Routledge Advances in Theatre & Performance Studies

DRESSAGED ANIMALITY

HUMAN AND ANIMAL ACTORS IN CONTEMPORARY PERFORMANCE

Lisa Moravec

'This highly original book, by galloping from pre-modern times to contemporary artistic strategies, analyses the interdisciplinary *parcours* that is societal dressage. A knowledgeable take on our shared beastly rhythms and body politics for those who want to reflect on "how we can more ethically train, rehearse, and perform together"'.

Petra Lange-Berndt, *Professor of Modern and Contemporary Art at the University Hamburg*

'Within *Dressaged Animality*, Moravec makes a vivid and compelling case for the concept of "dressage" as allied to, but distinct from "training". Her attention to horses, and to the "centaurian", exposes a crucial pinch point in the history of corporeal forms.'

Kélina Gotman, *Professor of Performance and the Humanities at King's College London*

'The book sensitively explores the relation of practices of dressage and political economy through animal art and performance. By this, it reinforces much needed links between Marxist and feminist body politics.'

Karin Harrasser, *Professor of Cultural Theory at the University of Art and Design Linz*

'Bridging debates in animal studies with those of Marxism, Lisa Moravec has written a deeply historicised book that bridles at well-worn assumptions about animality, human subjectivity, and the role of performance therein. The rigorously researched chapters that comprise this monograph offer novel accounts of cross-species art, all of which culminate in the enthralling theory of "dressage" as a critical concept for grappling with the social relations that impinge on bodily training, discipline, and subject formation under conditions of late capitalism.'

Michael Shane Boyle, *Senior Lecturer in Drama, Theatre, and Performance Studies at Queen Mary University of London*

'In this highly original and intriguing interdisciplinary study, Lisa Moravec presents us with a range of innovative performance works since the 1960s that centre on the entanglement of humans and animals. It reveals the history of dressage with its link to military practices, *manège*, and ballet, and expounds critical theories of dressage and

human–animal relationships by the likes of Henri Lefebvre, Karl Marx and Donna Haraway. Through its guiding theme of animal and societal dressage, this book raises pertinent and ever-timely issues of ethics, anthropocentrism, human and animal agency, and issues of domination and suppression. Scholars and general readers alike will appreciate the fascinating material that Moravec has compiled, which straddles dance, theatre, and the visual arts.'

Alexandra Kolb, *Professor of Dance*
at the University of Roehampton

Dressaged Animality

The book applies a productive interdisciplinary lens of art history, performance, and animal studies for approaching political economy issues, critiquing anthropomorphic worldviews, and provoking thoughts around animal and human nature that spark impulses for an innovative performance aesthetics and ethics.

It combines Marxist analysis with feminist and posthumanist methodology to analyse the relation between 'societal dressage' and 'bodily animality' that humans and animals share. Within this original theoretical framework, the book develops the concept of 'dressaged animality' as a mode of critique to analyse the social and political function of interdisciplinary forms of 'contemporary performances.'

Drawing on archival and primary research, the book theorises and historicises more than 15 performances practices in which animality is allegorically staged through by humans danced, real, or filmically mediated animals. It focuses on Rose English's pioneering approach to performance-making as well as on widely overlooked performances by other renown and largely unknown American (Mike Kelley/Kate Foley, Robert Morris, Bruce Nauman, Yvonne Rainer, Diana Thater), British (Mark Wallinger, Rose English), and European artists (Tamara Grcic, Judith Hopf, Joseph Beuys, Bartabas) from the late 1960s until the late 2010s. While various types of artistic practice are framed as forms of critique (for example, protest art, interventionist strategies, institutional critique), the book maps an original performance theory in art which shows that contemporary artistic performances can also take up a critique of societal dressage.

This study will be of great interest to students and scholars in art history, theatre, dance and performance studies, and ecology, as well as to artists and curators working with performance.

Lisa Moravec is an Art historian-performance scholar, Writer, Lecturer, Curator, Art critic, and Body practitioner. She is working on intersections of the performing and visual arts.

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Dressaged Animality

Human and Animal Actors in Contemporary Performance

Lisa Moravec

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To my parents,

Ferdinande and Friedrich

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Acknowledgements

A book develops within a specific social, political, economic, and historical context, and represents the voice of the author. This book's theoretical framing and historical analysis of a selection of widely overlooked artists or contemporary performances stems from my enduring bodily engagements and experiences with, as well as critical reflections about, the ways in which humans and animals perform in the arts, as well as in everyday and working life. As a trained art and performance historian, this book emerges from an attempt to flesh out the entanglements of the histories of experimental visual art performance and the highly skilled performing arts. I combine art historical (focused on image-based material) and performance studies approaches (focused on live performances) to sharpen existing understandings and narratives of so-called 'performance art' by mapping 'contemporary performance' forms.

Through critical analysis of the roles human and animal animality play in the processes of making and realising performances, I hope to put socially conditioned conceptions and bodily representations of dressage at stake.

The working process of creating the book has a long history of its own. It could not have been written without the long-lasting presence, care, and support of many people, as well as companionships of animals. I am grateful to Jen Parker-Starbuck for initially making it possible to transform my experiences, critique, and passions about dressage and animality into critical writing. Under her guidance and support I started working on this book in the form of a fully-funded PhD in the Drama, Theatre, and Dance department at Royal Holloway, University of London. I also thank my PhD advisor, Georgina Guy, for providing stimulating feedback on early drafts of parts of this book, and Bryce Lease for his critical and constructive questioning of my embodied ideas.

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A writer, like an athlete,
must 'train' everyday.
What did I do today
to keep in 'form'?

Susan Sontag

Introduction

Humans increasingly perform like *dressaged* animals since the second half of the twentieth century. As it seems impossible to live, move, and work together without harming other *animals* under competitive capitalism, there has been a trend to increasingly include animals—whether human imitations, real, or mediated—in the visual and performing arts since the late 1960s. This foregrounding of the entanglement between human and animal forms of animality in performance has coincided with the emergence of artistic performance practices that blur existing modes and histories of dance, theatre, vaudeville, circus, visual performance art, and competitive sports.

This book delineates this phenomenon by critically theorising and historically contextualising a selection of contemporary artistic practices that emerged in the realms of both, in the experimental visual arts and technique-based performing arts. I focus on more than 15 widely underexplored contemporary performances by renowned, as well as lesser known British (Rose English, Mark Wallinger), American (Mike Kelley/Kate Foley, Yvonne Rainer, Robert Morris, Bruce Nauman, Diana Thater), and European artists (Joseph Beuys, Anne Imhof, Tamara Grcic, Judith Hopf, Bartabas, Anna Källblad/Helena Byström) that came about within the contexts of the visual and performing arts from the late 1960s until the late 2010s.

Rooted in close visual and performance analyses, I work through the following questions: What insights do these artistic performances provide into the societal relation of humans and animals? How do artists and animals perform their dressage in political economy, and what role does bodily animality play in critical artistic performance practices? As the works with human and non-human animals by these artists demonstrate that they are not only critical of societal dressage but also of their artistic self-dressage, the book provides a performance theory which explores how artistic performance can take up a critique of dressage in the capitalist system, representing forms of artistic resilience.

While various types of artistic practice have been framed as forms of critique (for example protest art, institutional critique in the visual arts,

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social practice, or interventionist strategies), existing studies have tended to focus either on the political and social function of art and performance—without taking bodily (human and animal) animality or real animals into consideration—or they have applied a phenomenological approach, to primarily deal with questions focused on performances in which real animals are used. This interdisciplinary book brings these two arts-based discourses together and expands them with animal studies, a growing academic field that is preoccupied with how ethical issues—that bring forth political action—enable critical analysis of how domesticated animals (living beings like humans) are treated and categorised in the political economy. Based on a comparative analysis of human-animal dressage and animality, the book situates the so-called 'animal question' into a wider political economy context, focused on artistic and cultural forms of performance.

Between Societal Dressage, Self-Dressage, and Bodily Animality

Assuming that humans and animals are, albeit to different degrees, both subjected to societal dressage, and yet perform differently, based on their embodied animal needs, the book conceives dialectally of dressage (a cross-species, socially reproductive performance practice that conditions humans *and* domesticated animals to undertake specific tasks in political economy) and of animality (the visceral and impulsive bodily condition that human and non-human animals share).

It provides the concept of 'dressaged animality' (which describes an aesthetic form of acting that comprises of training, rehearsing, and performing) to articulate the relationship between bodily (human and animal) animality and societal dressage, which materialises through performance. The concept of 'dressaged animality' is applied to analyse in detail to what extent humans and animals can critically perform their societal dressage through their self-dressage, in and as artistic performances.

Alongside developing nuanced understandings of societal dressage, self-dressage, and bodily (human and animal) animality, the book outlines the following argument: If contemporary artistic performances stem from the artists' embodied animality and are critical of the societal dressage mechanisms of political economy, to which they are subjected, then the cross-species critique—implicit in self-dressaged artistic performances—has the potential to challenge societally ingrained, anthropocentric ways of performing and thinking about different species, artistic categorisations, and forms of human and animal performance.

Interdisciplinarity as a Critical Framework

From a formalist arts perspective, the obvious question emerges in regard to this interdisciplinary approach: What does a discussion of artistic performance practices that are critical of how humans and animals are subjected

to societal dressage, and also to artistic self-dressage, add to art historical and performance studies scholarship? To answer this question, let me recall Richard Kriesche's internationally pioneering exhibition project *Animal Art* as it foregrounded the relevance of animality in art and performance in 1987. *Animal Art* was commissioned by steirischer herbst, an annual festival for contemporary art dating back to 1967. Today the exhibition serves as an international, art and performance historical, as well as a curatorial anchor for artistic work focused on the relation of human and animal animality.

