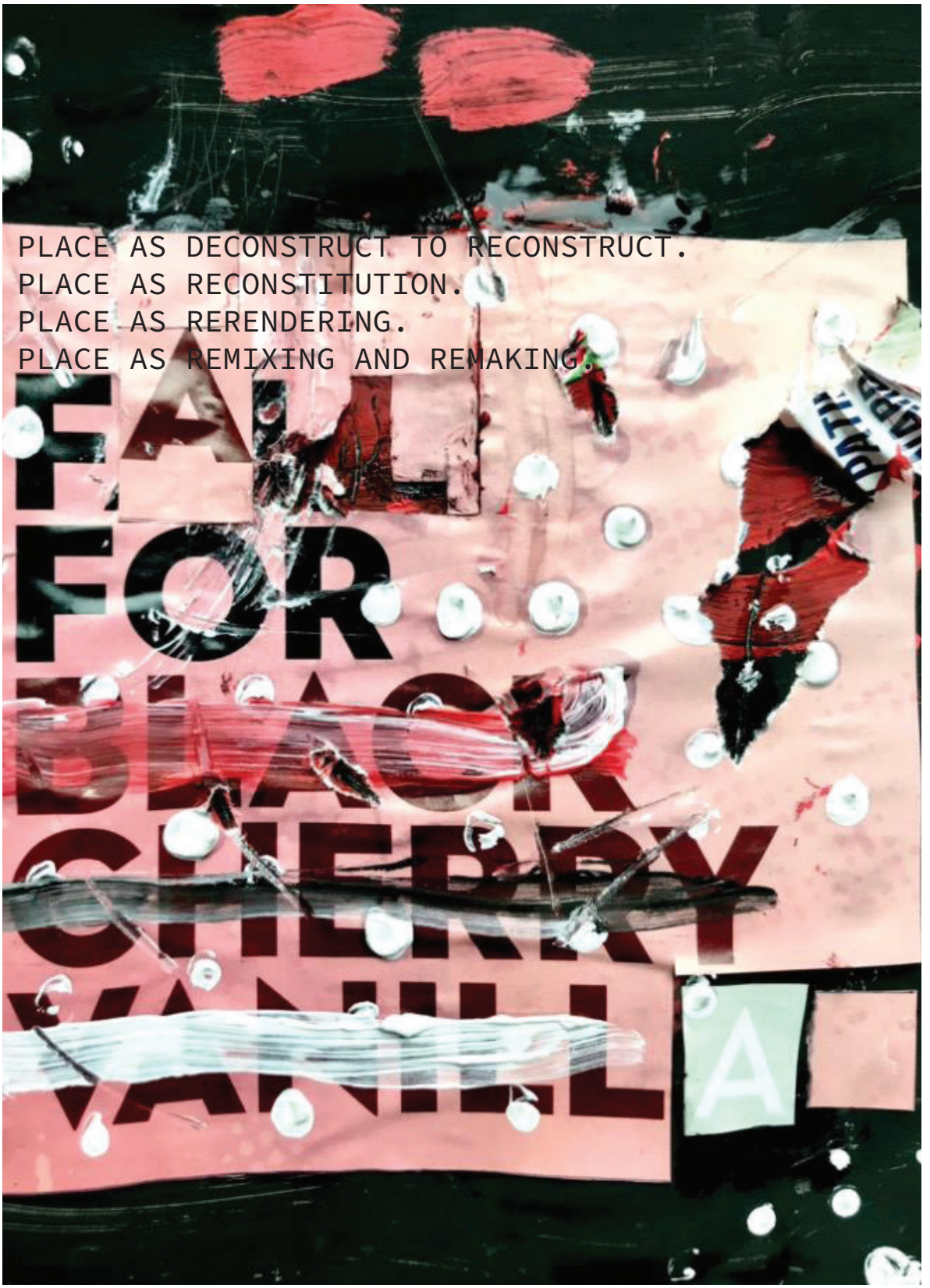
sonic reality.

Placeness as a form of knowledge acquisition occurs through the exposure to and accumulation of new movement vocabularies in the body. It is primarily but not exclusively experiential. The tangible acquisition of new movement knowledge emerges, whilst intangibly preserving legibility/illegibility and the interiority of a living, moving entity.



I've been in this practice my whole life, before I even knew it. It had never occured to me as a child, although I know it was embryotic and symbiotic. Movement can transform one's reality; one's environment. It's inner, it's meta.

TASTE
THIS
PLACE.


PLACE AS DECONSTRUCT TO RECONSTRUCT.
PLACE AS RECONSTITUTION.
PLACE AS RERENDERING.
PLACE AS REMIXING AND REMAKING.
FALL
FOR
BLACK
CHERRY
VANILLA

(WORLDING.)

Soveriegnty. Resistance. Choice. Shapeshifter. Creator. Abundance. Technicity. Sensibility. Phenomenology. Mobalization. Coersion. Audibility. Sonic Materiality. Mutating towards. De/phasing. Non-Sequiter. Dexterity. Audacity. Intensified possibilty. Process. Progress. Generosity. Care.

AFRICAN ART CENTER
Cell#06823054
THE BEST CHOICE

I am interested in tangible and intangible practices of dance and choreographic design as a tool for creative ideation and implementation in new spaces.

I recognized that using dance in this way is a form of artistic survivance, appropriating the form in new ways, whilst adding value to other

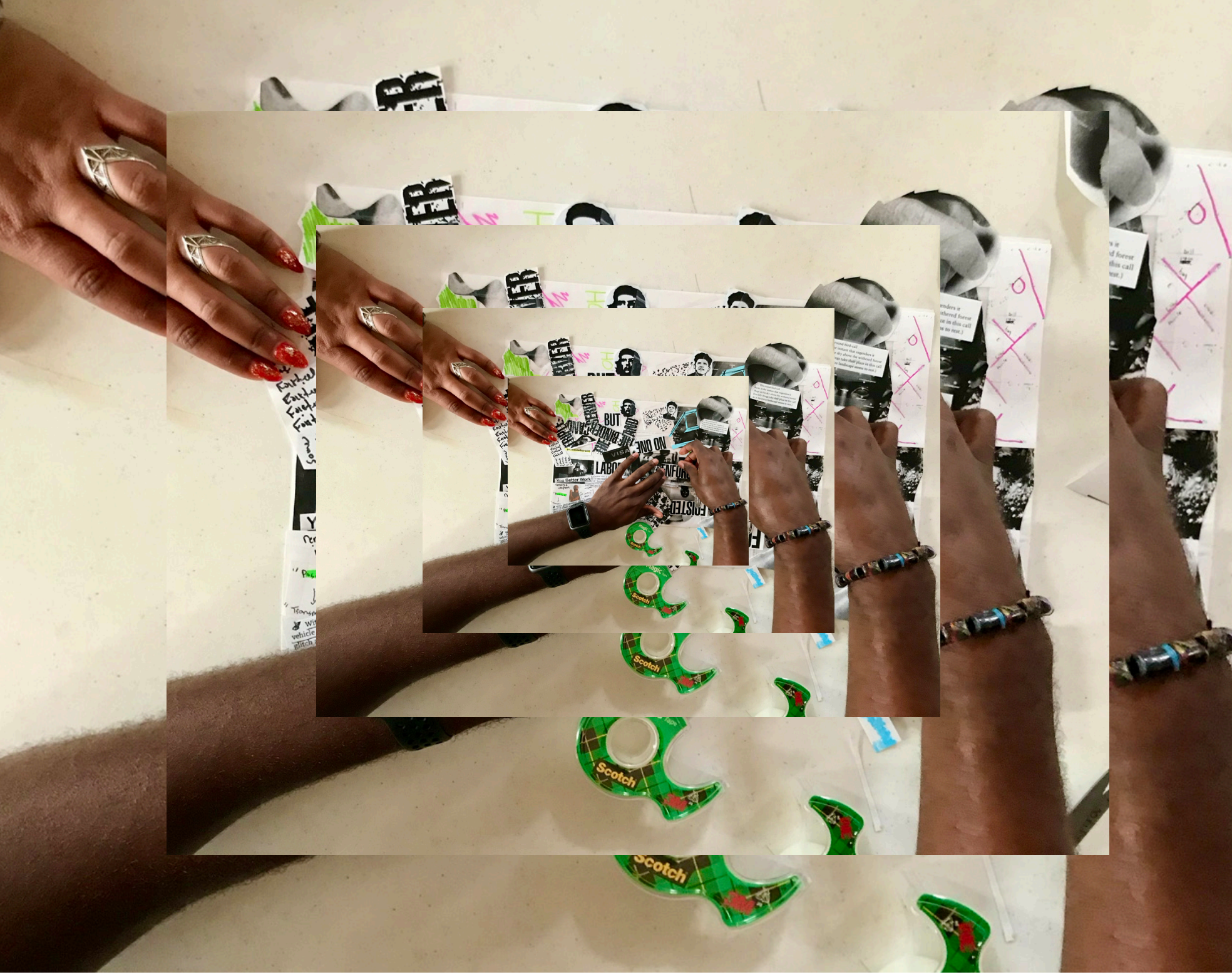
industries.

