

Gaga Fireflies: Contemporary Dance in Israel

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1. Introduction:

This study discusses the multiplicity of Gaga practices, as movement language which Israeli choreographer Ohad Naharin developed over the course of many years (since 1990s) and which is applied in daily practice by the Batsheva Dance Company members. Gaga has two tracks: Gaga/dancers, which is the daily training of Batsheva Dance Company members, now taught also for other dancers in Israel and abroad and Gaga/people, open to the public and available for anyone at any age, without the necessity of previous experience

The Gaga/people track was developed for everyone and at every age, and it is studied by an increasing number of people at the Suzanne Dellal Centre, in Jerusalem, and in other locations in Israel, New York, San Francisco, Paris, London, Belgium, Barcelona and around the world. This study focuses on possible readings of the metaphor of « fireflies », as proposed by the French art historian Didi Huberman in an essay, dedicated to the Italian filmmaker Pasolini's pathway, and later on expanded to any artist's work striving to preserve singularity and place of resistance; in this particular case study its applied to Gaga. The study is conducted both during Gaga people (open classes) and gaga dancers (intensive courses) training and during the audience experience of assisting to the repertory work of the company. Its based on empirical experience of Gaga movement language such as « practice as research » and reflexive embodiment.

Considering the current political context, the metaphor of Gaga fireflies has to open with the question of how dance movements, forms and events perpetuate and challenge social ideals and values? Israel is a cultural melting pot as many immigration waves overlapped in recent past. It's also a young country which while being permeable to new elements, holds altogether a strong identity for self defense necessity issues, evolving in a hostile political climate and surroundings and being under the constant threat of war destruction. This extremely sensitive and complicated question, which inevitable influences contemporary dance culture in Israel, is discussed in some of Judith Butler's writings and in numerous dance journalist papers giving account or the complexity of artistic collaborations under these circumstances.

The metaphor of Gaga fireflies functions both as training and performance: Gaga practice provides a unique movement language and the Batsheva repertory uses it to write onstage stories (Ohad Naharin and other choreographers inspired by Gaga: Sharon Eyal, Gai Behar, Yossi Berg, former and current Batsheva Dance Company members). Ohad Naharin states these stories to be impossible to identify in a clear way as they are always hidden and melted through the creative process, as to open the narrative for any interpretation possible. He uses the raw sensual physicality of the dancers as first medium of self and group expression, with minimum hints for underlying signification. So if dance functions as recognition of personal power through the body as « the first representation of the world as a realm of mystical forces » (Langer, 1953, p.174), the metaphor of Gaga fireflies is developing and affirming the sense of a mobile self in instable environment: by the revival of ever-changing matters in a dance studio, and with collective support during the shared experience. A certain idea of « materialistic embodiment » brings to life so many « fireflies sensations » of vital fluids, touch, affects and passion, as the Gaga verbal and non verbal language, while conducting a class or performing on stage, is meant to grasp the dynamic flowing character of the living body. Thus the processual nature of the metaphor of Gaga fireflies is after what produces life.

For the purposes of guiding reader's introduction into the Gaga fireflies cluster, of combining his/her understanding with some spectator's experience and in order to unpack the complexity of the metaphor of Gaga fireflies at work, most of the ideas are linked to videos of the choreographers and dancers, quoted as examples.

2. The Fireflies Cluster of Gaga Practices.

Sometimes, if we are lucky, we can see a firefly during nighttime. If we are luckier we can see more than one, a few or even a flock, illuminating an outline of a tree or a horizon:

<https://youtu.be/inQA-1jZsP4>

« *Flock, the English word meaning a company of birds titles a new evening created and produced by the Batsheva Ensemble. The evening is a concert of 10 short individual pieces and one company collaborated work. Flock is about gathering, about parts making a whole, about movement and about sharing.* » June 2014

These tiny lights, floating in the blackness, were considered in the Middle Age as little evil souls, lost on earth, far from the promised paradise. Its much later, when light became a metaphor of knowledge, fireflies were seen as sparkles of another kind of knowledge, or even a phenomenon of resistance to a unique source of light.

<https://youtu.be/O7leqQCYSRI>

The play « Left » is presented in the following terms: « An exploration of space, intensification, form and energy. The approach taken is that things don't express anything other than themselves. In other words, things, events, experience have a richer, more vast and powerful meaning than the commentary and associations we impose on them. By working with elements such as form, direction, placement etc we possibly create a gateway for experience beyond concept to take place. » June 2016

In his essay « *Survivance des lucioles* », Didi Huberman describes how the sublime concentric circles of cosmos light and glorious expansion broke into small trembling lights, « *frissons* » of awareness or little painful glimmer for they are burning in their own bodies.

https://www.youtube.com/watch?v=7v6tY_u-MIs

Fireflies can be alive only on fire as certain body experience can happen only with uprising temperature. These wandering souls move like nomads, feel like poets and look like bizarre miniatures, surprising, fragile and unconventional, and yet appealing. Their pattern is not a perfect composition of birds aligned in the sky, but a variety of labyrinths as they seek for, explore and adapt clever pathways in the night.

<https://youtu.be/rCaHbOLGXfY>

Its not the big light of any star feeding or guiding them, but they are still numerous, and wonder on their own. When discussing the survival of fireflies Didi Huberman quotes Pasolini's metaphor of « *contemporary politics* » fireflies, discreet as possibly, but continuously emitting their signals. Nowadays, caught in complex interweaving of desire and law, in between transgression and guilt, conquered pleasure and received anguish, these creatures turn to be little lights of life with heavy shadows.

<https://youtu.be/lyuqXLceoWI>

However moving lights of desire, the many metaphors of fireflies allow us to see them also as impersonal lyric bodies, part of a larger orchestra and symphony.

<https://youtu.be/ATsFYmQuzz4>

Can dance embody this wondering light, alive light, desire light, poetry light?

<https://youtu.be/0bRntaaMWFw>

Can we conceive human beings as fireflies: when they experiment with light, when they dance, when they wonder, impossible to catch, when they resist?

<https://youtu.be/eINGRRD2O70>

How to reveal and embody politics in bodies, gestures, desires? The firefly dance is fleeting and fragile, for too much light or too much dark destroys them. Thus poetics ecology involves, traces, inquires, makes evolve the improbable and minuscule splendor of fireflies, their trace, discreet and hesitating.

https://youtu.be/WRa_rhgDycA

Didi Huberman compares the fireflies disparition to a consequence of cultural genocide and the lethal out coming of blinding supervising projectors, or that of harmful dictatures and contemporary mass medias. « *I'll give all Montedison for a firefly* », Pasolini claims. That nostalgia and call for culture of resistance, for space of « *in between* », which is temporary, nomadic, improbably situated, is also a dream for openings, for possibilities, for lights « *in spite of* ».