Animal Art

The idea for the exhibition *Animal Art* was born out of an interference caused by real animals at an event of steirischer herbst '85.[1] The festival had commissioned the opera *The Holy Grail of Jazz and Joy* by Georg Gruntz to be performed at the Lurgrotte in Semriach close to Graz October 28 and 29. During the rehearsals leading up to the performance, animal rights activists expressed anger about the art event disturbing the habitat of the bats in the grotto. The artistic director of steirischer herbst, Peter Vujica, a dog owner himself, took these protests seriously and came up with the idea to make this public interference the subject matter of an upcoming festival edition. In 1986, he commissioned the Austrian artist Richard Kriesche, an animal art expert himself, to conceptualise and organise an art exhibition focused on animals.

That same year, Kriesche's own artistic work with animals became widely known through his 30 second TV commercial *Faktisch Richard* for Humanic, which was shown for six months on Austrian broadcasting. It showed the artist standing in St. Mark's Square in Venice as a sculpture-like living thing, dressed in a suit onto which grains of corn were glued and pecked by pigeons. The idea for this performance emerged from an earlier one from 1972. While studying at the Slade School of Fine Art, University College London, with Stuart Brisley, Kriesche showed a similar act at Trafalgar Square. For the '87 edition of steirischer herbst, Kriesche conceptualised and organised *Animal Art*.[2] The exhibition included more than 100 works with live performing, taxidermied, photographically and filmically depicted animals, and also invited animals to join the opening.

In the catalogue to the exhibition project, Kriesche posits that animals function as 'live matter', as 'a conveyer and medium of art', and defined the artistic work on display as being made by artists who are aware of the role 'the animal, the beastly, the organic, the living' plays in the 'survival in our society' (Fig. 0.1).[3] The inclusion of animals in artistic work enables us, he suggested, to 'transgress the restrictions imposed by society on the arts'.[4] The critical attitude with which Kriesche's *Animal Art* brought together diverse art objects (which presented real animals in different material constellations) with real animals, performing live, questioned the idea of 'art' itself.

Figure 0.1 Cover of *Animal Art*, exhibition catalog, Richard Kriesche (ed.), steirischer herbst '87, image by Richard Kriesche, photograph by Clara Wildberger.

The critical and bodily approach of *Animal Art* to artistic work strongly resonates with the investigation of my book on how artists and animals can perform as actors in society. With this book I aim to demonstrate that animals are not only good to think with—as they allegorically stand in for 'life'—but that the inclusion of human and animal animality enables researchers and artists to address the political economy spun around anthropocentrism, as well as the critical potential of artistic production and performance. Hence, focusing on how societal dressage can be critically performed, in and as artistic work that operates in the spheres of the visual and performing arts, tells us something about how body politics can be agentially enacted.

Theoretical Approach

To discuss in a nuanced way how these ethico-political issues surface in aesthetically innovative contemporary performance, the book brings together Marxist philosopher Henri Lefebvre's late theory of dressage, Karl Marx's late conception of dressage in *Kapital* (Vol. 1) and his early focus on animality in *Economic and Philosophic Manuscript from 1844*, with Donna Haraway's feminist materialist writing on human–animal relationships.[5] It combines Marxist critique of the political economy with socially progressive-oriented feminist theories that focus on corporeal modes of action for two reasons:

1 to analyse how artistic performances relate to the naturalised cross-species dressage mechanisms of political economy.
2 to discuss possibilities of alternative ways of human and nonhuman modes of performing to envision an anti-capitalist horizon, where humans *and* animals live and work together differently, with less exploitation of animals and humans alike.

To unpack how cultural, political, and economic issues are entangled in artistic performances, the book also draws from aesthetic and moral philosophy, as well as from affect theory. The five chapters of this book are focused on the following themes: Marxist and feminist theories of dressage, the pre-modern history of dressage's political mechanisms and artistic formations, the contemporary critique of Western patriarchal and neoliberal dressage, the ethical paradox implicit in human–animal dressage, and the bodily technologies of sportive dressage.

Each chapter offers close performance analyses of contemporary case studies from experimental dance, theatre, and visual art performances, which are documented through photographic images and videos, in which humans perform with or without real animals. The book's nuanced theoretical spectrum facilitates complex questions regarding the relations between human and animal agency, and societal dressage, such as: How do artists use and interact with other humans and animals to make artistic performances? And what insights do such public performances provide into understandings of human and animal animality?

After the Animal Turn

The book partly overlaps with concerns giving way to the animal turn in humanities scholarship in the 2000s, which has, since then, forwarded discussions around questions of human agency in regard to animal life. Jacques Derrida sparked a self-critical philosophical discussion of 'the

animal' in 2002, and MIT history professor Harriet Ritvo's seminal paper, *On the Animal Turn,* from 2007, stressed that although animals have been omnipresent in culture and agriculture, in literature, and in scientific studies (dating back to Aristotle), they have remained 'marginal in most disciplines'.[6] It is precisely the liminal position of animals in scholarship that allows us, Ritvo suggests, to challenge settled assumptions and relationships'.[7]

Related to the increased interest in animals, offset by the animal turn, the visual and performing arts discourse has persistently tackled animals as subjects in their study of art and performance to address how the use of 'living material' is treated in society. Writer John Berger (1977); literary scholars Steve Baker (1993, 2000, 2013), Cary Wolfe (2003, 2012), and Ron Brioglio (2011, 2022); art historians Jessica Ullrich (dozens of essays and edited books), Giovanni Aloi (2011, 2018), and Petra Lange-Berndt (2009), to name a few, have analysed the material condition of animals being presented as inanimate objects. Lange-Berndt has critically addressed the objecthood of animals by stressing that materials also have agency: 'They can move as well as act and have a life of their own, challenging an anthropocentric, post-Enlightenment intellectual tradition'.[8]

Parallel to this visual art-based discourse, theatre and performance studies discourse has focused on living animals in performance. Jennifer Parker-Starbuck and Lourdes Orozco have explored what the animal in the history of performance tells us about our human subjectivity. They suggest that a performance studies inquiry has 'the capacity to make its audience think about the human, the animal and the object' and thereby reshape our idea of performance's representational experience.[9] Theatre scholar Nicolas Ridout has further pointed out that the animal on the stage signifies that 'the conditions of labor' generate affective experiences and 'nudges us into a consciousness of the history of their subjugation to human ends' within capitalism.[10]

My book expands on these animal-centered performance and art historical discourses by shifting the focus to the question of how the entanglement of bodily (human and animal) animality and societal dressage shapes their bodily agencies.[11] Drawing on the fact that domesticated animals (that are used for specific purposes in society) have—like humans—their own heads, the book explores how the work of artists operates as a critique of societal dressage, as an artistic and cultural performance, which functions as a part of the political economy. With this in mind, the book's critical performance theory of dressage also incorporates David Beech's keen observation about art; he calls for analyses 'of how art responds to the capitalist mode of production'.[12]

Contemporary Performance and Its Leftovers

As societal dressage is actively performed and produces human and animal bodies, this book conceives of contemporary performance practices as coming about through and representing a form of labour and operating as a commodity that is shaped by and circulates in the political economy. This understanding of performance enables an analysis of how artistic work can draw attention to the tensions and relations between dressage and animality and operates across the visual and performing arts.

The five chapters of the book draw from archival and primary research, pair it with close performance analyses, and contexualise the performances in the overlapping histories of art and performance to outline the decisive role of animality in critical aesthetic practices. As a trained art historian and performance scholar, I am highly aware of the framing role the image documentation of the performances, and the costumes used in them, play in my study. When I analyse performances that I did not experience live, my performance analysis is based on their photographic and, if existing, their filmic documentation. I also take the costumes used in the performances into account, if they play an important role. Costumes—objects that function as artworks in their own right—help us to remember past performances, but at the same time circulate in the realms of material culture and are from time to time exhibited inside art institutions. I refer to them as 'performance leftovers' as leftovers are, art historian Briony Fer notes, objects that continue to exist even when they lose their initial use value and thereby have the possibility to generate new meanings through their recycling and circulation, which sheds light on the value we attribute to them. As Fer writes,

> Leftovers come to stand in not for what once has been but what will be. They suggest forever fluctuating possibilities […] Focussing attention on the leftover puts into question the value of what we choose to keep. […] Leftovers are part objects in time rather than in space. Leftovers suggest fractured rather than continuous time.[13]

As live performed, visually documented, and critically reviewed performances circulate as commodities in the economic system, similar to object-based commodities, their meaning depends on how they are used. Focusing on the commodification, circulation, and transformation of live performances and contemporary performance props into performance leftovers that are exhibited within cultural institutions also implies an investigation of the relation between performance's social relevance and economic use value.[14]

This two-fold understanding of performance, operating in relation to its material leftovers, relates to Walter Benjamin's late take on the concept

of allegory. Writing just before the events of World War II, he uses the term allegory to describe how material objects, which have been left over, can become charged with meaning again. How French poet and art critic Charles Baudelaire made sense of the concept of allegory was of particular interest to Benjamin. Baudelaire used it to stress that if things become devalued in the material world, they are surpassed by commodities in the modern age.[15] To visualise what Baudelaire could have meant by allegory, Benjamin resorts to the idea of the souvenir, that is, as he describes, a material object that has been left over and operates as a continuous reminder of the lived experience to which it is anchored. Comparing early to late allegory, echoing early and late modernity, 'the key figure in early allegory is', Benjamin critically notes, 'the corpse'; while in late allegory, it is the 'souvenir' (*Andenken*), which leads him to note that the souvenir is the schema of the commodity's transformation into an object for the collector.[16]

In comparison to the art historical narrative spun around 'performance art', focused mainly on the 1970s, and critical performance studies methodologies, the book combines a historical performance analysis with a discussion of performance's situatedness in political economy. It does so by shifting the emphasis from what 'remains' of past performance (see Schneider 2001, 2011; Taylor, 2003) towards 'what has been left over' of performances. This understanding of artistic performance makes it possible to examine its political, economic, and cultural relevance in regard to how critical analyses of contemporary artistic performances from the 1960s can provide us with critiques of societal dressage.