PLACE-
NESS
AS IDE-
ATION.

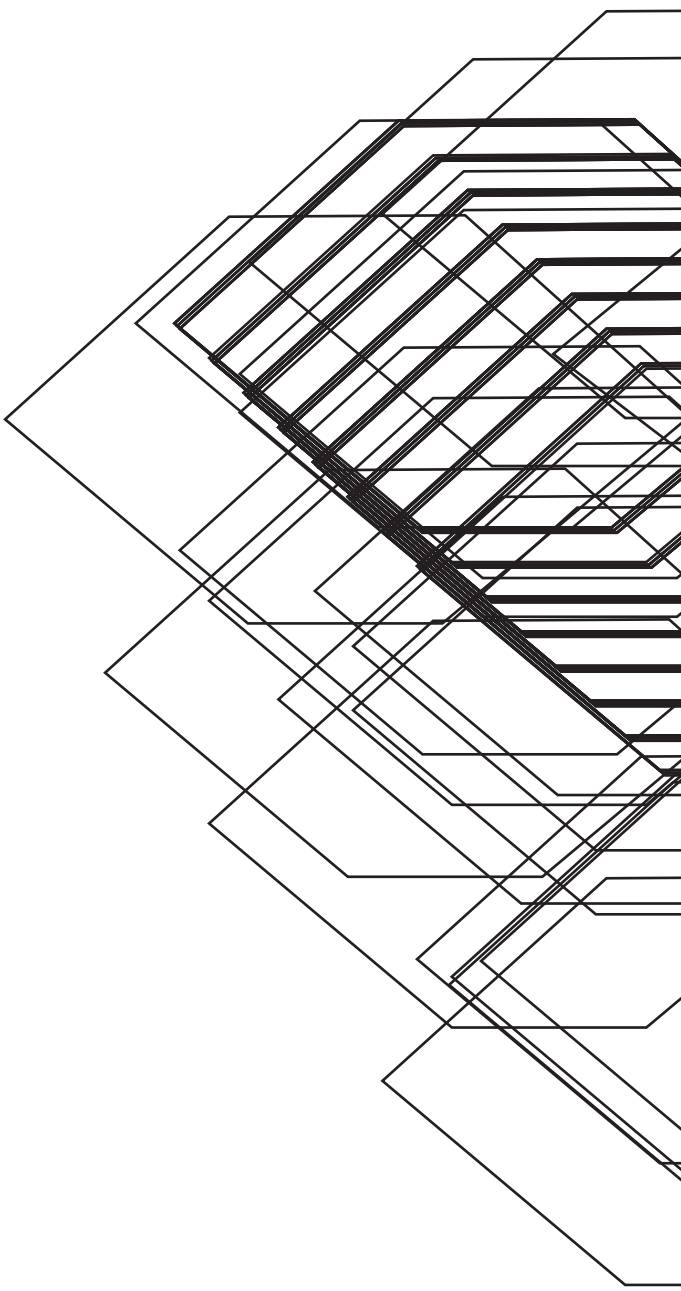
HOW
CAN ONE
“IDEA”
PLACE?

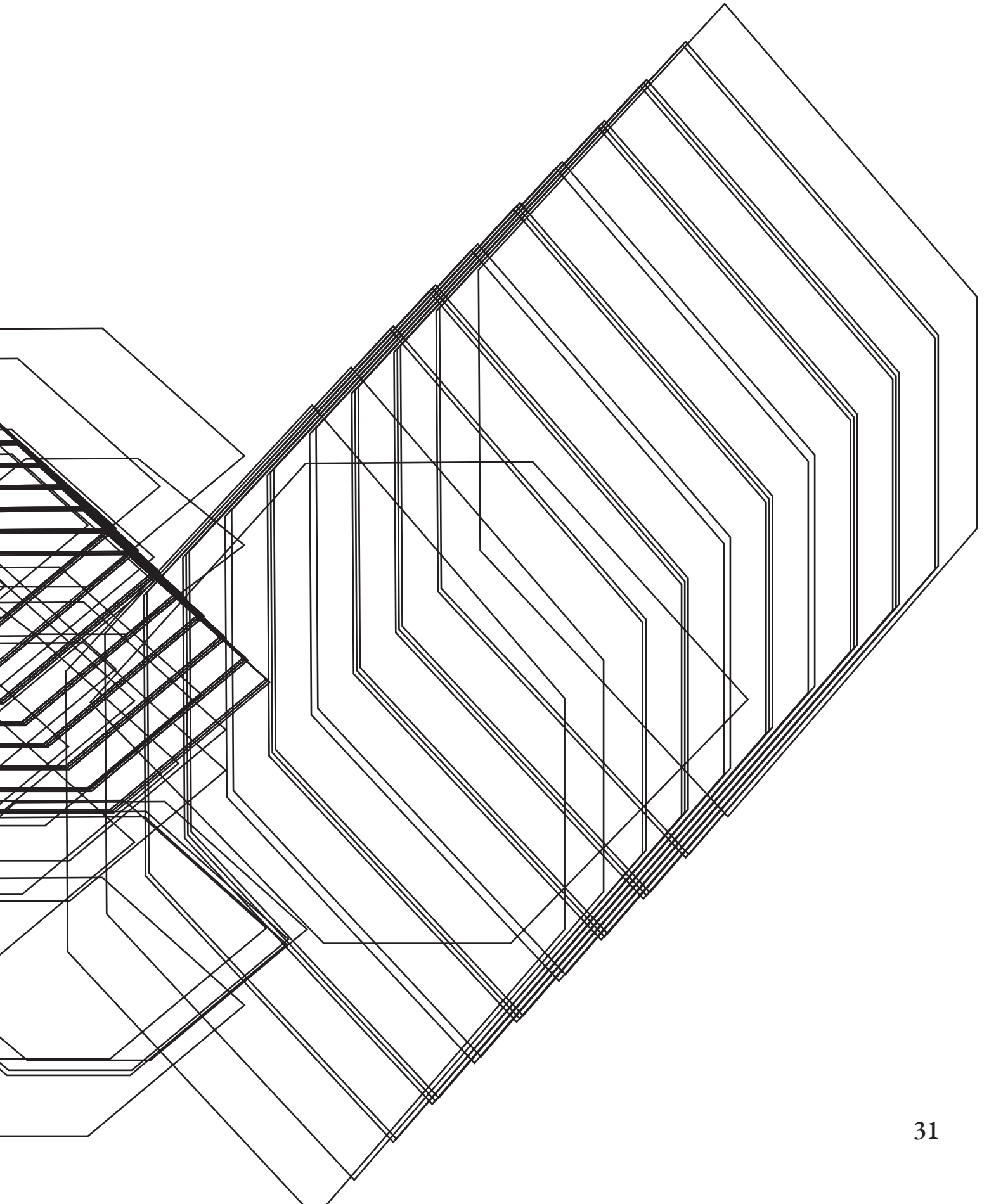
PLACE AS
COL-
LABORA-
TION.