<https://youtu.be/UcMiuOTpKNs>

A firefly as a metaphor of an artist is non general, radical, it does not possess all responses

but plays with signals, singularities, small pieces, fleeting lightings, slight lights.

<https://youtu.be/AZ99SPH9h8k>

A firefly as a metaphor of an artist counteracts appearance rules and power excess by its fragility.

<https://youtu.be/XLOMu6-QPe8>

Which part from reality can fireflies highlight? What can we sense and see in its pulsing light, travelling light, fragile light? Fireflies offer us, sometimes, the image which makes the story visible.

link: https://youtu.be/7v6tY_u-MIs

Fireflies night flight reminds us also how the sensual movements manifest desire as « fire falling drop by drop ». A firefly is simultaneously a sign and a signal, it wakes up our desire to see.

link: <https://youtu.be/sNbypFAeaSY>

In contemporary research on arts, inspired by Walter Benjamin, Aby Warburg, Didi Huberman, Isabelle Launey and others, while exploring discourse in poetry, philosophy, art, polemics, history, past meets present as to free light, lighting, constellation, something for the future. That way imagination implied in arts or any other research process is closely linked to the way of making politics.

3. Gaga Fireflies Practice(s) as Tuning into Continuum: « connect to the feeling of plenty of time », « listen to the travelling stuff inside your body ».

There is a subtle link between the way gaga dancers train as daily practice in dance studio and the way they perform on stage: dancers, teachers, choreographers and audience tune into continuum of shared time and space, under the ongoing verbal instructions, based on poetic language and imagery, shifting attention every few minutes. Each participant embodies and interprets the body-mind story being told in his/her own version, navigating through the flow of words and moves. The performative Gaga narrative is a permanent bridging between phenomenological and semiotic approaches to movement and gesture: drawing on personal memory and « here and now » occurring bodily sensations and mental images and translating them into verbal expression, as John Austin has suggested in « How to do things with words? ». Gaga discourse way of functioning is about carefully spacing images in a narrative to embody, its about pace and listening to rythmes. The internal embodied perspective to getting broader by sharing, what a gaga image is made of, how does it feel it to see it enlarged (TLV Gaga Summer Intensive 2016; Shahar Binyamini leading partnering work invites us to observe mirroring gestures, extended in real time transmission into another body, varying distances, speeds and memory complexity). The successive body mind imagination and somatic performativity bring into light « the right word, the right time, the right spot, the right sensation », which becomes value for dancers:

<https://youtu.be/ZzXhcNFXwYM>

Thus in Gaga practice the usual dance training - a succession of body shapes, steps and spatial patterns - is replaced by an access to kinesthetic autobiographies, revealed by personal invention of scripts which go through radical shifts of body states, from the peaceful « float » to the burning « climaxes ». During these singular narratives « a delicate sensation can turn into something wild » (Ohad Naharan, interview 14 november 2013: « It's about making the body listen », *Guardian*: <http://bitly.com/UvkFpD>) or what has been tamed transforms into a sense of the body as a source of kinesthetic pleasure more than just specular display (« first listening to the body before telling it what to do », (Ohad Naharan, interview 14 november 2013: « It's about making the body listen », *Guardian*: <http://bitly.com/UvkFpD>)¹.

¹ The inner perception and knowledge of the body, revealed and induced by sharing specific bodymind scripts, at the core of gaga practice, bring us to the questions of dance gestures as quasi-linguistic mark-making? or is dance a language? could dance be conceived as a discourse practice? if yes, what this language is made of and how the vocabulary phrasing works?

« To be in the flow » « to keep into the continuum »: the current linguistic inquiries about the suffix « in » (Ness, 2006) would refer Gaga's introspective movement research, close to meditative practice (Ohad Naharan, interview 14 november 2013: « It's about making the body listen », *Guardian*: <http://bitly.com/UvkFpD>) to the « in » of « inside » or « in » of « into » as all the instructions require diving deep within oneself's perception as a necessary condition to relate to others. This way « in » of the dramaturgies of the gaga bodies becomes a « place seeking », not « place being » for a dancer. Immersive and nomadic practice of words and images in motion, gaga depicts a certain way of being in the world as ever transforming physicality of thought and feeling, a singular migration in dance. That way the constant « on stage continuum » takes the audience to new places through and by shared motion: multi layered, multi tasking, multi centered, multi sensory. On stage, with not much scenery and with simple costumes, the moving Gaga bodies create their « placeless » mostly out of « no-where » and « no-thing » by imagination work filtered through physicality: from loose preparation « just float », « melt all tensions » to playful grooving: « shake and quake », « giggling shoulders ».

Mark Johnson (1987) states recognizing meaning is to be an essential event of human understanding abilities and current cognitive studies consider structures of rationality, including logical thinking, to depend on processes of ordering bodily experience via imagination. The poetic gaga scripts challenge the embodiment capacity of the participant to react to images and to indulge in cinesthesia experience by multi tasking and by the many layers of nonverbal experience already there to stir up. For Kant (1788) imagination mediates between perception and reflection a prelinguistic cognitive capacity to structure experience by organizing perception into patterns. The figurative patterns that emerge from and give structure to perceptions become « image schemata » or « embodied schemata » as result from cross modal extrapolations. The imagination names the extrapolating, abstracting and synthesizing process by which we build embodied schemata: « up and down », « rushing », ...

Thus in sharing and performing together the Gaga script the imagination is not merely a mental operation working reproductively to duplicate or reflect experience but perceptual/cognitive process which works productively and creatively to configure embodiment experience. If western aesthetic tradition is based on the polarity of « sensibility and intelligibility » the dramaturgy of the gaga bodies experience as performer and audience works as a constant bridging between the two. The cross pollination between words and moves becomes a source of both lucid and blurry moments of kinesthesia awareness, pleasure, turbulence² and many other experiences according to each personal point of view or research question. The idea of performing continuum which allows shifting of place as an action of resettlement, brings awareness to the movement transition and the places it connects: molecules, body parts, other bodies, coexisting dance cultures. The numerous migrations inscribed in the dramaturgy of Gaga fireflies in motion can actually bring « realmness, areahood, placeness into existence » (« measure distance between body parts ») and create place as another consequence of a movement continuum based perspective (« create room for more movement to occur »). Thus places as well as gestures and body shapes are understood to emerge out of movement, rather than the reverse: « listen to travelling stuff », « riding the echo », both on molecular, sensitive and on sociological, political scales; as Gaga as collective movement involves many individuals. That seems to be one of the reason for the multi centered organisation of Gaga class: « shuffle », « you discover you are not the center of the room », « yield », « I'll go your way ».³

² Carter (2014) offers an overview about the poetics of turbulence in performance practice. In a similar way the american choreographer William Forsythe has developed the notion of « residual movement » which derives from the complexity of coordinations, almost impossible to perform, as to generate an « accidental outcome » of unconscious movement.