Chapter Summary

The book begins with the chapter *Theorising Dressage*. It outlines the historical changes in the use of the term dressage and contextualises it with Karl Marx's approach to dressage and animality, and the proceeding Marxist philosophy of Henri Lefebvre. Then the book connects these Marxist conceptions of dressage to the critical work of feminist scholars Donna Haraway and Lauren Berlant, as their writing transparently takes their own subject position into account. To outline a nuanced understanding of dressage, the theoretical chapter then compares their writing to a range of other German, French, and English theories of dressage, such as those by Immanuel Kant, Marcel Mauss, Simone Weil, Pierre Bourdieu, Michel Foucault, and Carrie Noland.

The second chapter, *Performance Histories,* provides a premodern historical context for performance practices of dressage. It offers a cross-reading of the development of the three—at that time—most progressive

artistic performance practices (*l'art militaire*, the *manège*, and *Chorégraphie, ou l'Art d'Écrire la Danse*) in absolutist France at the end of the eighteenth-century. It analyses the bodily dressage mechanisms of these performance practices in a monarchical political system, at a time when the military was not yet professionalised, horses still had a use-value due to the importance they played during wartime as well as in artistic performances, and the vocabulary of dance had not yet fully developed into romantic ballet. Focused on questioning where aesthetics, politics, and ethics intersect, the chapter is framed with Theodor Adorno and Max Horkheimer's *Dialectics of Enlightenment*, Adorno's aesthetic theory, and etymologically with the Anglo-French and Latin root of 'vir'. I comparatively analyse the visual representations of these three cultural performance practices as printed engravings in Denis Diderot and Jean-Baptiste le Rond d'Alembert's *Encyclopédie* (published between 1751 and 1772). The chapter outlines the argument that although the performance of dressage is rooted in social conditioning techniques, it is an actively performed political and aesthetic performance practice that depends on how the executing humans and animals choose to apply their subjective agency, which is formed through their bodily animal needs, in relation to societally installed morals—and this in turn shapes their cultural identities. Focused on entanglements between performance cultures, politics, and ideology in regard to the performance practice of dressage, *Performance Histories* sets the stage for understanding how and why the performances of a selection of contemporary artists can be understood as a critique of established societal dressage practices since the late 1960s.

Moving into critical artistic approaches to the performance of dance and human-horse dressage, Chapter III, *The Critique of Dressage: Dancing Horses*, explores the tongue-in-cheek question: Do humans dance like dressage horses? It analyses how the aesthetic form of dancing horse performances by Yvonne Rainer, Rose English, Mike Kelley, and Kate Foley help to investigate how the 'self-dressage' of the artists can function as an infrastructural critique of specific artistic, political, and economic aspects of societal dressage in the second-half of the twentieth-century and in the early twenty-first-century. Yvonne Rainer's pioneering postmodern dance *Horses* (1968) aligns her choreography with medially projected images and sounds of freely running herd animals. Drawing on Marxist theories of alienation, I argue that Rainer's artistic 'self- dressage' foregrounds that human performers can neither escape from the performance system, within which they chose to perform, nor from their animal necessities that give way to their artistic work. Rose English's *Quadrille* (1975) serves as a historical reference point to analyse an emancipatory and collectively performed feminist performance practice. Blending high and low dance steps with the classical equestrian dressage form, *Quadrille*, I argue, offers

a critique of 'patriarchal dressage' (gender, class, and species-based aspects), within the second wave of feminism, which is related to the animal rights movement, and marks the emergence of performance as an artistic medium in the visual arts. Taking place about 30 years later in New York, Mike Kelley and Kate Foley's pantomime horse dance satirically addresses the commodification of Rainer's experimental choreographic work by blending it with popular dance and equestrian dressage movements, dating back to the late eighteenth-century. Although their horse dance operates as a commodified dressage performance, within neoliberal production and circulation processes, their horse dance demonstrates that it can also performatively critique it, when operating as an economically embedded dressage performance.

Chapter IV, *The Ethics of Dressage: Non-Acting Dressage Acts*, explores how power imbalances, offset by species differences, fuel cross-species forms of performance, which are representative of human and animal relationships. It focuses on experimental theatre performance with real animals that are concerned with the ethics implicit in the treatment of animals, which, in turn, defines how animals are allowed to act and interact. The chapter introduces the idealist concept of 'non-acting' to describe how acting techniques (re-produced through cultural dressage) and natural behaviour (provoked by bodily animality) are interdependently shaped in artistic performances. Applying a critical posthumanist form of thinking, this chapter offers close performance analyses of Rose English's *My Mathematics* (1992–94), Joseph Beuys's *Titus Andronicus/Iphigenie* (1969), and Bartabas's *Ex Anima* (2019). It provides insights into how these artists attempt to challenge anthropocentric practices of human and animal acting in their artistic performances, and how their human–animal performances expose the limits of theatre's metaphorical, prescripted, and illusionist performance form.

Chapter V, *The Technology of Dressage: Animal Machines*, focuses on the performance practice and leisure time economy of horse-racing, a sportive form of societal dressage. It explicitly draws on Marxist analysis (Marx, Sohn-Rethel, Federici) and examines Robert Morris's horse performance *Pace and Progress* (1969), Mark Wallinger's *A Real Work of Art* (1992–94), and Tamara Grcic's photographic and filmic documentary work *Turf* (1999). It investigates how artistic performances can visually draw attention to the mass production and spectacularisation of extracting the physical resources of animals. Critical of technological and economic progress, Morris, Wallinger, and Grcic neither artistically experiment with the latest technologies, nor do they produce new technological apparatuses to realise their artistic ideas. In contrast to the nineteenth-century serial instant photography of Eadweard Muybridge, Étienne-Jules Marey, and Ottomar Anschütz, who artistically and scientifically advanced the apparatus

of photography while capturing the movements of galloping and trotting horses, their still and moving images expose the extractive eugenic and physical technologies of societal dressage. Focusing on both the corporeally executed sportive performances and their technologically produced photographic and filmic representations (the 'visual abstractions' of their mediated cultural performances), the chapter's entangled performance-new media framework resonates with the historically inscribed corporeal-technological and human–animal entanglement. It argues that racehorses have been socio-economically used as technological tools in capitalism's competitive leisure-time performance industry to extend humans' physical capabilities. This observation implies that the generation of humans and animals' dressaged animalities is physically enacted as a temporally and physically limited performance of dressage.

The book concludes with the chapter, *Dressaged Animalities: Towards Human–Animal Forms of Bodily Realism*, ending with the all-women street performance *City Horses* by Anna Källblad and Helena Byström (2017–22). Here, I pose the rhetoric questions: What if human labour and animal work were organised and performed according to embodied human and animal needs to generate social, rather than economic, values and wealth? I suggest that taking the body and its sensitivity seriously is key to preserving the distinctness of human and animal species in a world that is framed by the dressage mechanisms of contemporary capitalism. I also point out that in order to foster less forceful interactions, among and across humans and animals, a persisting resistance against discriminating societal practices of dressage has to be actively and collectively performed. As it all too often seems impossible to live, work, and perform together without harming other animals in competitive capitalism, the book concludes by stressing that artistic performances that critically engage with the given entangled social and economic dressage condition—rather than aesthetically represent it—remind us of that a more mutually responsive cultural *praxis* is needed. How we can more ethically train, rehearse, and perform together remains therefore a pressing political question, which critical artistic performance practices can aesthetically incorporate.

Politics of Embodiment

The focus of my book on how human and animal actors come to perform their agency in contemporary performance, with animality, and within the political economy, has from its very beginning been influenced by Donna Haraway's feminist-materialist work. In *Species Manifesto* and *When Species Meet*, Haraway describes how animals operate and perform within the political economy. She merges her scholarly analysis with her personal approach to animals and provides an idea of how a more egalitarian,

non-binary way of thinking about the human–animal and nature-culture divide can be practised in everyday life and work.[17] Her approach to writing about human–animal relationships in the academic field had such an impact on me that I was inspired to start working towards this book, first in the form of a PhD thesis in the mid-2010s, and to develop the concept of 'dressaged animality', deriving from my own embodied and 'situated knowledge'.[18]

Over the past 26 years, I had the privilege to passionately work and play with so many different show-jumping and dressage horses as a semi-professional equestrian. Over time, my devoted almost daily practice and embodied knowledge of working with horses, and assistance of several equestrians, led to my international equestrian trainer qualification. The horses that I was able to work with, and from whom I learned about the bodily sensitivities of humans and animals in the past, were owned by several classically trained equestrians (for example trained at the Spanish Riding School Vienna), Olympic riders (such as Vicky Thompson), riding teachers, and private horse owners in Austria, Germany, and the UK. The riding horses, with whom I spent time, and the people around them have taught me more than any book.