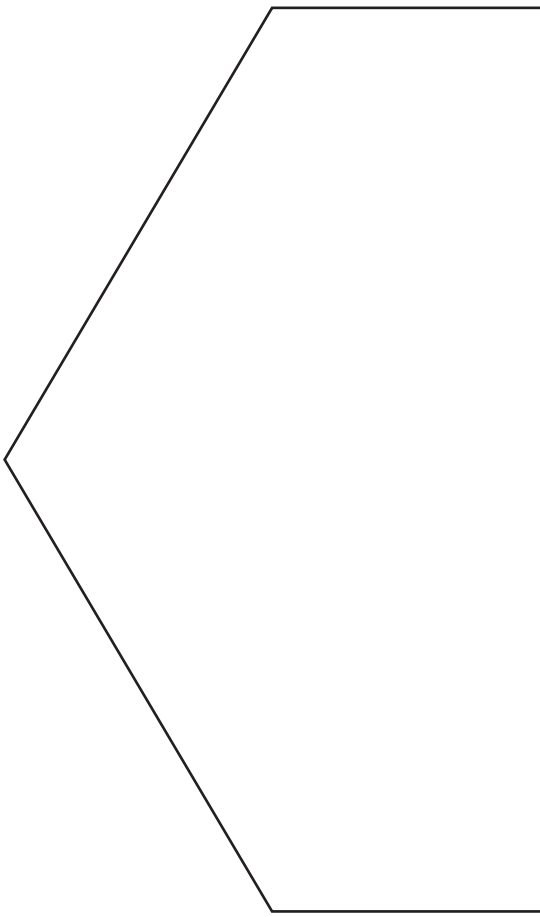
In what ways can placeness create a convergence of worlds or even “idea” new worlds in the making?


Scotch
Scotch
Scotch
Scotch
BUT
You Better Work

Dance praxis serves as a means of transmission/translation into these places/spaces. Embodied practice for me includes the physical body, but also the intellectual, emotional, and philosophical "body." The epistemology of dance and various movement forms are a source of innovation, development, design, and wholeness