³ The asynchronous synchronicity between the dancers allows giving oneself to being seen and preserves the liveliness of the subject matter the way it is presented to the beholder.

On one hand in « Le partage du sensible », Jacques Rancière showed the transitions between image, imagination, sensible, and share. On the other hand, Aby Warburg described survivals in the dynamics of western imagination as memory agency, survival as images in perpetual transformation. The Gaga guide holds a particular position which is efficient, disturbing, eventful, joyful, seeking for something to appear « in spite of ». In that way one firefly becomes equivalent for all light by its « attitude inquiète ». Gaga performativity is thus close to what Agamben emphasizes as the importance of transmitting and sharing not dogmes but paradigmes. The importance of imagination, which can go outside ideologies and teleologies, takes place by renewing concepts and vocabulary of « Gaga language » as constant updating of sources and as to help research in occult philology, hidden traditions, what's not thought of: survivals happen in interweaved temporalities as some research means do : atlas, montage dephasing, anachronismes of what's « actuality ». Can a gesture hold it all as the smallest object can be as trace of all history? Can the smallest detail be a key for the entire artwork?

Another stake in Gaga language is how to make fireflies appear in overexposed, fierce, overfit space. By the use of poetry as language fracture, breaking appearances and time unity (what a metaphor will bring into motion?) « there is a secret appointment between contemporary and archaïque », claims Aby Warburg (« Survivance des lucioles ») as mapping network of survivals in quest of where there is extra territory, marginalization, resistance, calling for « révolte ». Gaga aims to transform what's lived into « experience » instead of dead weight. The sublime moments of perception awakening or transforming an « event » into « expérience » is related to how to « sense », more than « performing ». *The Hole* shows childhood as firefly, its good will, its playful moments: careless, silliness, tenderness, friendship, love.

<https://www.youtube.com/watch?v=qD8R4yj3f1s>

The firefly transitions, from tongue to language, are about putting words on sensations, inventing the narrative, which once embodied, is twice to reembody for the Gaga fireflies of « truth » are fatally temporary, empirical, occasional, fragile, dispersed. The Gaga « in transition » experience does not assert universal truth or laws of being, for « nothing is permanent », but there is for sure constant change of explorations and insights discovery.

link https://youtu.be/_AanUkbpBF0

The « light over light » reveals multilayering consciousness, on daily basis, where over determination can be harmful, for dancers are asked to work with « less ambition », contrary to the reflex professionally built reflexes. The « in determination » as self inquiry in an on going project is against mystification but clear physical tasks, exploring and accepting the structures of being interwoven with acceptance of human complexity for Gaga fireflies have no need of « final revelation » and of statements.

4. Fireflies Performance: diving into flesh (« make it full body experience ») in between Western aesthetics and Eastern practice (« juicy flesh », « connect to your passion to move »).

The dramaturgy of the Gaga blends the conception and the experience of pleasure in local Israeli context as social and cultural phenomenon of emancipation and « empowerment » and the notion of it evolving in the aesthetic tradition of western societies. In the West the conception and recognition of pleasure as subjective experience is rooted in the 18th century construction of the modern subject, and appears in a number of specialized gestures. In a similar way, Gaga practice aims producing certain altered states of consciousness (« connect effort to pleasure »), induced by refined knowledge of bodily techniques exploring how the pleasure functions. This use of « pleasure » experience is inspired by poetic language which gives the overwhelming feeling of blossoming flesh (and sometimes shatter the western taboos of suppressing sexual flesh expression): « juicy flesh », « gently squeezing inner thighs », « dip into honey, feel it pouring inside », « butterflies on nipples ».

These representations of sensuality, beyond the religious concept of incarnation, can in a certain way be linked with the origin of the « pleasure » western aesthetics as far as its hedonistic

issues are rooted in the the libertarian and libidinous culture of the French philosophy and the legacy of the Prussian court. On this basis Baumgarten tried to establish a new philosophy of beautiful thought and sensual cognition which nowadays has become also a method of knowing (Hammermeister, 2002).

A core theme in the dramaturgy of Gaga experience is the art of pleasure, to appeal the body in its physicality without censorship, linking sensing and imagining: « there is a bit of testicle at the bottom of our most sublime sentiments, and our purest (feelings of tenderness) » (Diderot, 1760, p. 216). The western aesthetic tradition treats the pleasure as a notion of « electrification »: the famous Sade's *Histoire de Juliette* describes how an electric fire flows in the body and sensualize it, promising the lover of pleasure that a « devouring and delicious fire will slip into your nerves, it will light up this electric fluid in which the life principle lives » (de Sade, 1976, p. 28). In a similar way the dramaturgy of the Gaga, often implies the instructions « bring to life » the flesh of the dancing body as opposed to the idea of « dead flesh »⁴; which is to say involving all the layers between our skin and bones such as under skin, connective tissues, liquids and so on.

During Gaga training skin and flesh are activated and explored in numerous creative ways: « connect to skin sensitivity », « feel the skin on molecular level », « melt flesh », « engage flesh to grab bones ». This way Gaga aesthetics leads to a new mode of disciplining (all « concepts » of how to engage the flesh are to be worked out physically), of forming and producing sensuality capable of, first of all, matching bodies and minds, and second, empowering individual expression in a group context. Often Gaga aesthetics blends with politics, such as religious censorship and social reactions to it in « Decadances »⁵, healing issues (as pointed out by Ohad Naharan's interviews: figuring out what is to be healed? « Ohad Naharan discusses Gaga », 25th of october 2012, *Dance-consortium* <https://youtu.be/OGPG1QL1vJc>), and so on.⁶

The Gaga script explores the ambivalence of the flesh as resistance to be disciplined (« pull and stretch », « feel the burning sensation of muscles ») or as enticement to explore and yield to (« give in », « listen to inner flow », « enjoy your weight », « connect to pleasure »). The « magic » blending gives that unique sparkle of tension and delight, magnified in their coexisting extremes. Thus dramaturgy of Gaga approach to flesh eludes its social normalisation cut by enunciation and discursive norms and permeates both dancers and audience to enjoy it in a comprehensive and di-

⁴ For Denis Diderot, the sentiment of the flesh (*sentiment de la chair*) becomes a central quality of painting which prove its liveliness. Engaging flesh, « bringing life to numb places » is as much important in the gaga experience.