On a bodily level, I regard working with animals as an aesthetic practice—an approach that is in small circles referred to as the art of riding. This approach to human–animal dressage relies on the refined alignment of their bodies and minds. The centaurian image, merging human and animal bodies, configures this form of human–animal dressage. It however only constitutes a very small fraction of the human-horse history and industry, as these animals have continuously been bred, cared for, and trained to either serve as means of transportation until the invention of the automobile, or to aesthetically perform *their* dressage competitively with humans in sportive performance events increasingly since the modern age.

My experience of working in a large-scale horse factory that aimed at producing as many class-high-performing horses as possible, in the least amount of time, has over time shifted my aesthetic interest in horses to the ethical and economic implications of working with horses. The dialectic concept of dressaged animality that I present in this book stems from my own practice, and through critical analyses of seminal artistic performances, I combine a discussion of the intimate bodily practice of working with human and animal animality, with the historical, economic, and cultural issues implicit in human and animal dressage. From a historical materialist point of view, it is crucial to recall that without horses—*who* have co-produced human capital and have literally taken humans forward over the past centuries (in comparison with other domesticated and dressaged animals)—human histories, performance practices, and current forms of living and working would be utterly different.

As horses continue to be specially bred and used for anthropocentric purposes, an analysis of how human and nonhuman animals have been used in and have shaped contemporary performance cultures offers a fruitful ground for pairing the practice of cultural criticism and scholarly analysis. Frederic Jameson has sharply articulated the intersections of aesthetic judgment, cultural analysis, and socio-political evaluation. Jameson writes that '[a]esthetic judgement' denotes 'the philosophically designated' and corresponds to 'personal preferences (taste)', while 'analysis' implies 'peculiar and rigorous conjuncture of formalist and historical analysis' in literary and cultural study, and that an 'evaluation' offers a sociopolitical interrogation of everyday life through 'an individual work of art'.[19] With this description of cultural practice in mind, the book's focus on how human and animal agency has been performed, in and as artistic performance, gives way to cultural and artistic analysis that is related to, but also different from when inanimate objects are closely examined aesthetically.

Notes

1 Conversation with Richard Kriesche, 8 October 2022.
2 For a critical, historical, and close reading of the exhibition see Moravec, L., 'Sometimes I Think I Was a Parrot, but Then I Realized I Am Only a Fish: On "Animal Art" and Its Contemporary Condition', *steirischer herbst*, 2023, https://www.steirischerherbst.at/en/pages/4845/sometimes-i-think-i-was-a-parrot-but-then-i (last accessed 20 August 2023).
3 Kriesche, R., preface, in: *Animal Art*, Kriesche, R. (ed.), exh. cat., steirischer herbst '87, Graz.
4 Ibid.
5 Lefebvre, H., *Rhythmanalysis: Space, Time, and Everyday Life*, Elden, S. and Moore, G. (trans.), London: Bloomsbury, (first published in French 1992) 2017. *Rhythmanalysis* is the fourth posthumously published volume of his *Critique of Everyday Life*. For Marx on dressage, see Marx, K., *Das Kapital: Kritik der politischen Ökonomie*, Vol. 1, München: Anaconda Verlag, (first published in German 1867) 2009. For Marx on animality, see Marx, K., *Ökonomisch-Philosophische Manuskripte* (1844), in: Marx, K., *Philosophische und ökonomische Schriften*, Stuttgart: Reclam, 2008. For Donna Haraway's latest work on animals see *When Species Meet*, Minnesota: University of Minnesota Press, 2008.
6 Derrida, J., 'The Animal That Therefore I Am', in: *Critical Inquiry,* Vol. 28, No. 2, Winter 2002, pp. 369–418 and Ritvo, H. "On the Animal Turn", in: *Daedalus*, Vol. 36, No. 4: On the Public Interest, Fall 2007, pp. 118–22, here p. 122.
7 Harriet Ritvo, "On the Animal Turn", 2007, p. 122.
8 Lange-Berndt, P., *Materiality*, Lange-Berndt, P. (ed.), London: Whitechapel Gallery/MIT Press, 2013, p. 16.
9 Orozco, L. and Parker-Starbuck, J., *Performing Animality: Animals in Performance Practices*, Orozco, L. and Parker- Starbuck, J. (eds.), London: Routledge, 2015, p. 13.

10 Ridout, N., *Passionate Amateurs: Theatre, Communism, and Love*, Ann Arbor: University of Michigan Press, 2013, pp. 148–9.
11 The question of human and so-call 'non-human' agency (encompassing animals, other organic lives, and machinic entities) has since the 1990s increasingly gained attention. In the late 2000s and early 2010s several interdisciplinary and philosophical publications appeared, representing new materialist and posthumanist streams of thinking. For example see Latour, B., *Reassembling the Social: An Introduction to Actor-Network-Theory*, Oxford: Oxford University Press, 2005; *Material Feminism*, Alaimo, S. and Hekman, S., (eds.), Bloomington: Indiana University Press, 2008; *New Materialisms: Ontology, Agency, and Politics*, Coole, D. and Frost, S. (eds.), Durham: Duke University Press, 2010; Bennett, J., *Vibrant Matter*: *A Political Ecology of Things*, Durham: Duke University Press, 2010; Braidotti, R., *Metamorphoses: Towards a Materialist Theory of Becoming*, Cambridge: Polity Press, 2002; and Haraway, D., *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, Chicago: Prickly Paradigm Press, 2003.
12 Beech, D., *Art and Value*, London: Brill, 2017, p. 5 as cited in Boyle, S. M., 'Performance and Value: The Work of Theatre in Karl Marx' Critique of Political Economy', in: *Theatre Survey*, Vol. 51, No. 1, Jan 2017, pp. 4–23.
13 Fer, B., 'Part Object Part Sculpture: The Scatter: Objects as Leftovers', in: *Part Object Part Sculpture*, Molesworth, H. (ed.), Pennsylvania: Pennsylvania State University Press, 2005, pp. 222–31, here p. 228 and 231.
14 For a discussion of performance's commodification in regards to theatre see Boyle, S. M., 'Performance and Value: The Work of Theatre in Karl Marx's Critique of Political Economy', in: *Theatre Survey*, Vol. 58, No. 1, 2017, pp. 3–23, esp. p. 10.
15 Benjamin, W., 'Central Park' (1939), in: *Walter Benjamin, Selected Writings, Vol. 4, 1938–1940*, Jephcott, E. (trans.), Eiland, H. and Jennings, M. W. (eds.), Cambridge: Harvard University Press, 2003, pp. 161–91, here p. 164.
16 The word 'souvenir' has been used in the English translation. Benjamin himself only uses the word *Andenken*. *Walter Benjamin: Gesammelte Schriften,* Tiedemann, R. and Schweppenhäuser (eds.), I:3, Frankfurt am Main: Suhrkamp, 1974, p. 681. The concept of allegory that Benjamin outlines here was first applied in his analysis of German mourning plays (*Trauerspiele*) as an 'Baroque allegory'. Benjamin, W., *The Origin of German Tragic Drama*, London: Verso, 1985. *Trauerspiel* hints at the oxymoron that his theatrical theory of *Trauerspiel* embodies *Trauer*, translating into 'mourning', and *Spiel*, into 'play'.
17 Haraway, D., *When Species Meet*, 2008 and *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, Chicago: Prickly Paradigm Press, 2003.
18 On this term see Haraway, D., 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' (1988), in: *Haraway, D., Simians, Cyborgs, and Women: The Reinvention of Nature*, London: Free Association Books, 1991, pp. 183–201.
19 Jameson, F., *Postmodernism, or, The Cultural Logic of Late Capitalism*, London: Verso, 1991, p. 298.

1 Theorising Dressage

Let's begin with the obvious question of this book: What is dressage? And why does it matter to have an understanding of dressage in regard to critical analysis, focused on contemporary performance practices? The following outline of the etymology of the notion of dressage and its use in critical theory will unpack why this book conceives of a selection of artistic 'dressage performance' as critical and agential, by which I mean that they are actively performed as a critical form of cultural and economic labour.

While the word dressage (*Dressur*) is still commonly used in the German language to denote the practice of conditioning human and animal behaviour, it is rarely in the English language today. Until the early modern period, dressage—which continues to be used today in French and German as a verb (*dresser, dressieren*), as an adjective (*dressé, dressiert*), and as noun (*dressage, Dressur*)—was used only as an original French verb (*dresser*) to describe actively performed activities in French and English.[1] In the thirteenth-century, the verb *dresser* denoted acts of 'making straight, directing, guiding, controlling, lifting, raising, setting up, preparing, or training and breaking in an animal'. The latter meaning, referring explicitly to animals, died out by 1400, and from the late-fourteenth-century, *dresser* mainly denoted acts of 'putting on clothing, adorning, decorating' and aligning military 'dress ranks' in the French, English, and German language.[2]

Conflating acts of dressing and training from 1936, the term dressage has mainly connoted a 'skilled form of horseback riding performed in exhibitions and competition' since the modern period.[3] 1912 was the year, prior to the outbreak of World War I and II, when equestrian dressage became a modern Olympic discipline. Until 1952 it was soley performed by male riders and judged by miliary officers, in addition to functioning as a military performance practice. This led to the infrastructural transformation of horseback riding, until then a militaristic and artistic performance practice, into a sportive and modernist performance form that is

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aesthetically judged based on the interplay of the movement expression of horses and their physical characteristics.