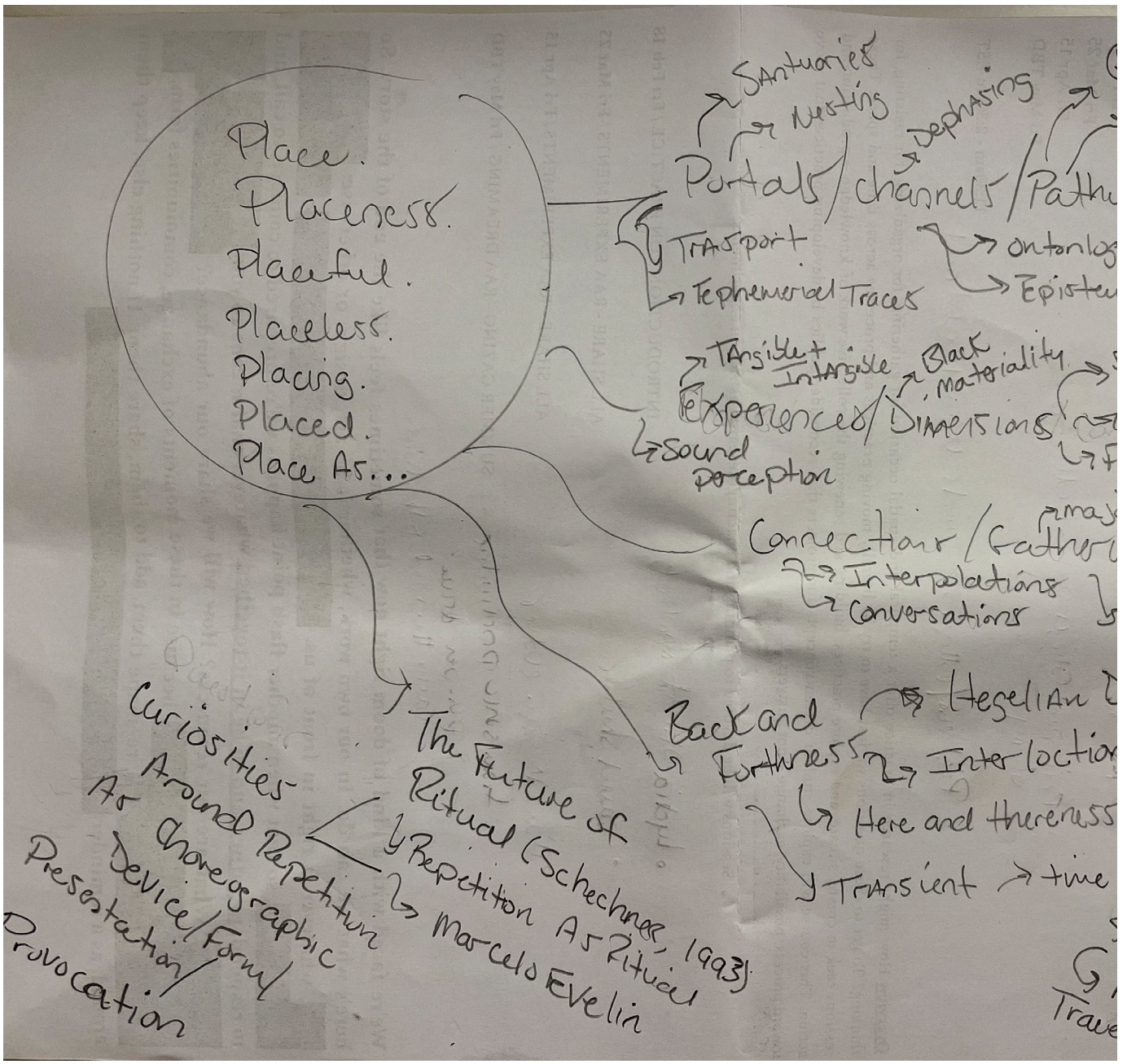


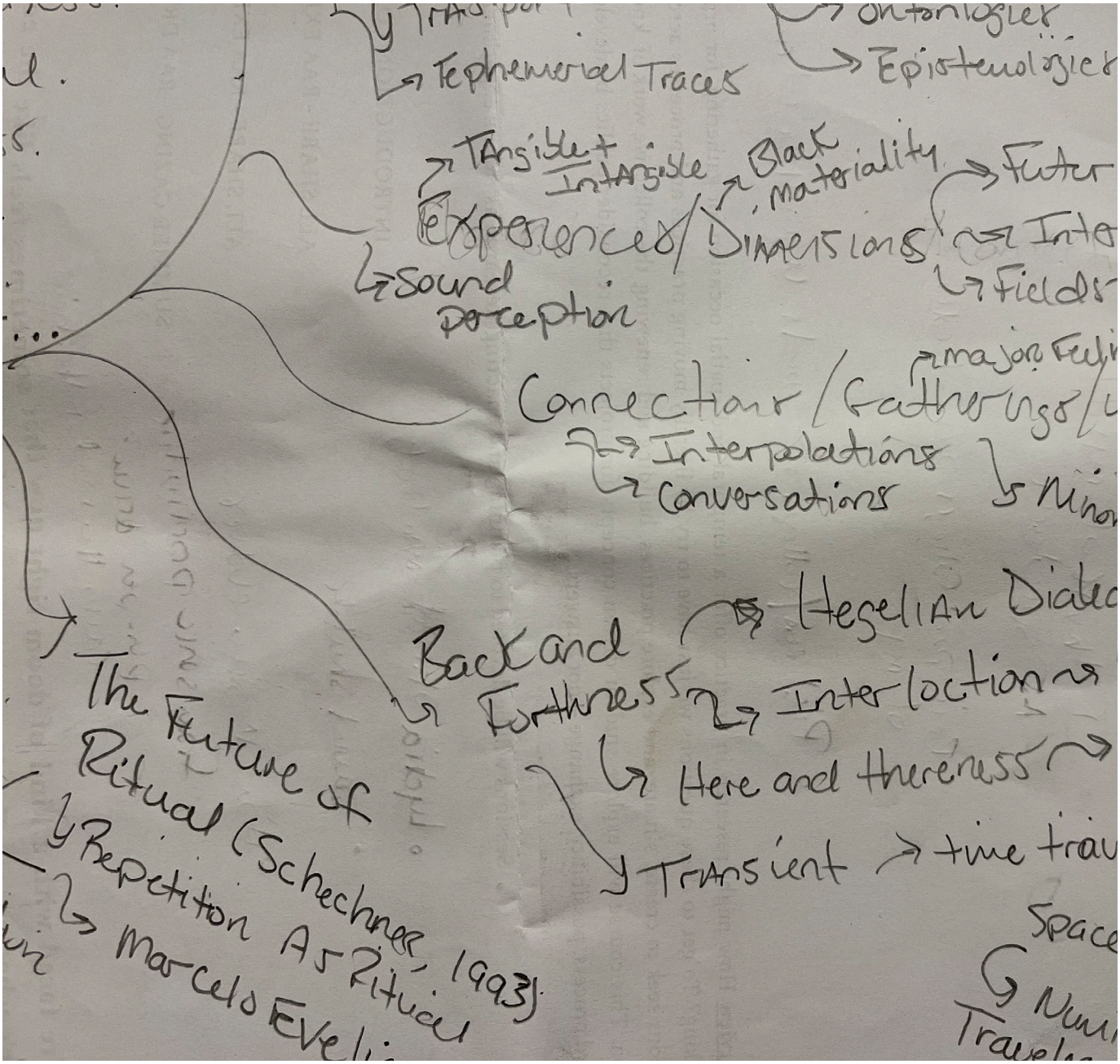


PLACENESS AS COLLUSION/COLLISION: A means for creating urgency around the interrelation and correlation of things that may otherwise seem unconnected; this approach is focused around specificity inside of universality, and universality inside of specificity.

On Placeness as Metanoia and Embodied Centropy:

There is a conversion of the mind that takes place and allows the dancing body to be less impaired by the entanglements of fear and isolation. Placeness offers the power you need to live fearlessly. It is a divine right. It allows for the manifestation of perfect self-expression (not perfection, but perfect self-expression – they are fundamentally different) leading you to places and spaces that only your presence can fill.


Place.
Placeness.
Placeful.
Placeless.
Placing.
Placed.
Place As...
Portals / channels / Path
Sanctuaries
Meeting
Dephasing
Transport
Ephemeral Traces
Experienced / Dimensions
Sound
Perception
Connections / Gather
Interpolations
Conversations
Backand
Fortress
Hegelian
Here and thereness
Transient
time
The Future of Ritual (Schechner, 1993)
Curiosities
Around Repetition
As Choreographic
Device/Form/
Presentation
Provocation
Repetition As Ritual
Marcel's Evelin


Ephemeral Traces
Ontologies
Epistemologies
Tangible + Intangible
Black materiality
Experiences / Dimensions
Sound perception
Connections / Gatherings
Interpolations
Conversations
Back and Forthness
Hegelian Dialec
Interlocutions
Here and thereness
Transient
time trav
Space
The Future of Ritual (Schechner, 1993)
Repetition As Ritual
Marcel's Evel

The practice of placeness allows for the recuperation of/augmentation to legacy via the maximization of placeness. In this context, placeness renders itself as a tool for re/collecting; a "cashing in" on both a physical and spiritual inheritance whilst receiving "new" wealths of knowledge, experiences, and tools. This, in addition to other physical and metaphorical accoutrements expand the world of the artist/maker.

On Curiosity

And

Repetition: The Shout and Vamp as Ritual/Rich-you-all

Black joy. Joy, unspeakable joy.

Gospel and the Spirit; the ties that bind. The tethering to another world, the beauty of ritual/rich-you-all. A cosmic inheritance, an intrinsic spiritual legacy which can never be stolen. The Hammond B3 organ, the beat of the drum. The bassline on the bottom, walking to and fro. Bodies sweat with praise and joy; Almighty is pleased by the sweet-smelling savour in Their nostrils. The rising and falling, the swinging and swaying. The vamp and its cyclical call. Higher, higher, inverted, augmented, major and minor chords with everything in between. Pentatonic scales and a frenzy of wails, rounding us about in a spiral of spiritual ecstasy.

This is joy. Black joy. Colonial ties cause complex theological exegeses; remembering our spiritually (rather, the way that it is expressed) is a form of African traditional practice. It is a derivative of the original soil, the red clay from which we were formed. It's the breath of life, the speaking of tongues...
a rapture of wonder.

(Remember, there are countless forms and articulations of black spituality, this is simply one within an infinite, capacious universe of expression. *Selah*.)

Choreographic Adjacency

I became curious about ways to harness movement creativity and choreographic thought to enhance innovation and re-imagine "problem solving" in an ever-changing world.

I began forming a container by which I could articulate these ideas as a means of collaborative alliance and artistic exchange as the world becomes increasingly globalized.

Additional Points of Research Inquiry/Creative Ivestigations

- The ***Holacratic*** nature of movement in terms of application and facility - how the body (in all of its various parts) share a role in determining the total technical and artistic outcome/output of movement, nuance and kinesthetic sensation.

- The utilization of rhythmical sonic perceptivity ("sound perception") as a choreographic device; emphasizing repetition/relationship/reciprocity and referential interplay between time, space, music(ians) and dancers.

- The relationship between movement and sociolinguistics: "code-switching" between techniques and movement vocabularies; stimulating relevant discourse around double consciousness and its significance in present day performance. (Krasner, 1997)

- Investigation and exploration of fusion movement vocabularies with unique dialectical variations on established and emerging forms.

- The development of an improvisational framework which embraces the influence of African diasporic and vernacular movement concepts; one that is inclusive of a larger global viewpoint and honors the primacy of somatic impulse rooted in communities of color. (Those which exists outside of/parallel to Eurocentric understandings of improvisation.)