⁵ Batsheva performances involve the polemics of visibility and invisibility of the flesh in social and political relations: « Decadances » was targeted by the censorship of too much flesh revealed on stage and the risk of nudity became a national debate issue, rising support manifestations to the original version of the performance, which the government tried to adapt for political and religious propaganda reasons in 1988.

Opposing Bodies: Israel's Theater Censorship Board and haredim, an ultra-orthodox Jewish sect

Date of Action: May 1988

Specific Location: Jerusalem, Israel

Description of Artwork: "Anaphase" is a tribute to Israel's evolution to liberalization. The controversial elements of the piece feature 28 dancers who remove their outer garments while seated on wooden chairs and the performance of a traditional Jewish song, Echad Mi Yodea, by a well known Israeli rock band.

Description of Incident: "Anaphase" was celebrated both in Israel and in the United States. However, the haredim opposed its performance at the celebration of Israel's 50th anniversary of independence from British mandate. The religious conservatives, supported by the deputy mayor of Jerusalem, opposed the stripping scene and the rock version of Echad Mi Yodea, a song traditionally played at Passover. "Anaphase" was struck from the festival.

Results of Incident: In 1991 the Theater Censorship Board was abolished; subsequently, Israelis have enjoyed more artistic freedom. Naharin and the Batsheva Dance Company produced a response to the censorship, depicting the obstinance of the religious right.

Source: Censorship, A World Encyclopedia, ed. D. Jones

Submitted By: NCAC

⁶ The skin and the flesh have been used as artistic material during last few centuries (De Kooning claims the oil paint was invented because of the flesh) mostly in contemporary arts performances and exhibitions - illness, excess, politics and contemporary hedonism have been questioned that way by Orlan, Starlac, Chinese contemporary artists, invention of cyborgs ... On more common ground by inquiring skin rhetorics human integrity and identify can be claimed.

rect manner: the hand as flesh turns into a metaphor enlivened in all layers of colors and visibility of the textures. The cartesian mechanistic conception of body is sometimes « quoted » on stage as lucid critique of reality of the everyday routines, usually in groups which repeat small rhythmic codified gestures such as female codified labour in *Humus*, January Opéra de Paris 2016, or by ironic quote of dancer's labour and habits which sustain ideas of « normality » of the flesh in life or on stage. These quotes are usually countered by vivid performances on stage of « what the flesh can do? », as to change the Spinoza's question: « what the body's capable of? ».

The controversial perception of *Echad Mi Yodea* shows how the might of survivals of artist's works sometimes feeds upon the power of traditions, and sometimes goes against them. If the horizon can offer us a big light, there are other fleeting images detached from it, fireflies as something new, « fêlures » responding to urges for revisiting the « fractures » as connect to vulnerability or the needs for new bodymind event. During the process of Gaga practice there in a gradual construction by details: dancers look for gestures by non verbal transmission, be it imitation, energy, skin, presence, they pay attention to the letter as the « right word is the word which works » (<https://youtu.be/ZzXhcNFXwYM>). Their faces get lively and expressive, with « eyes always open » as quest for awareness, be it a moment of flashing light or perceiving, following, catching a firefly. The power of an anarchy situation comes from the use of random movements, forces - boiling spaghetti, quakes and other « turbulences », by the light of counter power to dogmes with the ever renewed question: where and how does it work exactly?

5. Swimming fireflies:

If any culture is an order of sensory preferences, as Marshall McLuhan state, the metaphor of Gaga fireflies questions also the use of different sensory modalities in different cultural communities: for example the use of skin expression it offers, from inner layers to outer spatial relating and listening, is rare to be seen in Western contemporary dance of more formal legacy such as the American postmodernism and conceptual contemporary art. What does it imply for a firefly sensation to insist to appear through a multilayered process? To give its light through the obscurity of many enveloppes hiding intimacy?

https://www.youtube.com/watch?v=Bk-odQ-23_4

The notion of « flesh » becomes a paradigmic intersection: as flesh does not directly relate to beauty, but to life, liveliness, a Gaga performance is inscribed in the fundamental, metaphorical horizon of the flesh as a metaphor of sensuality opposed to the ideological charge of sinful, weak or dead, flesh in atrophy. The visible, tangible, smellable, and even hearable flesh in gaga is a starting point of self experience of each individual as carnal and flowfull being: in the childhood like games in *The Hole*, the ecstatic interactions in *Last Work ...*⁷

<https://youtu.be/4y4C3ACMXNo>

What does it means for a firefly to insist by the use of particular sensitive means?

<http://www.yamasd.com>

In many contemporary feminist studies working and representing feminine flesh si considered as an act of self determination of one's body against an objectifying and reifying male gaze. But sometimes the way this work staged, even by a male choreographer, is already an act of resistance such the *Humus*, conceived by Ohad Naharin and performed by an multicultural ensemble of female dancers going through divers states of « exposing » their way of being women, embodying and sharing intimacy. In the cluster of graceful tiny bodies moving « ensemble », they seem to co-invent and follow a precise language of their own, made by fireflies signals, allowing they to flow

⁷ In many contemporary feminist studies working on and representing feminine flesh si considered as an act of self determination of one's body against an objectifying and reifying male gaze. But sometimes the way this work is staged, even by a male choreographer is already an act of resistance such the « Humus », conceived by Ohad Naharin ,and performed by an ensemble of female dancers going through divers states of « exposing » their flesh as way of being women, embodying and sharing intimacy and cultural contexts.

into movement together, to abruptly stop, to begin as a subtle rhythmic nexus of shared togetherness.