Today, the term dressage is mainly applied to denote the sport of equestrianism in the Anglophone world. But Karl Marx also used it in *Das Kapital* (Vol I, 1867), at the time of the Industrial Revolution. Marx's understanding of dressage and animality is key to the focus of this book on the entanglement in regard to bodily agency. As his time-specific commentary about societal dressage derives from his entangled understanding of human and animal animality, it is helpful to shed more light on how the practice of dressage alienates one from one's bodily animality through specific types of labour.

Conceptions of Dressage and Animality in Marxist Theories

For Marx, the compliance of humans and animals with existing forms of societal dressage, performed through their bodily labour, implies alienation. Writing in German, Marx applies the term dressage to describe that the worker has to be 'dressaged' (*dressiert*) early, to work most effectively, with the given means of production, which at the time of his writing at the turn of the nineteenth-century, became the industrial machine.[4] Although Marx refers to societal dressage in the passive verb form in *Kapital*, to denote labour practices that are subsumed to late nineteenth-century industrial production, human as well as animal agencies are wilfully, and therefore actively, conducting certain tasks for specific reasons.

It is not only the socio-economic practice of dressage that has attuned the lives of both human and animal 'species beings' (*Gattungswesen*), as Karl Marx calls them, and continues to determine their agential roles in political economy, but what connects them is also their shared bodily animality.[5] Humans and animals both appropriate the external world, through their labour, which objectifies, as Marx notes, their 'species life' (*Gattungsleben*) into 'species being' (*Gattungswesen*).[6] While Aristotle notes that the human acts as a 'political animal' in the societal (political and economic) infrastructure, for Marx the human is 'at all events a social animal'.[7] Marx relates 'animality' (SIC *das Thierische*) to 'humanity' (*das Menschliche*) to denote the shared existential bodily criteria of human and non-human animals. Although he points towards differences between human labour and animal being, he does not draw a line between animal and human functions. Instead, Marx stresses their similarities in his early *Economic and Philosophic Manuscripts of 1884*. He writes that the worker,

> [O]nly feels himself freely active [*freithätig*] in his animal functions [SIC *thierische Funktionen*]—eating, drinking, procreating, or at most in his dwelling and in dressing-up, etc.; and in his human

> functions [labour activities, *Arbeit*] he no longer feels himself to be anything but an animal. What is animal [*das Thierische*] becomes human [*das Menschliche*] and what is human [*das Menschliche*] becomes animal [SIC *das Thierische*].[8]

In the same way that Marx avoids biological determinisms to define humanity and animality dialectically, the philosopher Oxana Timofeeva has recently noted that 'we cannot deal with animality as such', but only with its 'human construction'.[9] Her comment poses, like Marx's, a challenge to Western philosophy, which traditionally regards animality as an abstract idea that 'lacks' the rationality of humans and has been defined in juxtaposition to what we consider to be human. For example, according to Kant's moral philosophy, animals living in nature differ from human animals because they are undisciplined creatures and therefore do not require training, dressage, or maintenance to survive.[10]

Marx's early commentary on the differences and similarities of human and animal life in his *Manuscripts of 1844*, and later on dressage in *Kapital* (Vol. 1), finds strong resonances in Henri Lefebvre's body of work. Lefebvre's critical reading of Marx's *Manuscripts of 1844*, which were first published in French in 1933 and 1934, gave way to his 'critique of everyday life'.[11] While Marx uses several terms—such as *Entfremdung, Verfremdung, Entwirklichung, Verselbstständigung, Entäusserung, Vergänglichkeit*—to describe 'alienating' processes in humans' societal working life, Lefebvre introduces the term alienation.[12] For him, as for Marx, alienation not only applies to economic activities but also to 'man's exploitation of man' in general.[13] Putting into question Marx's approach to alienation, Lefebvre identifies a potential for *dis-alienation* from existing normative living practices. In *Critique of Everyday Life* (Vol. 1), he notes that he is concerned with 'extracting what is living, new, positive—the worthwhile needs and fulfilments—from the negative elements: The alienations'.[14]

Building on the questioning of alienation, which is for Lefebvre offset by modern city life through consumerism and the mystification of leisure time industries, his posthumously published book *Rhythmanalysis: Space, Time and Everyday Life* (1991), volume IV of his trilogy *Critique of Everyday*, offers an analytical model of lived rhythms and includes a theory of dressage.[15] This book forms the theoretical frame of this dissertation because it embodies a critical approach to both Marxist theory as an applied philosophical methodology and to poststructuralist theories, given Lefebvre's break with the French Communist Party in 1958.[16]

In *Rhythmanalysis*, Lefebvre makes a poetic, less scientific, claim for subjectivity, and the agency of the body within the capitalist operations of everyday life. The sociologist-philosopher proposes to open up 'a new

field of knowledge' that has, he suggests, 'practical consequences' and is rooted in the societal mechanisms of 'dressage'.[17] The embodied, and yet abstract, performance practice of dressage, applying to humans and animals, is based on, he notes, the acceptance of certain human values and consequently produces 'their bodies'.[18]

My own critique of societal dressage builds on and thinks with Lefebvre's socio-philosophical Marxist theory of dressage. The dialectical concept of 'dressaged animality' that this book presents resonates with Lefebvre's ethical and bodily approach to everyday life practices. Similar to his consideration of the capitalist operations that are a part of everyday life, the artistic performances that I analyse are not waged labour in a classical economic sense, but take on a special position within the social, cultural, political, and economic infrastructures that constitute everyday life. The critical analysis of a selection of artistic performances in the following chapters of this book is driven by questioning specific subjectivity formations, rooted in bodily animality, in relation to the societal dressage mechanisms and the practices that operate within and shape them.

'Dressaged Animality': Feminist Approaches to Societal Dressage

Similar to Lefebvre's sociological and philosophical reading of Marx's early and late work, the methodology of this book combines Marxist analysis with more recent and socially progressively oriented posthumanist theories by women writers in Chapter IV. This combination provides tools to, on one hand, analyse normative humanist working conditions and, on the other, to think through what forms alternative, co-evolutionary practices, in which humans and animals can both be regarded as actors that are actively performing.

Throughout the book, I apply the concept of 'dressaged animality' to analyse the social co-evolutionary potential of critique and human agency in regards to humans' labour, which I understand as being entangled with everyday life practices and capitalist production. In the following analyses of a selection of artistic performances from the late 1960s until today, I ask about emancipatory potentials from dominating and suppressive societal 'dressage mechanisms' (but not from capitalist working conditions) through the incorporation of bodily human and animal animality in performance.

The writing of two feminist writers on the performance of human subjectivity is as relevant to the mapping of a theory of dressage, through close analysis and contextualisation of artistic performances, as Lefebvre's critique of dressage. Lauren Berlant draws on Lefebvre's ethical approach to everyday life and moves away from a philosophical critique of 'the thing' to question the formation of lived, 'privileged' subjectivity in the

everyday that is organised by 'contemporary capitalism'.[19] Without defining what she exactly means by contemporary capitalism (certainly not a monolithic framework of our contemporary society), the societal performance of one's 'dressage' operates for Berlant as 'a model for subjectivity in general', and blurs the 'distinction between forced adaptation, pleasurable variation, and threatening dissolution of life-confirming norms'.[20] Dance and cultural theorist Carrie Noland makes a similarly provocative claim as that of Berlant. She focuses on the techniques of one's body and argues that they develop simultaneously with society, which keeps the possibility for action being able to happen openly.[21]

At the heart of this book lies the omnipresent question of how humans have performed, also together with animals, as well as a critique of profit-orientated capitalist progress, figured through the instrumental use of horses. In comparison to other domesticated and dressaged animals, these animals have physically co-produced human capital and have taken humans forward. Ulrich Raulff's study of horse-human relationships in the so-called long-nineteenth-century, terminating at the end of World War I, refers to horses as 'animal vectors' and 'political animals'.[22] The invention and dissemination of war, mobility, and factory machines at the beginning of the twentieth-century released horses from their services and ended humans' dependence on horses as living material needed for everyday life. Although the pre-modern bodily entanglement between horses and humans transformed from being socio-economically useful into a modern, entertaining, leisure-time relationship over time, humans still continue to work with them today, as if, Raulff notes, they had both agreed on a 'centaurian pact'.[23] This long-lasting, co-evolutionary human-horse story demonstrates that humans have indeed wanted to engage with these animals, and vice versa, precisely because they represent, for each other—as Barbara Noske writes in her critical take on biological determinism—'other worlds'.[24] The question of *how* we can more ethically engage with and work with other animal and human animals, in a non-discriminatory and non-violent manner—given the continuous extraction of their labour powers and commodification in our contemporary (Western) cultures—is, for me as an animal lover, the underlying concern of this book.

Haraway's work is important to my study as it foregrounds differences between interactive human–animal performance practices, and the distinct roles they play in the political economy. Deriving from her performance practice of agility with her dogs, she conceives of human–animal interactions as a 'subject- and object-shaping dance of encounters'.[25] In *When Species Meet*, Haraway argues that interspecies practices, such as sport agility, perform 'species companionship': A systematic process of 'sympoiesis' that operates according to the rules of a game. For her, practicing the competitive sport of agility with her dog, and taking him to work with

her as a 'lab dog', is a form of 'making with' that unfolds the closed system of autopoiesis within capitalism, and extends it to another living being.[26] Bodily engagements with 'the other' imply a 'becoming together', *cum panis*, as Haraway puts it, and merge improvisation and choreography through mutual sensual and conceptual attentiveness and responsiveness.