- Shifting ahistorical notions of Modern and Jazz dance (in particular) by recontextualizing their collective histories; dealing with the exclusion or erasure of diverse voices from the larger dance narrative, whilst stimulating meaningful dialogue towards cultural understanding, cognitive empathy and shared human experience.

- Examining the nature of dance praxis through a culturally relevant and sustainable pedagogical lens for the benefit of future generations.

**Holacracy is a method of decentralized management and organizational governance, in which authority and decision-making are distributed throughout a holarchy of self-organizing teams rather than being vested in a management hierarchy. https://en.wikipedia.org/wiki/Holacracy*

** David Krasner: 1997, Resistance, Parody, and Double Consciousness in African American Theatre, 1895-1910.*

in terms of application and facility - how the
ole in determining the total technical and ar-
ance and kinesthetic sensation.

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ers.

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stimulating relevant discourse around double
sent day performance. (Krasner, 1997)

movement vocabularies with unique dialecti-

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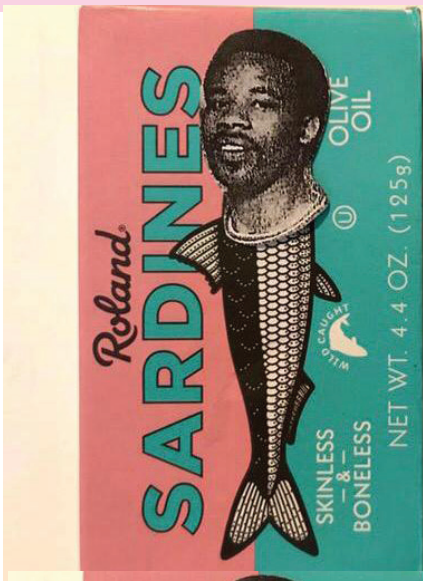
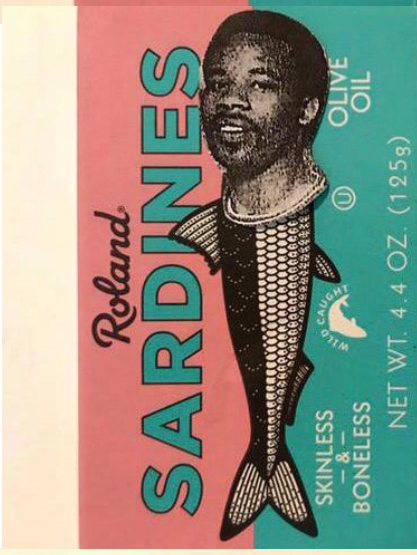
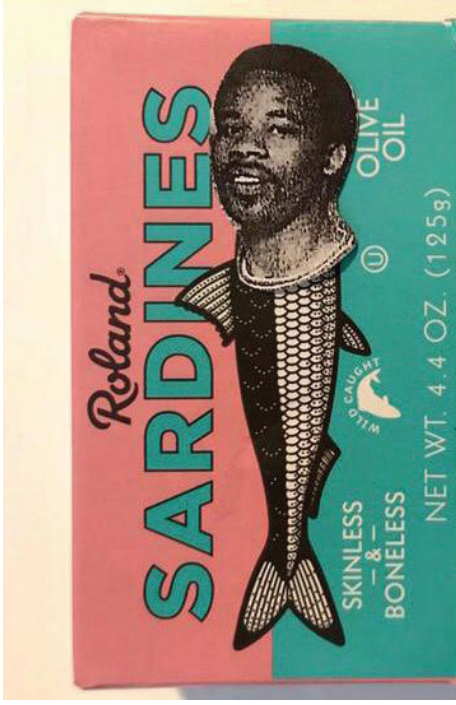






DAD

Even family ties and generational patterns form a practice. Some for the good, some for the bad, but all for the art. The familial as placeness.