<https://www.youtube.com/watch?v=Xnnknkc9dal>

The mediums to treat flesh imply skin as surface in motion, fluctuating, undulating, shivering and breathing. The bodies give the flesh tone often associated with the feminine « when it is connected to matter, softness, beauty or the allure of color » (Bohde, Feld, 2007, p. 9) Same quality is to be observed in male ensemble as the gender issue in the dramaturgies of Gaga bodies reveals similar nomadic indeterminacy.

https://www.youtube.com/watch?v=ly0Ckm10D_4

The femininity as carnality and sexuality (mouths open, underlined swinging and sweeping movements of the pelvis⁸ reveals an archaic material, a pause in the process of over civilizing bodies and behavior modes of expressing and communicating gender. The voluptuous volumes are fully enlivened by a range of contrasting gestures as to transform the poses⁹ into women in actu thus abolishing the distribution of roles between male activity (form/mind) and female passivity (material) (<https://www.youtube.com/watch?v=Xnnknkc9dal>). *Humus* articulates corporeality in a feminist way, (even though conceived by a male choreographer who assumes openheartedly multiple identities overlapping and inspiring his creativity urges, as the movie *Mr Gaga*, by Barak et Tomer Hayman, released in 2015, shows insides of work in progress); for the choice of movement language implies the « visual pleasure » of what the western dance audience feared: liquidity, bodily materiality, « just as they were conversely obsessed with control and spatial limitation » (Mira Schor, discussing the erotics of visibility, 1999, p.166) « Dissolving in liquid, the fear of abject, of regressively and the loss of identity, and further top associated with painting as fluid, slimy substance, and following Julia Kristeva's conception of abject - to femininity » (Krauss, 1999).

Most of the gaga movement language is liquid based: its the « float base » which allows to build different kinds of « grooving ». The body fluids and their kinetic qualities are directly related to the joy of movement and its spatial potential of multidirectional expansion. A rich range of gestures use the liquid imagery as to embody and enliven the flesh in dance. Femininity is no longer merely an object of contemplation, but directly connected to the materiality of liquid flesh, to all the possibilities of its unformed substance. In this respect, the dramaturgies of « liquid » gaga bodies, is a discourse about the contemporary borders of dance and about going beyond dance cultural habits and norms of perception. How the female body can cast a gaze back? « Virus » and other plays from Batsheva repertory use the dancers gaze as to address the audience in reversed roles.

<https://www.youtube.com/watch?v=LYR2wPrF8Ss>

6. Fireflies of empathy in flesh:

Gaga fireflies evolve also on diversified practices of inner touch: how external impressions and inner feelings come together becomes particularly tangible through touch. « Wrap each bone with flesh » as to link with oneself, to create first person matrix relation to movement and sensations as irreducible features of self perception acquirement. Merleau Ponty (2002) described the touch of both his hands as simultaneously an external and internal experience, in a similar way gaga dance experience explores this particular conception of touch: « rub your bones with flesh », « grab bones with flesh », « feel the friction between the bones and the flesh », « connect to the liquid in your flesh, swim the bones ».

<http://www.yamasd.com>

⁸ The 1929s scandal related with pelvis on floor, sliding when German choreographer Magy Wigman created and presented *The Witch* as other women choreographers 'monsters' in early feminism movements.

⁹ Performed in Opéra de Paris, January 2016, this variation both greets and renews the rhetorics of ballet inspired by the Italian perspective and based on a succession of poses. The horizon movement perception is constructed by the Italian perspective renaissance heritage, immense and still. The firefly perception functions on micro mobile level. link: Secus

Experiencing the changing contours of touch within our own bodies gives a special place and function of the kinesthesia in the sensorium, with eyes always open as not to cancel the experience of taste and smell but to enhance multimodal movement perception. Thus the daily Gaga training or seeing a performance engineers new emotions by diving into deep inner research. Gaga creates sensitivity to inner touch and to inner sensation by being together in action, not in shape, but in mutual momentum with a partner's touch or being touched at the same time during partnering work. Touch is seen as both aggressive and creative principle (« drumming on oneself », « opposing to each other as wrestling with thick textures ») which undermines the hierarchical dichotomies between the own and the foreign: how much of other's bodies to integrate? by progressive choices, between the center and periphery: on micro level everybody has a place which changes with invitation « to shuffle », « to find new space and new options » and on microlevel the dancers develop accurate perception of the « travelling stuff » in the body, between progress (« sophistication ») and backwardness (« do your silly dance »). Touch is also related to idleness as to interrupt, to capture attention, to show confidence or to unmake tight knots into relational gestures. Contact becomes flesh through liquids as contact medium through which the body touches: feeling the air in between bodies as liquids evaporate, travel, sweaty spots appear, skin steams (« its all about sharing the sweaty flow », Tel Aviv 2015 summer intensive course).

During Gaga performances the experience of contact by the direct medially of flesh gives the possibility of a tactile, affective, somatic reception of the sensualized and sometimes sexualized¹⁰ dramaturgy. Enabling the participants to capture the pulsing flesh under skin (listen to the flow, when electrification achieved) opens access to what's informal, to image-bodily zones which are broken open as well as to desire shifts: « we do not touch and feel with the surface and at the surface, we touch and feel with the flesh which redoubles the surface. one touches with the heart, ultimately, but only through the medium of flesh »

<https://www.youtube.com/watch?v=lyuqXLceoWI>

But the metaphor of touch in the dramaturgy of gaga bodies even goes beyond that: from the concrete touch (self or partnering) to letting oneself be emotionally touched or affected and thus experiencing one's own body as a space of resonance for specific experiences. The sensation of touch in the Gaga is simultaneously experience of communion and intersubjectivity: « Being of one flesh is a kind of basso continuo of all being » (Merleau Ponty, 2002)

<https://www.youtube.com/watch?v=lyuqXLceoWI>

In a similar way the continuum as access to unconsciousness and as a paradigm of knowing does not operate in separation but in correspondances and analogies. The Merleau Ponty's concept of flesh as the tissue of the world can be related to the constant transitions between « inside » and « outside » in gaga practice, especially as understanding subjectivity as a reciprocal positing of resonance: the neither two nor one, and the intersubjectivity matrix as a specific relation. In the dramaturgy of the gaga bodies the contact that does not function only as a sight or touch and is therefore not subject to the primordial division (as to be touched by art means to break through the otherwise tediously upheld borders) with not danger of dissolution but as reciprocal engendering.

<https://youtu.be/ToVWYyGqGno>

The concept of flesh in Merleau Ponty's late work may offer a perspective for the Gaga training and onstage performances: « the flesh as a medium of commonality, inter corporality, of being together as a « shaping milieu » in which the members simultaneously individualize and socialize themselves, train their sensual and emotional experience and at the same time lead an interminable, intelligible discourse on exposing oneself to the dark, raw and wild forces of being, with the intention, however, of placing them in a form, in a scene, in meaning » (Lefort, 1999).