Physical engagements with horses function similarly to human-dog relations as described by Haraway. These socially conditioned and trained animals, too, extend our externally projected human perception and remind us of our own embodied human animality. Performances with animals are social and economic dressage practices, and produce particular values, comprising a Marxist exchange and use value and generating what Haraway refers to as an 'encounter value'.[27] Haraway's focus on approaching this form of human–animal performance, through her own practice and an analysis of animals' economic embeddedness, puts Marxist theories—in which animals are addressed as suppressed living beings—at stake. In this book, I regard societally 'dressaged' animals as both extremely sensitive, living beings *and* as living capital; and my dialectical concept of 'dressaged animality' reinforces that horses, in particular, have been continuously but also differently used as technologically functioning tools in political economy since their domestication.

Building on the resonances of my work with Lefebvre's theory of dressage and the feminist theories of Haraway and Berlant, I critically approach the question of how humans perform their societal dressage through contextual and close analysis of a selection of artistic performances. Throughout five chapters, the book offers tools to critically reflect on existing forms of societal dressage (understood as a form of cultural practice), by taking the bodily animality of humans, as well as that of nonhuman animals, into account. It explores how critical artistic performances draw attention to the inseparable entanglement of the cultural, social, political, and economic infrastructures, in which humans and animals are agentially applying their embodied dressaged animalities in order to perform.

'Self-Dressage': The Performance of Subjectivity and Its Ethics

The entanglement of a subjective ethical stance, which is performed as a political attitude, becomes particularly visible when it is aesthetically presented as artistic work as part of the capitalist world-ordering system. Although I use the notion of capitalism throughout the book (such as capitalist operations and competitive capitalism), my focus is not to historically contextualise nor periodise it through the case studies, spanning a timeframe of 60 years.[28] When I refer to capitalism, I do so to draw attention to the political and economic infrastructural mechanisms that are at play at a given moment in time, which have—as I outline in Chapter II—their

root in the late eighteenth-century. My historical jump from the eighteenth-century to moments across the late twentieth-century and early twenty-first-century includes, but does not focus on, an analysis of global forms of neoliberalism and the speculative financialisation mechanisms. As capitalist mechanisms frame, define, impact, and shape forms of human agency, but are at the same time produced by humans, I do not understand the notion of capitalism as a universal or monolithic concept; instead, I employ the term to address the embeddedness of artistic performances in capitalist production. In my close analysis of a selection of artistic performance, I am interested in fleshing out how artistic critique and the societal means of production are entangled.[29]

The book's performance analyses of artistic case studies combine a 'production-orientated', 'interpretation-orientated', and 'ethico-political' approach (to use Ted Nannicelli's terms) to debate the societal relevance of artistic labour, in regard to forms of bodily (human and animal) animality.[30] I am not so much preoccupied with the ethical, coming before the moral, in the way that Nannicelli is, to offer private value judgements about the aesthetics of the selected performance works. In contrast to him, I conceive of the artistic works as offering sites through which to practice a critique of humans and animals' societal dressage, framed with the operation of capitalism. I analyse how artists aesthetically apply and perform themselves critically, through their artistic work.

Despite the omnipresent societal, cultural, and economic conditioning of humans and animals, I propose that the selected case studies show that critical artistic work has the potential to productively critique, and not simply reproduce, culturally established, normative dressage practices. The selected performances demonstrate an economically progressive attitude, which often values the economic more than social and bodily necessities, through their aesthetics. With this full consciousness of the omnipresent tensions operating between 'dressage' and 'animality' in mind, I conceive of the human and animal performers in the performances that I analyse in the book as cultural representations of humans and animals' physically enacted 'dressaged animalities', operating as a part of society's economic and political infrastructures.

Other Theories of Dressage

My interspecies concept of dressaged animality operates in opposition to early modern and postmodern anthropocentric theories of dressage. In 1803, about a century before the modern age started to define dressage in reference to equestrian performances and the training of other domesticated animals, Immanuel Kant said, in a university lecture on pedagogy, that although both humans and animals can be 'dressaged' (*dressiert*, note

the passive forms here), the human is the living being who can be 'trained' (*abgerichtet*), 'mechanically guided' (*mechanisch unterwiesen*), or 'really enlightened' (*wirklich aufgeklärt*).[31] Although Kant notes that dressage requires the enactor 'to learn how to think' (*denken lernen*), he draws a discriminatory distinction between human and animal subjectivity.[32] He only acknowledges moral behaviour in humans, rooted in his understanding of 'physical' and 'practical' (*praktische*) culture, and claims that 'physical education' (*physische Erziehung*) such as throwing, swimming, making music, and playing stands in contrast to practical training, as the latter did not imply pragmatism and morals.[33] Humans are, for him, the only living beings who need to be educated through 'discipline' and 'cultivation' to tame their 'wildness' (*Wildheit*) which, in turn, civilises and moralises the human.

According to Kant's ideal of humanism, human discipline implies the attempt to guard against an 'animality' (*Tierheit*) that, unchecked, might otherwise harm the humanity of the individual, and, by extension, society.[34] Kant subsumes human education to 'breeding' (*Zucht*) and 'instruction' (*Unterweisung*) and draws attention to the fact that humans, in contrast to animals, rely on 'upkeeping' (*Wartung*).[35] Animals, by contrast, he claims, do not need to be educated, because of their functioning instincts and because they automatically learn from their peers: Birds only learn how to sing when staying with their elders.[36] Although Kant clearly recognises that both animals and humans have the faculty to 'learn' through mimesis, he only uses the term dressage to describe how humans engage with other animals, as a way of (rationally) instructing them to perform their orders.

The anthropologist Marcel Mauss picks up Kant's question of physical education and human–animal differences in the mid-twentieth-century. He, in contrast, pays close attention to the body's processes of learning and habits and notes that the transformation of the techniques of physical activities has gone hand-in-hand with its teaching methods. 'Dressage', he argues, is the result of the effective implementation of 'techniques of the body', which can be measured and classified. Human techniques, he argues, construct 'human norms of training' (*aux résultats de dressage*). These are anthropocentric forms of societal practices that humans apply to themselves, voluntarily, to increase their performance productivity, and also perform together with their (domesticated) animals:

> Training [*fr. term used dressage*], like the assembly of a machine, is the search for, the acquisition of an efficiency. Here it is a human efficiency. These techniques are thus human norms of human training. These procedures that we apply to animals men voluntarily apply to themselves and to their children. The latter are probably the first

> beings to have been trained [*dresses*] in this way, before all the animals, which first had to be tamed [*apprivoiser*]. As a result, I could to a certain extent compare these techniques, them and their transmission, to training systems [*à des dressages*], and rank them in the order of their effectiveness.[37]

In contradiction to Kant, Mauss's comment on the techniques of the body draws attention to the similarities between human and animal dressage, as physically performed knowledge. Quoting this paragraph at length at once shows that the English translation of the term 'dressage' has been replaced with training and that dressage refers also to labour practices.[38] Reading the original French text of Mauss's essay, it also becomes apparent that he writes of *dressages* in the plural form, which has been translated into English as 'training systems' and applies to both humans and animals.

While Mauss says that tamed animals are needed for dressage, he does not, however, address that animals, used for human practices, also have to have already been domesticated; meaning that they are specially bred to fulfil human desires, apply their 'animal power' through forced labour, and needs of companionship. Noland elaborates on Mauss's comment on humans' self-dressage, and points out that:

> The physical, but also the spiritual and psychic life of an individual is determined by patterns of choreographed behaviour. From the moment the child leaves the mother's body, it is the subject of either unintentional or intentional 'dressage'.[39]

As humans are automatically subjected to societal dressage when they enter the world, Noland stresses here that there is no such thing as a natural (human and animal) body.[40] Given that the performance practice of dressage is embedded within the social world, including the operations of political economy, it is no surprise that Marx also used the term dressage. He notes that the effectiveness of human labour, the 'Oekonomisierung der Produktionsmittel', depends on how the workers perform, their dressage, and, by extension, on how they apply their productive labour, themselves, societally.[41] In *Das Kapital*, he addresses the corporeal impact that a machine has on a labouring human. He writes that 'all work conducted at the machine requires the worker's early dressage (*Dressur*), in order that he learns to adapt his own movements to the uniform and consistent motion of an automaton'.[42] It is the objectification and exchangeability of 'species life', to use Marx's term again, that leads, I suggest, to the self-dressage of humans and animal beings, as well as to the subsumption of their labour power to the mechanics of the machine.

Picking up on Marx's work, Simone Weil similarly debates the transformation of humans into working animals. In her personal notes, she draws on her experience of working in a factory and resorts to the term 'dressage' to describe what happens to the human workers.[43] She claims, contrasting Marx (perhaps without having read his *1844 Manuscripts*, where he unpacks human–animal relations), that society depends on the development of the productive forces and 'the material means of production' and not, as Marx claims, on the development of the labour force and the 'relations of production'.[44] Despite disagreeing with Marx on the importance of social relations, the key to capitalist production lies, for Weil as for Marx, in humans' effective performance of their dressage. Human labour is exchanged in the market structures for a wage and implies the acceptance of the given (job) conditions.

The comparison between these theoretical approaches to dressage makes it apparent that Mauss, Marx, and Weil's conceptions of dressage work through precise questions regarding societal and self-alienation from humans' embodied animality, offset by their socio-economic performance of 'their' bodily dressage. Although animals cannot choose to the same extent as humans, 'dressage-able' animals collaborate with humans and thereby break themselves in, like labouring humans. They have to become, at least partly, complicit with the capitalist means of production in order to generate specific economic values and therefore wages, or in the case of animals, food and care. The tensions and overlaps between economic subsumption and humans' and animals' self-realisation form the core of my dialectic concept of 'dressaged animality'.