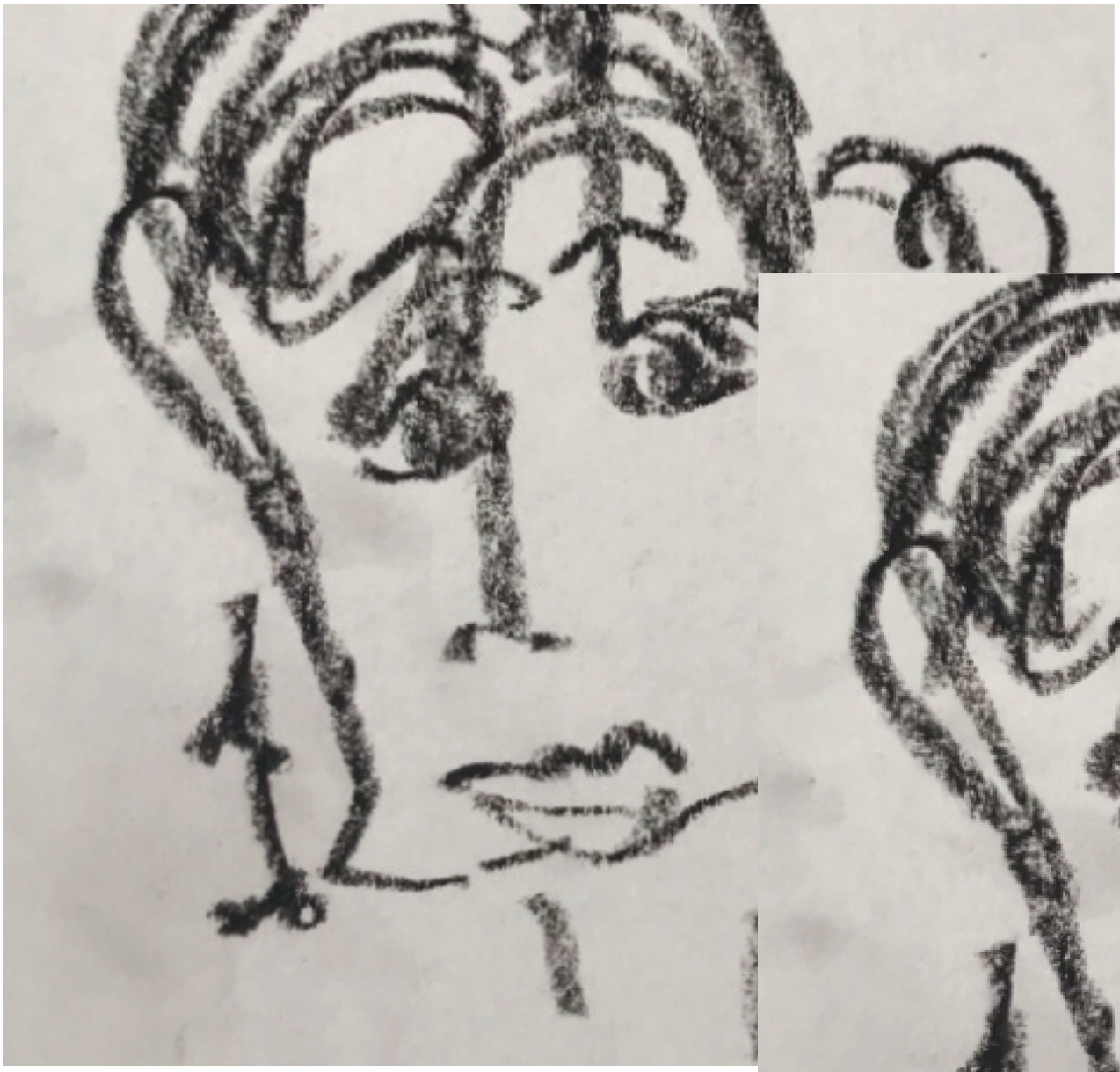
MOM

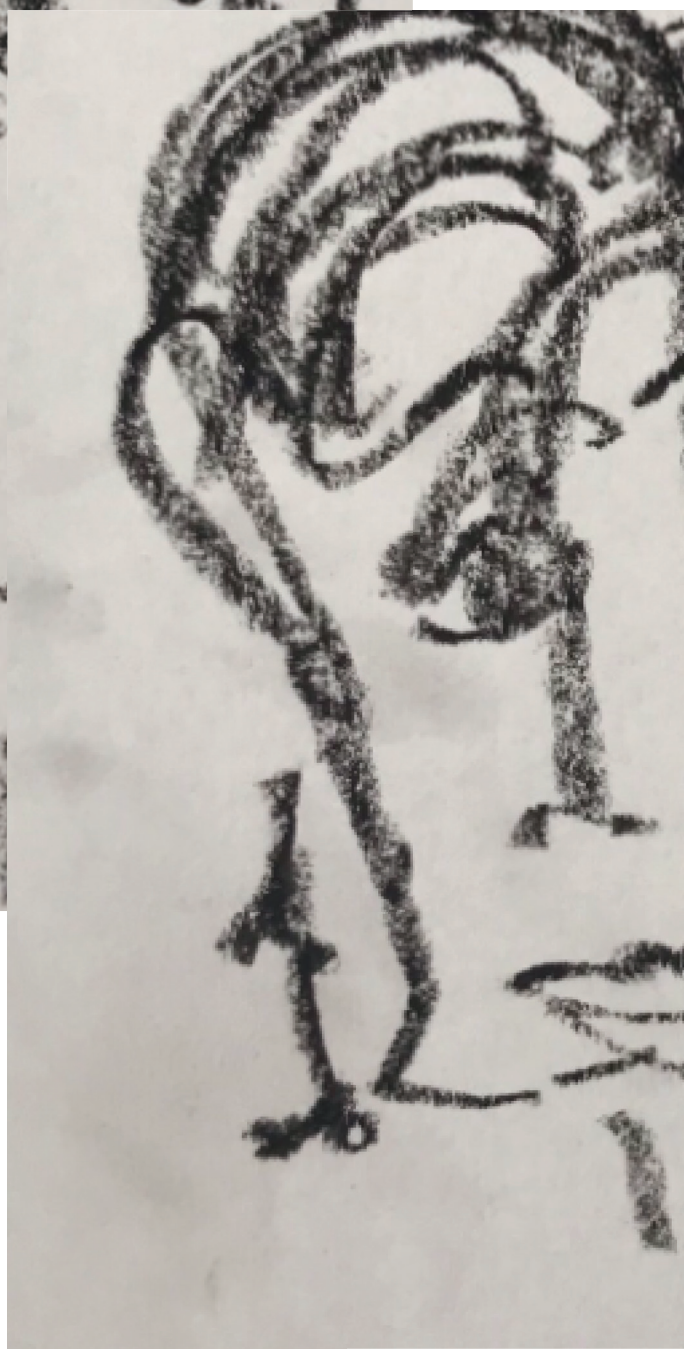
PLACEFUL: Embodied kinesthesia,
A framework for movement design & de
filled with specificity, wrapped in universalit
force. Inertia of thoughts which lean toward
processes; those that prioritize corporal
primacy, non-linear, non-sequi-
more concentric ideaologies. Col-
as praxis. Collage as expression. Collage
tionship. Collage as Diaspora.
ideation, innovation and creative
al and sonic material-
and opacity. Compres-
juxtaposition. Text
Rhema. Rethink-
and philosoph-
movement
visation.

yond
lidisciplinary.
and Cage. Chance/
low for rest. Collage as

dar
Dada a
"alea." Res
perspective

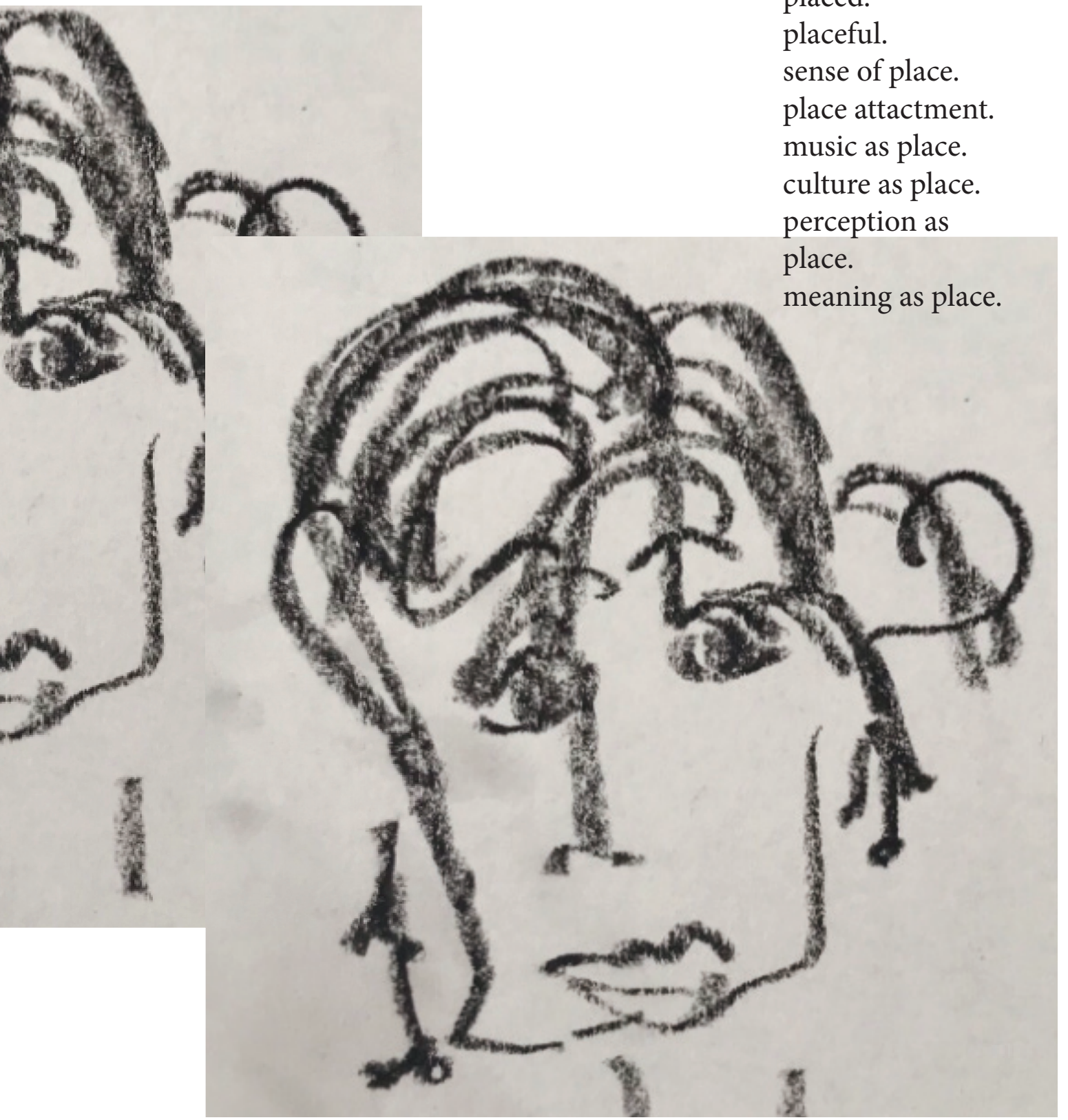
moments of joy, pleasure, sight, sound, freedom.
esign think- ing; containers/recepticals
y. Authen- ticity is/as a driving
s natu- ral generative
so- m a t i c
tur,
l a g e
as rela-
Collage as
insight. Visu-
ity. Transparency
sion, (text)ure, radical
as gospel. Logos.
ing instituion. Intellectual
ical excellece through collage,
design, choreographic intent, impro-
Modalities which transport/
transmit ar-
tistic sensibility
both in and be-
nce. Collage is/as mu-
nd Shields. Eastman
ist stagnancy but al-
. Idioms and iterative