Thus the metaphor of Gaga fireflies brings in studio and on stage several metaphors of the flesh: a metaphor of liveliness, a metaphor of sensuality, a metaphor of force, a reservoir of energy and a metaphor of body politics. Its purpose can be defined as to evoke and display the Dionysian

¹⁰ Sexualization when the shapes and interactions being attributable to gender.

forces and at the same time direct and sublimate them which has already been a constant source of discontent in modernity which triggers a dynamism of transgressions.

8. Fireflies as Delicacy and Vitality: tiny lights.

The metaphor of firefly can be related to some kinesthetic images and kinetic metaphors used in Gaga movement language such as « the weak place », « the weakened engine », « to work from failure » or « transform failure into movement », « connect to vulnerability ». That way « firefly-ing » in Gaga gets close to the idea of it as « metatechnique », developed by the studies on Gaga movement language by Meghan Quinlan, or as emotion based phenomenology approach, proposed by Einav Katan-Shmidt by immersive practice based Gaga research.

« Connect to delicacy, delicate sensitive hands, fold and unfold fingers, palms of hands, decorate space, curl and uncurl fists »: gaga experience reminds us that Adorno (1977) is worried that the loss of even the smallest gestures, involving the wrist of forearm, which reveals a « withering of experience », a change in the « most secret innervations » of human beings as they navigate an intersubjective and object world. Dance and somatic gestures offer opportunities for kinesthetic experience; they « innervate », or stimulate, the nerves of a bodily part, and thus allow the body to achieve a certain awareness and knowledge of itself through movement. Retrieving gestures from the past (personal memory or sharing collective memory), or by borrowing gestures from another culture, subjects can actually produce new innervations, discover new sensations to feel. Gestures migrate and that in migrating they create unexpected combinations, new valences, and alternative cultural meanings and experiences. In a world of inescapable global circulation, gestures too, undergo appropriations and enjoy new lives. Dance culture evolving nowadays in Israel, carries forward overlapping waves of dynamic migrations and takes place in the globalisation phenomenon of eased travelling and information share.

Gaga training offers the necessary conditions for the withering experience to appear and take value as opposed to the current technocratic tendency of expelling from movements of all hesitation (industrial rationalisation versus creative delirium). In that way the dramaturgy of the Gaga bodies becomes resisting to homogenisation, a way to place pressure to routines. The gaga dramaturgy of the bodies is potentially engineering meanings that bear that past¹¹ towards an unpredictable future following the migration of dance gestures across many fields: geographic, disciplinary and medium specific to provide a narrative ways in which bodies exert agency.

link https://youtu.be/BSAUV2ZC_oQ

Langer (1957) links agency with « an immaterialist model of substance as a structure of powers and capacities in which the natural powers grounded in the human organism make possible the realization of personal powers that are grounded in, and thus afforded by, social life ». How to fight? How to unfight? How to connect? By drawing on the kinetic energies of a moving self, the dramaturgy of the Gaga bodies « searches for gestures that penetrate beneath a dancer's skin to ...most durable connective tissues. » This study research question seeks to identify the « dance gestures that mold, carve, and otherwise impress their ways into ligaments, muscles, liquides and even bones, so as to bring about a transformation ». The Gaga firefly which emerges from them is centerless, riding on « travelling stuff » (listening to the subtle motions and inner flows, the ability to reverse their directions (stefan), hedonistic and « connected to pleasure » (for its secretive quest combines also nurture and love encounters, cf the love life of fireflies), self inventing (free interpretation for it choose where and how to move) and ceaselessly adaptive (other presences to take into consideration as a cluster emitting recognizable signals). Its availability implies distance senses: sight and hearing as well as approximate senses: taste, smell, touch, and multi crossing them as to achieve raised consciousness as the French dance theorist Michel Bernard (2001) has discussed the

¹¹The idea of « past » in Israeli body culture is highly charged with the necessity of inventing resilience strategies and dealing with suffering bodies issues, as many citizens inherit exile and extermination policy, combined with political instability in frequent wars regions proximity.

notions of « sensory chiasm » at the heart of dance experience and mastering the art of performing .

9. Firefly Available:

« We move slowly, shifting attention, from the chatter of words and thoughts, awoken by the Gaga script, to the subtleties of somatic sensation. Breath slows down, facial muscles ease appears, landscapes of awareness evolve. »

Gaga calls attention to different sensory modes, explores ways of seeing the move from different angles and distances, noting particulars of shape and spatial relationships, sharpening hearing (including music and words). Thus a firefly sensation during the practice can be « seen » only in certain conditions: its light can appear only in darkness, it can be noticed only when perception works in a certain way; calm but alert, in a way « available » to encounter of sensation when certain timing and spacing occurs (quote about sublime moments perception ability, summer intensive 2015). Einav Katan-Schmidt underlines the importance of the sensitive source as motion engendering and all the dangers which can cut the performer from it: goal seeking, ambition, strain, ideals ... By letting the kinetic sensation claim the body and awareness, riding on the echo, reorganizing deep muscles core, hyper stimulating brain activity by increased speed and complexity of multitasking Gaga fireflies expressive means gets close to certain Asian zen philosophy by the idea of achieving a state of « being available ».

Availability in Gaga practice is closely connected to a number of somatic modes of listening and attention such as

touch: between inner body parts and imaginary environment calling on sensory memory,

movement: the idea of multiple kinetic layers, which add new momentum during a continuum which never cancels what's already there,

balance: the never ending quest of reshaping the body's possibility of mobile balance points, not related to perfection and exclusion but the emergence of new asymmetrical arrangements,

pressure: the effort connected to pleasure implying tonus power to be measured and mastered in a qualitative manner,

tension: as opposed to western somatics practice which tends to eliminate any trace of tension here it is entirely included and given place as a possible background of diversifying sensations,

temperature: the burning sensation of muscles as necessary condition of being available to move also on survival level: to jump (from 10 to 1), to run (« happy feet »).

While digging for fireflies sensations of movement beneath conscious awareness: « to be in mediated states of multiple or diffuse awareness » (Lewis, 1995) by multitasking, Gaga puzzling over the senses reactivates and rearranges our stored biographies.