The book's critical engagement with the entanglement of societal dressage and embodied animality poses a challenge to conceiving of it, as Michel Foucault does, as a solely submissive performance practice. If bodily animal needs are not considered alongside the societal human enactment of dressage, as a non-aesthetic practice, then we arrive at Foucault's submissive understanding of dressage. In *Discipline and Punish*, Foucault draws on de la Mettrie's provocative claim that both humans and animals operate like machines, and argues that the soldier obeys to what he is ordered to do; his obedience is prompt and 'blind'.[45]

Echoing Pierre Bourdieu's sociological concept of the societally installed and reproduced 'habitus', Foucault's structuralist, institutionalised take on dressage focuses on the implementation and effect of 'biopower' on human agents, and dismisses their embodied agency.[46] For Foucault, humans have no choice whether to agree or disagree with the societal condition but must perform according to its laws. His take on dressage dismisses dressage's dual implications, thus casting aside the implied agential acceptance of breaking oneself in actively in political economy. Lefebvre and Berlant's dialectic understanding of dressage, in contrast, reminds

us of the significance of 'self-dressaged' embodied agency that, as pervious outlined in this book, produces artistic 'dressage performances' in an economic form.

The above comparison between dressage's etymological development and Foucault's theory of dressage, contrasted with Lefebvre and Berlant's agential approach to how human and animal dressage is societally performed, foregrounds that a one-sided point of view dismisses the complexity of the societal dressage. Questioning humans' societal dressage, which they share with domesticated working animals, opens up ways to explore possibilities of how dressage can be performed *with* embodied human and animal animality; this is pertinent to rethink the operations of the capitalist system, within which we, humans and domesticated animals alike, live and labour and produce value.

Sociologist Danielle Celemajer stresses in a critical comment on human subjectivity that human capitalist production is rooted in the ongoing social practice of humans telling themselves that they are superior to other forms of life.[47] The 'human mastermind' narrative that she addresses is underpinned by laws, which empower particular human subjects and their scientifically designed technologies at the cost of 'other animals'. The following chapters of this book undertake a critical arts-based performance analysis, paired with cultural critique, to examine how this narrative plays out in specific engagements with animals and other humans in cultural and artistic performances.

Notes

1 The French dictionary retains the original meaning of *dressage*, rooted in dresser, including training animals, preparing, straighten, and relates it to education, 'Dressage', in: *Larousse*, https://www.larousse.fr/dictionnaires/francais/dressage/26784 (last accessed 20 June 2023). According to the German dictionary, *Dressur* is used as a depreciative term and denotes 'education, breeding, and training'. 'Dressur', in: *Der Duden*, https://www.duden.de/rechtschreibung/Dressur (last accessed 20 June 2023).

2 'Dress', in: *Etymology*, https://etymonline.com/word/dress (last accessed 15 June 2023). In 1803, Immanuel Kant drew attention to the term's multiple variations. He noted that dogs, horses, as well as humans can be 'dressaged' (*dressiert*), and drew attention to the fact that the German verb *dressieren* derives from the English word 'to dress' (*sich kleiden*). He also relates this to why the place where preachers get changed is named 'the chamber of dress' (*Dresskammer*) and not 'the chamber of consolation' (*Trostkammer*). Kant, I., *Über Pedagogik,* Königsberg: Friedrich Nicolovius, 1803, pp. 21–2 (my own translation).

3 'Dressage', in: *Etymology*, https://etymonline.com/word/dressage (last accessed 15 June 2023).

4 See Marx, K., *Das Kapital: Kritik der politischen Ökonomie,* Vol. 1, München: Anaconda Verlag, (first published in 1867) 2009, p. 402, or *Capital: A Critique*

of Political Economy, Vol. 1, Engels, F. (ed.), Moore, S. and Aveling, E. (trans.), Moscow: Progress Publisher, 1887, https://www.marxists.org/archive/marx/works/download/pdf/Capital-Volume-I.pdf (last accessed 19 June 2023).

5 Marx, K., *Philosophische und ökonomische Schriften (1844)*, Stuttgart: Reclam, 2008, here p. 38. For the here cited English version see *Economic and Philosophic Manuscripts of 1844*, first manuscript: 'Estranged Labour', Milligan, M. (trans.), first published 1932, Moscow: Progress Publishers, 1959, https://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm (last accessed 13 June 2023).

6 Ibid.

7 Marx, K., *Capital: A Critique of Political Economy*, Vol. 1, 1887, p. 229.

8 Marx, K., *Ökonomisch-Philosophische Manuskripte*, 2008, p. 34.

9 Timofeeva, O., *The History of Animals: A Philosophy*, London: Bloomsbury, 2018, p. xiii.

10 See Kant, I., *On Education,* Churton, A. (trans.), Boston: D.C. Heath and Co, 1900.

11 Lefebvre, H., *Dialectical Materialism*, Sturrock, J. (trans.), Minneapolis: University of Minnesota Press, 2009.

12 Lefebvre, H., *Critique of Everyday Life*, Moore, J. (trans.), London: Verso, 1991, p. 258, footnote 5. I quote the English translation here.

13 Ibid., p. 37.

14 Ibid., p. 42.

15 Lefebvre, H., *Rhythmanalysis: Space, Time, and Everyday Life*, Elden, S. and Moore, G. (trans.), London: Bloomsbury, (French 1992) 2017. Rhythmanalysis is the fourth posthumously published volume of his *Critique of Everyday Life*.

16 Lefebvre, H., 'An interview with Henri Lefebvre', interviewers Burgel, G., Burgel, G., Dezes, M., Kofman E. (trans.), in: *Environmental and Planning D: Society and Space*, Vol. 5, 1987, pp. 27–38, here p. 27.

17 Ibid., p. 13.

18 Ibid., p. 49.

19 Berlant, L., *Cruel Optimism*, Durham: Duke University Press, 2011, p. 9.

20 Ibid.

21 Noland, C., *Agency and Embodiment*: *Performing Gestures/Producing Culture*, Cambridge: Harvard University Press, 2009.

22 Raulff, U., *Das Letzte Jahrhundert der Pferde: Geschichte einer Trennung*, 2015, p. 16.

23 Ibid.

24 Noske, B., *Humans and Other Animals: Beyond the Boundaries of Anthropology*, London: Pluto, 1989.

25 Ibid., p. 4.

26 *When Species Meet*, Minnesota: University of Minnesota Press, 2008 and Haraway, D., 'Sympoiesis: Symbiogenesis and the Lively Arts of Staying with the Trouble', in: *Staying with the Trouble: Making Kin in the Chthulucene*, Durham: Duke University Press, 2016, pp. 58–98, esp. 58, 97. Haraway's concept of sympoiesis derives from M. Beth Dempster's MA thesis 1998, where she coined the term to denote 'collectively-producing systems that do not have self-defined spatial or temporal boundaries'. Dempster's use of 'autopoiesis' reminds of the system theory of the Chilean neurobiologist Humberto Maturana. On the workings of closed human systems also see Förster, H., *Wissen und Gewissen: Versuch einer Brücke*, Frankfurt am Main: Suhrkamp, 1993.

27 Haraway, D., *When Species Meet*, 2008, pp. 46, 62–7.
28 My application of Marxist terminology and analysis throughout the dissertation is shaped by conversations with the Performance and Political Economy research collective. Our collective publication proposes to examine theatre and performance through Marxist analysis focused on Marxist keywords. See our non-historical specific publication Blackwell-Pal, J., Boyle, S., Dilks, A., McGuinness, C. M., Mckeon, O., Moravec, L., Simari, A., Unger, C., Young, M., 'Marxist Keywords for Performance', in: *Journal of Dramatic Theory and Criticism* and *GPS*, Vol. 36, No. 1, Fall 2021, pp. 25–53. For an overview of how Marxist analysis helps to analyse the economic structures and the operations of capitalist society and a historical overview of the development of capitalism see Heinrich, M., *An Introduction to the Three Volumes of Karl Marx's Capital*, Locascio, A. (trans.), New York: Monthly Review Press, 2012.
29 My approach to capitalism resonates with recent studies of capitalism that take the category of 'nature', or 'life', into consideration to analyse the operations of capitalism, focused its extractive force, and to reflect on the ecological system. For example, see Moore, J. W., *Capitalism and the Web of Life: Ecology and the Accumulation of Capital*, London: Verso, 2015 or this recent philosophical critique of capitalism, Fraser, N. and Jaeggi, R., *Capitalism: A Conversation in Critical Theory*, Milstein, B. (ed.), Cambridge: Polity Press, 2018.
30 Nannicelli, T., 'Animals, Ethics, and the Art World', in: *October*, No. 164, Spring 2008, pp. 113–32.
31 Kant, I., *On Education*, 1900, p. 10. Translation of Kant's terminology are my own.
32 Ibid.
33 Ibid., pp. 19 and 21.
34 Ibid., p. 9.
35 Ibid., p. 6.
36 Ibid.
37 Mauss, M., 'Techniques of the Body', Brewester, B., (trans.), in: *Economy and Society*, 2:1, 1973, pp. 70–88, here pp. 78–8. Translation of: 'Le **dressage** [*training*], comme le montage d'une machine, est la recherche, l'acquisition d'un rendement. Ici c'est un rendement humain. Ces techniques sont donc les normes humaines du dressage humain. Ces procédés que nous appliquons aux animaux, les hommes se les sont volontairement appliqués à eux-mêmes et à leurs enfants. Ceux-ci sont probablement les premiers êtres qui aient été ainsi dresses [trained], avant tous les animaux, qu'il fallut d'abord **apprivoiser** [*tamed*]. Je pourrais par conséquent les comparer dans une certaine mesure, elles-mêmes et leur transmission, à des **dressages** [*training systems*], les ranger par ordre d'efficacité'. Mauss, M., 'Les Techniques du Corps', in: *Journal de Psychologie*, No. 32, 1935, pp. 271–93.
38 'Training, like the assembly of a machine, is the search for, the acquisition of an efficiency. Here it is a human efficiency. These techniques are thus human norms of human training. These procedures that we apply to animals men voluntarily apply to themselves and to their children. The latter are probably the first beings to have been trained in this way, before all the animals, which first had to be tamed. As a result, I could to a certain extent compare these techniques, them and their transmission, to training systems, and rank them in the order of their effectiveness'. Mauss, M., 'Techniques of the Body', 1973, pp. 70–88. In the German language, training and dressage denote different

practices. In the English language, dressage has however been widely translated as training.