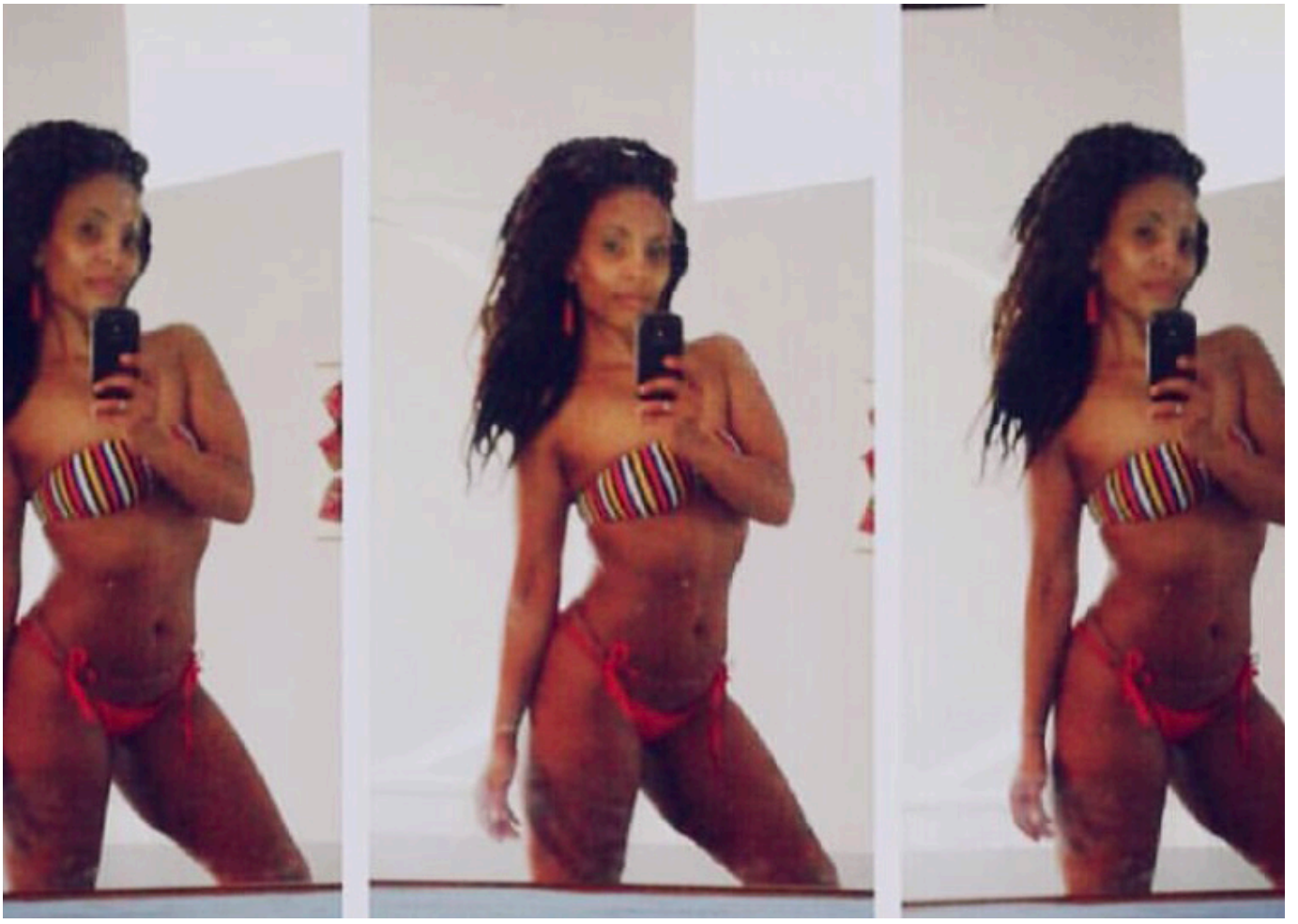




Placeness as Self-actualization.

place.
placeness.
placelessness.
placing.
placed.
placeful.
sense of place.
place attactment.
music as place.
culture as place.
perception as place.
meaning as place.