Gaga is based on a rich, fluid, personal sense of what it is to be in a body and everyday renewed question about which properties of the soul (mind) manifest themselves clearly in the body and how to be available to them? As the movement languages is developed by insights (dancers claiming the right word will enact the move they feel right: interviews put on weblines by *Dance-consortium*, 8th of October 2012, «Gaga training and groove at Batsheva Ensemble» <https://youtu.be/ZzXhcNFXwYM>) one needs to be available by and in the interiority of selfhood and sense(s) making. Its both an immediate sensation and a migration of somatic memory over time, and the feelings staged imply mastering somatic sensations and kinetic perceptions.

The swift punch of the light, the soothing touch of air, partner: what is the speed, the rhythm, the force and the amount of muscular relaxation necessary? With what spatial parameters and shapes of movement? Gaga gesture performs as power, actual physically exerted power, but also by appearances of possible agency created by virtual (symbolic) intentions. The piece « The hole » in its both versions, a group of girls encircled by boys and vice versa, with the audience in between, implies the idea of being available as to enter into the « circle ». The bodily patterns and sensations are enacted because of conscious awareness of « habits and boxes to break » and if « habitus disguises cultural and historical predisposition, social schemes of perception and

thought » (Bourdieu, 1977) than how and why are we get available to enter the habitus of other dance culture?

Exploring and staging kinetic vitality by the metaphor of Gaga fireflies highlights the migration of qualities of vitality across sensory modalities and their configuration as cultural aesthetics schema. Across contemporary media and mediations « every gesture has a ghost », states Lesley Stern (2006). What is a Gaga ghost? Claire Nagar, rehearsal director of the company claims the audience will recognize gaga dancer by her/his specific qualities: animalistic, natural groove (interviews put on weblines by *Danceconsortium*, 8th of October 2012, « Gaga training and groove at Batsheva Ensemble » <https://youtu.be/ZzXhcNFXwYM>).

The cross modal apprehension of kinetic dynamics as they are differentially developed in different cultural communities according to cultural construction of embodiment, which David Howes (1991) calls « sensory profiles » and Deidre Sklar (2006) « vitality profiles », includes choices of dynamic factors of rhythm, speed and duration, force, degrees of muscular tension or relaxation and degree of giving in to or resisting gravity (weightness and lightness). They encode cultural dispositions for the shapes and spatial patterns.

In the metaphor of Gaga fireflies the vitality affects are « better captured by dynamic, kinetic terms such as: « collapse into horizontal movement », « float », « be ready to explode », « connect to vulnerability » and are better revealed in event that have « no content » such as recognizable story (cf Batsheva repertory). They also oppose to « normality » framing and fear of excessiveness by the applied concepts of « exaggeration » and « licence to fake ». The visibility of « jouissance » involves performing what's new and risky for dancers and audience, as sensual expression is constantly re explored and renewed, and the transformation of the mimetic function during the training and performing goes in the sense of singularity and hybridity. The desire for freedom and the art of practice encounter of Gaga fireflies, are closely related to the « as yet no law »: the idea of abolishing attribution of the observed, lived, experienced phenomenon to a known law such as « harmony, naturalness » but a creative act of giving oneself to be looked at, explored and brought to light from within.

Research Perspectives:

As we've seen so far, Gaga politics concerns contemporary phenomenon of dissemination and nomadism, survival issues, creativity phenomenon as multiple levels of « empowerment » and somatic modes of listening as « being together ». The company nowadays mixes different nationalities and cultures, thus expanding the idea of unified identity or defining oneself according to crates of « belonging » (online interviews « Batsheva Ensemble Dancers Create 2016 », collected and published online by Yarden Raz). Dancers have always been nomads for the very nature of choreography art feeds on movement and displacement, and allows eased dialogue between non verbal languages. The « fireflying » between techniques and styles requires geographic mobility but also inner capacity to welcome change and expanded range of motions:

<https://youtu.be/7mnKfLqO43E>

As far as Israeli culture and identity are concerned this issue gets more complicated for claiming oneself « an artist in Israel, is already a political statement » (anonymous source), and the company gets implied in a larger necessity to elucidate its stakes:

<https://youtu.be/a4Vuqi6RLXg>

Even the somatic modes of listening, developed in Gaga, eventually get involved in a mobile unstable political, social and cultural context. Groove as inner personal perception and source of pleasure, the ability to work in unisons, solos and collaborative combinations acquires political aspect in the artistic encounter from the *Mr Gaga's* archive scenes: either the « arabic » musical term introduced spontaneously into Gaga language (https://youtu.be/3_ZB-tcWdk) or a moment full of tension, which can be released where arts meets, in a co-created free of war zone (deleted scenes from the movie, representing memories of Tel Aviv recent history, collected by Barak Heyman.)

The cluster of Gaga fireflies includes various emerging choreographers such as Roy Assaf,

whose work combines direct approach to affects and enlarged vision of what the basic human rights are made of. From military servie to marginal body practice, the work eventually treats the ever lasting topics of « co being », « co creating », friendship, love ...

<https://www.youtube.com/watch?v=4AY-HZLWIk0>

<https://www.youtube.com/watch?v=3rnuYTKgLb4>

Other choreographers, Noa Zuk and Ohad Fishoff have collaborated for few years now on various plays. Embodying a bleeding doll, never really displaced from its inner stiffness, guided by a voice « off » poetry of pain and anguish, and desire of action, Noa Zuk emphasizes the power of precision of listening to inner self and external environments. *Garden of Minutes* (2016) is a joyful overview of what's conventional and non conventional, in verbal and non verbal interactions. A quartet deals with the issue of contact while reinventing on stage new codes of communication, involving touch and voice: from the attempt to establish a common uncommon langage (duo Yaara Moses/Tamir Eting) to the pop setting gradually transformed into highly individual ways of expressing oneself (duo Noa Paran/Michal Sayfan). The sense of humeur and the virtuosity of the dancers takes many forms: from the sustained spacial inscriptions of infinite line or arms projection to the tempting demonstration of fleshiness while dancing through curves or performing short « fire » monkey like dance dialogue.

<https://www.youtube.com/watch?v=kND4x3gJk3c>

While looking closer at the Gaga fireflies cluster choreographers the very metaphor of fireflies can be linked to the concept of « volatile bodies » of constant dis and re-memering, developed by Elizabeth Grosz. Its intermittent light, pulsing in rhythm of absence and presence, seems also to embody the notion of « unfinished body as force of resistance to cliché »¹² (Deleuze). If dancer's and choreographer's work are to envisioned through that kind of metaphor, applied to Gaga, a certain number of questions appear: What does it imply for a firefly to insist through a multylayered process? The ongoing Gaga project in quest of new sensations has to balance between alertness, being available for anything to happen and sufficient state of peaceful float to assure the receptivity and the integration of it. In Gaga practice the images of present and of past, are joint for the energy of survivals: as the Barak Heyman's movie *Mr Gaga* being built up by anachronisms, the work in studio involves body motions updated on daily basis¹³. Gaga firefly is impatient about present and patient about past, as violence gets gradually dissolved by immense research of the times depth. In order to deepen Gaga survivals politics we need to focus on how firefly behaves and feels in and beyond the dance studio.