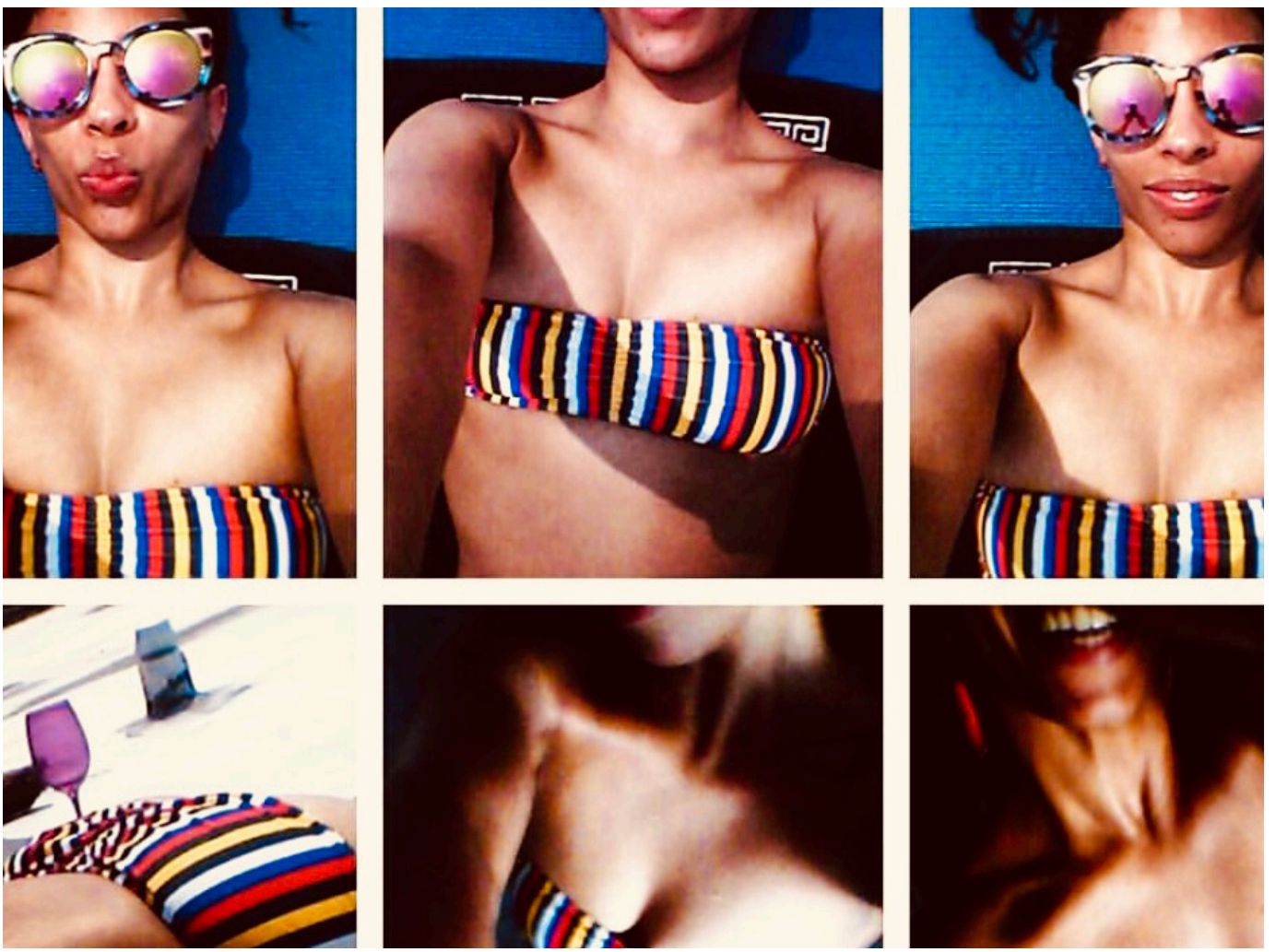




"YOUNG LAURETH."
(black joy is black pleasure.)

BODY AS A PLACE/CONTAINER HOLDING A TIMELESS SOUL
FOREVER YOUNG
METAVERSE
TIMELESS EPHEMERALITY (Matthew 10:39)

“I AM MY OWN MUSE. I AM THE SUBJECT I KNOW BEST, THE SUB-JECT I WANT TO KNOW BETTER”
- Oroma Elewa



PLACE/NESS is/as WEALTH.

100
AF764737
AF764737
ONE HUNDRED
100
ONE HUNDRED DOLLARS

Liberian Jollof.

place noun
\ ˈplās \
plural places
Definition of place (Entry 1 of 2)
1a: physical environment : SPACE
b: a way for admission or transit
c: physical surroundings : ATMOSPHERE
2a: an indefinite region or expanse
all over the place
b: a building or locality used for a special purpose
a place of learning
a fine eating place
acarchaic : the three-dimensional compass of a material object
3a: a particular region, center of population, or location
a nice place to visit
b: a building, part of a building, or area occupied as a home
our summer place
4: a particular part of a surface or body : SPOT
5: relative position in a scale or series: such as
a: position in a social scale
kept them in their place
b: a step in a sequence
in the first place, it's none of your business
c: a position at the conclusion of a competition
finished in last place
6a: a proper or designated niche or setting
the place of education in society
b: an appropriate moment or point
this is not the place to discuss compensation
— Robert Moses
c: a distinct condition, position, or state of mind
the postfeminist generation is in a different place
— Betty Friedan
7a: an available seat or accommodation
needs a place to stay
b: an empty or vacated position
new ones will take their place
8: the position of a figure in relation to others of a row or series
especially : the position of a digit within a numeral
9 a: remunerative employment : JOB
b: prestige accorded to one of high rank : STATUS
an endless quest for preferment and place

— Time
10: a public square : PLAZA
11: a small street or court
12: second place at the finish (as of a horse race)
in place
1 or less commonly into place
a: in an original or proper position
b: established, instituted, or operational
systems in place
2: in the same spot without forward or backward movement
run in place
in place of
: as a substitute or replacement for : INSTEAD OF
out of place
1: not in the proper or usual location
2: IMPROPER, INAPPROPRIATE
— see also TAKE PLACE
place verb
placed; placing
Definition of place (Entry 2 of 2)
transitive verb
1a: to put in or as if in a particular place or position : SET
b: to present for consideration
a question placed before the group
c: to put in a particular state
place a performer under contract
d: to direct to a desired spot
e: to cause (the voice) to produce free and well resonated singing or speaking tones
2a: to assign to a position in a series or category : RANK
b: ESTIMATE
placed the value of the estate too high
c: to identify by connecting with an associated context
couldn't quite place her face
police placed them at the crime scene
3: to distribute in an orderly manner : ARRANGE
4: to appoint to a position
5: to find a place (such as a home or employment) for
6a: to give (an order) to a supplier
b: to give an order for
place a bet
c: to try to establish a connection for
place a telephone call

intransitive verb.
: to earn a given spot in a competition
specifically : to come in second (as in a horse race)

-ness noun suffix
Definition of -ness (Entry 2 of 2)
: state : condition : quality : degree
(as in goodness)

Visuals, In Order of Appearance:

1. “Metanoia.” Collage by Laurie M. Taylor. *Page 1.*
2. “Placeness.” Collage by Laurie M. Taylor. *Page 2.*
3. Traditional “Dumboy,” (pounded cassava) and pepper soup. Grand Bassa County, Liberia, West Africa. By Laurie M. Taylor. Pages *10-11.*
4. Untitled collage by Laurie M. Taylor. *Page 12.*
5. Alvin Ailey New Directions Choreography Lab, by Nicholas Ryan Gant. *Page 13.*
6. Soul Movement Productions, by Laurie M. Taylor. *Page 14.*
7. In-Studio rehearsal, foot and collage, by Laurie M. Taylor. *Page 15.*
8. Laurie M. Taylor/Soul Movement dance promotional flyer. Pictured: Jessica Featherson, Daron Comedy and Maleek Washington. *Page 17.*
9. Collaborative practice, University of the Arts, Dance MFA Study Cycle, Summer 2021. Pictured: Laurie M. Taylor and Uwazi Zamani. *Page 19.*
10. Assemblage collage, by Laurie M. Taylor. *Page 22.*
11. Open door. Grand Bassa County, Liberia, West Africa. By Laurie M. Taylor. *Page 23.*
12. Wood artisans, Monrovia, Liberia, West Africa. By Mildette Somah. Madame Angelique Kidjo and Laurie M. Taylor by Michael Olatuja. *Page 25.*
13. Duplicate of page 10. *Page 29.*
14. Polygon design, by Laurie M. Taylor. *Pages 30-31, 32-33.*
15. “Notes on Placeness.” by Laurie M. Taylor. *Pages 34-35.*
16. “Red Nails.” by Laurie M. Taylor. *Page 38.*
17. Album cover, “Unspeakable Joy.” Douglas Miller, 1985. *Page 39.*
18. “Femmage in Pink.” By Laurie M. Taylor. *Page 40.*
19. “Two Fish in the Sea.” By Laurie M. Taylor. *Pages 42-43.*
20. “Twin Embryos in Place.” Acrylic on canvas. By Laurie M. Taylor. *Pages 44-45.*
21. “Placeness as Self-Actualization.” By Laurie M. Taylor. *Pages 48-49.*
22. “Selfies.” By Laurie M. Taylor. *Pages 50-51.*
23. “Placeness is/as Wealth.” By Laurie M. Taylor. *Page 53.*
24. Liberian Jollof Rice. By Laurie M. Taylor. *Page 55.*
25. Notes from Journal. By Laurie M. Taylor. *Page 62.*

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harnessing creativity and Artistic invention to enhance and reimagine an ever changing world

harnessing creativity and Artistic thought to enhance invention and re-imagine an ever-changing world

movement based dance created on embodied visual container for sound

movement itself can also contain its own musical score

That is, the arrangement or phrasing of any movement score innately contains a sonic or musical component

Arabia • Gestural Kinesia

• Erick - Visual Surprised journey into new furniture

• Jaya - Kinetic Compass & compass as body as container

Is the kind of work that takes my history and culture into consideration

Song: Fall - by the Chemaydes

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