The inquiry of images politics in Gaga narratives focuses on which images contain survivals (and how they work) ? The sensible archeology of the whole experience is a complex blend of gestures, (dancers), songs, (DJs), multiple languages (English, Hebrew, verbal, non verbal ... according to the guide's choice and belonging), specific features of local architectures (place) and cultural flavor of neighborhoods (context). From extreme far aways (sources of inspiration) some evolution excess (ever evolving) occurs. The « firefly » accuracy of sensing and perceiving movement aims to see what exists, (what happens), its origins (from which place) and dynamics (how). Can fireflies be what's missing in a description, the hidden the counterparts of the story, narrated through the shared practice? The fireflies sensation are not always translated into words, sometimes they can inhabit the breaking points of memory either swirled back to consciousness or swept away. As far as the issue of healing is concerned in Gaga, even tiny, these « fireflies » sensations and discovery reveal also the power of symptoms. In other words if fireflies appear as symptoms, what cues they give to guess what's underneath? Or if they reveal « the power of exception »,

¹² « the many body images are constantly mutating into new series without break so that they transform into a volatile flux whose silent force flings away the freezing fixations of every representation as soon as they are evoked. This strange force of continuity, using constantly varying dynamics, comes across as a durational process that engenders an excess of images while at the same time absorbing their disruption into representational frames. » (Deleuze)

¹³ For more details about the Gaga ontology the studies conducted by Meghan Quinlan and Deborah Friedes exploring its multiple resiliences.

what examples do they give us? The horizon movement perception is constructed by the Italian perspective renaissance heritage, immense and still. The firefly perception functions on micro mobile level for while focusing only on horizon perception one ends up with an incapability of seeing fireflies, as mainstream culture overlights the underground performance practice. Is it possible to go through night following a firefly, « ce qui échappe, se dérobe sans cesse »¹⁴?

When moving with the intention to space images or to dig deeper into the space of images, the image turns into little force. Thus the firefly resources allow meeting the « just in present », highlighting what's inside images, connecting to hidden fireflies: *a firefly can be seen only in certain conditions: its light can appear only in darkness, it can be noticed only when perception works in a certain way; calm but alert, in a way « available » to encounter of sensation when certain timing and spacing occurs (perceptions openings during Gaga summer intensive course 2015, Tel Aviv)*. Therefore importance of mystery, to never know exactly where it comes from, but becoming more and more aware how it feels and what it does, is fully accepted in the delicate quest for the ever present potential. The Gaga firefly words often contain underground images as the Gaga narrative is made up on the spot, with unweaving surprises, sometimes from deep emotional places, the censorship played as subtle negotiation. Composed by callings for death and life, *Sadeh 21* reveals « fireflying » as suffering, with bodies disappearing but their vibrant traces trailing.

<https://www.youtube.com/watch?v=A6RWvh0JMv8>

Left shows « fireflying » the « non verbal » places as the voice off comments the motions what's at stake: « no preparation for the mind and the body ». The repeated question « what is it that is aware? » is highlighting consciousness quest of trying to catch fireflies (phenomenology of perception and sensing: « we notice », « a screen behind the image »).

<https://youtu.be/O7leqQCYSRI>

Thus fireflies make words appear when words seem to be caught in a hopeless situation, by the use of kinetic metaphors, relationally rooted. We can consider that kind of poetic use of somatic metaphors as resistance of the thought for « fireflies words » oppose the « projector words » of mainstream discourse on body in dance or the 'biopower' propaganda of official institutions: where to make them appear? what do they contradict or resist to or appear « in spite of »? As a survival mechanism working on making fireflies words or images appear, when reality is too overwhelming to be thought, leads us on renewing the research methods implied:

« Pour une enquête onirique »: in quest for dream Gaga fireflies

We may ask what kind of fireflies appear in a dream by leading an « enquête onirique », Gaga practice resonance related, as to explore also the memory appearing by bits, by « fireflies ». In that way Gaga fireflies as affects witnesses give us access to an interior experience, subjective and obscure but finding its light for others when inserted in narration. Dreams are transforming reality by the value of underground knowledge, anthropology and politics related. Can we measure time lived during day by the fireflies images dreamt at night?¹⁵

During the day dreaming Gaga narrative we can perceive and capture in our bodies its fireflies high lights as psychic fictions but informing about reality of strange light, an irregular obscurity. The embodied fiction is getting density, its multilayers of the knowledge brought by dreams.

The Gaga fireflies operate on the threshold of ambiguity: on one hand they appear as poems, thoughts, desires, stories to tell at all cost, on the other, they need firefly retreat: to create because of event but not to talk about it. Its all about as the paradoxe, the fracture of not knowing, of the unknown, the absence of project, the wondering in shadows. In the same way the erotic experience as firefly night desire dance will take place far from the airplanes movements and strong projectors, as light bodies passing through the night. As some specific contexts, reminds us on daily

¹⁴ Einav Katan-Shmidt develops an accurate study of extending somatic perception by Gaga practice for the specific needs of dancers.

¹⁵ « Abstractions looking as cakes, pieces of cake », about some dream-turned-into-reality images, « Survivance des lucioles » (2009).

basis that the human being is a particle inserted in unstable and complex configurations, the Gaga firefly in dance springs in flames, free of its own, possessing dance character and lightness, requiring a « watching fireflies attitude », the construction of *other* knowledge, the quality of balance between a word and a move, the ability to navigate through a culture of anguish by the means of intimate freedom.

To collect the dream experience, brought by Gaga fireflies is to escape, to hide, to witness, to go elsewhere, to find a tangente. That geometry is a combination of retreat but not disappearing, a diagonal force to the light of reason, the illumination of affects, the flight line of a firefly between memory and desire. Can we get aware of the experience impossible to destroy, reduced to fireflies, by saying « yes » also to darkness, not blinding light?

What is to become a firefly in community of desire, light, dance, transmission? to join a cluster of borderline fireflies, following the grace of desire?

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