39 Noland, C., *Agency and Embodiment*, 2009, p. 26. Italics are original.

40 Ibid. and Mauss, M., 'Techniques of the Body', p. 81. Mauss became a corporal March 1915 and was attached to the 112th infantry brigade of the 27th British Division, together with a horse. As his old professor Sylvain Lévi teased him: 'So you're a corporal now, on the way to becoming an officer, an emeritus interpreter and even an emeritus horseman! You seem to set great store in your horse'. Mauss himself commented on his riding experience in a private letter: 'I ride horses, I play soldier. A gentleman's life. I'm doing admirably well. I was made for this and not for sociology.' Letter from Marcel Mauss to Rosine Mauss, January 1, 1915, quoted in: Fournier, M., *Marcel Mauss: A Biography*, Princeton: Princeton University Press, 2006, p. 175, 6. Although Mauss was familiar with horse-riding, and even says that he had slept on a moving horse that was more intelligent than him, he does not unpack his embodied knowledge and empirical experience in his discussion of training (French original *dressage*).

41 Marx, K., 'Ökonomische Manuskripte, 1863-1867', in: *Marx/Engels Gesamtausgabe*, Müller, M., Jungnickel, J., Lietz, B., Sander, C., Schnickmann, A. (eds.), Berlin: Akademie Verlag, 2012, p. 117 (original spelling).

42 My own translation of 'Alle Arbeit an der Maschine erfordert frühzeitige Dressur des Arbeiters, damit er seine eigne Bewegung der gleichförmig stetigen Bewegung eines Automaten anpassen lerne' in: Marx, K., *Das Kapital: Kritik der politischen Ökonomie*, Vol. 1, p. 402. The English translation by Moore and Aveling replaces dressage with training: 'To work at a machine, the workman should be **taught** from childhood [*frühzeitige Dressur*], in order that he may learn to adapt his own movements to the uniform and unceasing motion of an automaton'; cite from Marx, K., *Capital: A Critique of Political Economy*, Vol. 1, 1887, p. 284.

43 Weil, S., *La Condition Ouvrière*, Chenavier, R. (ed.), Paris: Éditions Gallimard, 2002, pp. 323–4. Albert Camus published her personal notes posthumously from 1948. Weil might have written this before Marx's Parisian Manuscripts, where he unpacks alienation by outlining differences between humans and animals, first published in 1832–33. Compare this to Chenavier, R., 'Simone Weil: Philosophie du Travail', in: *Revue d'éthique et de théologie morale*, no. 244, June 2007, pp. 31–40, here p. 38.

44 Weil, S., *La Condition Ouvrière*, 2002.

45 Foucault, M., *Discipline and Punish: The Birth of the Prison*, Seridan, A. (trans.), London: Allen Lane, 1977, p. 166. La Mettrie, *Machine Man and Other Writings*, Thomson, A. (ed.), Cambridge: Cambridge University Press, 1996.

46 Bourdieu, P., *The Logic of Practice*, Nice, R. (trans.), Stanford: Stanford University Press, 1990.

47 Celermajer, D., 'Omnicide: Who is responsible for the gravest of all crimes?', ABC.net, https://www.abc.net.au/religion/danielle-celermajer-omnicide-gravest-of-all-crimes/11838534, 3 Jan 2020 (last accessed 3 May 2023). Celemajer explores human subjectivity in relation to human rights in more detail in Celermajer, D. and Lefebvre, A., *The Subject of Human Rights*, Stanford: Stanford University Press, 2020.

2 Performance Histories

The Mechanisms of Human and Animal Dressage

> Dressage does not disappear. It determines the majority of rhythms.[1]

This line from Henri Lefebvre's last book, *Rhythmanalysis*, stresses that dressage is the underlying mechanism that determines all rhythms of everyday life. The Marxist philosopher notes that Western societies have imitated Roman military dressage mechanisms to such an extent that they have become almost invisible in everyday life.[2] The way in which human actors engage with one another, as well as with their rhythmically attuned domesticated animals, determines how they perform their societal dressage; and this, in turn, shapes our understanding of societal dressage, and defines how humans and animals come to perform like dressaged animals.

Before I analyse how a selection of contemporary artistic performances has, from the late 1960s until the 2020s, critiqued culturally ingrained dressage mechanisms with or without animals, I make, what Walter Benjamin calls, a 'tiger leap' back into the seventeenth and eighteenth centuries. Therefore, I conceive of history and its time-specific events, following Walter Benjamin, as 'the subject of a structure whose site is not homogenous, empty time, but time filled by the presence of the now [*Jetztzeit*]', and of the performance of human and human dressage as a timeless, yet historically embedded political practice.[3]

In this chapter, I historically theorise my concept of dressaged animality related to questions implicit in moral philosophy, which predates economic theory.[4] I contextualise the terms virtuous, virtuosic, and virtual to discuss how—back then predominantly male—human actors come to perform. This chapter outlines several historical turning points in the premodern period to provide insights into the cultural institutionalisation of the political mechanisms of dressage by the early eighteenth-century. It comparatively analyses the, at that time, then progressive performance practices of the virtuous French military soldiers, who performed according to the virtues for their country to retain their societal privilege, and

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the kings' horse-riding masters, who performed human–animal dressage according to their 'romantic revolutionary' ethics (to use Lefebvre's term), inside the royal *manège* (riding hall), while producing a particular virtuosic aesthetics that derives from military riding. I then relate both to the royal choreographer Jean-Jacques Noverre's structural development of romantic ballet as a virtual dance aesthetics that took inspiration from the riding masters' dressage training, which builds on the inherent movement qualities of the animals. While the soldiers' performance practice transformed from being a noble and virtuous royal service into an institutionalised, wage-labour profession, the semi-autonomous virtuous royal *manège* came to a halt by the French Revolution, and royal dance later became known as a romantic ballet when it was eventually fully institutionalised in the first half of the nineteenth-century.

Dressage Mechanisms

Despite the distinct political functions of the military, the *manège*, and dance in the French monarchy, all three corporeal performance practices underpin what Lefebvre refers to as the omnipresent 'military model'; he notes that 'societies are marked by the military model, preserve, and extend its rhythm through all phases of our temporality: Repetition pushed to the point of full automatisation and the memorisation of gestures'.[5] Conceiving of the military's 'dressage mechanism' as the basis for artistic dressage performance practices, the French military and its two related performing art forms are not only distinct examples of performance forms, but they also shed light on France's historical progressiveness and imperial force in the early modern age. The names of these European dressage performance practices have been coined and continue to be globally used in the French language, just as the notion of dressage continues to exist in several languages in its French version.

Although I trace a particular timeframe in this chapter, it is not my intention to outline the performance histories or origins of *l'art militaire*, the *manège*, and *chorégraphie*. Instead, I am interested in exploring the entanglement of the performers' self-dressage with systematically practiced forms of societal dressage. As the dressage mechanisms of society depend on how human and animal performers conceive of and individually perform their 'self-dressage'—comprising of the acceptance of societally predefined, ideological performance practices, entangled with their embodied human and animal animalities' needs—this chapter analyses the relation between corporeally performed cultures and politics. It outlines how humans' actively performed self-dressage not only reproduces but can also critique dominant political and moral ideologies, if their subjective ethics are aesthetically performed.

To underpin tensions operating between morally and ethically performed agencies in regard to the three performance practices of the military, *manège*, and dance, the chapter is framed with Theodor Adorno and Max Horkheimer's *Dialectics of Enlightenment,* Adorno's aesthetic theory and moral philosophy, and etymologically engages with the Anglo-French and Latin term virtus, denoting moral strength, high character, excellence, efficacy, and goodness. The functional, liberal militaristic, and revolutionary artistic royal performance practices resonate with what Benjamin refers to as 'rending politics aesthetic' (*die Ästhetisierung der Politik*) and as 'politicizing art' (*die Politisierung der Kunst*).[6] Focused on questioning where aesthetics, politics, and ethics intersect, I conceive of dressage as a political and aesthetic performance practice: Dressage depends on how the agents perform their subjective ethics, in relation to societally installed morals, which, in turn, shape their cultural identities. Over time, infrastructurally installed dressage mechanisms developed simultaneously with the embodied animalities of human and animal actors, leading to the establishment of the specific, morally ingrained, societal performance forms of the modern mass military, Olympic dressage, and Romantic ballet.

The *Encyclopédie* and the French Enlightenment

Currently existing visual representations of these human and animal performance practices provide insights into how their underlying dressage mechanisms have been historically shaped. I closely examine the engraved images of the *manège,* as printed in the riding manuals of the Kings' riding masters, Antoine de Pluvinel and François Robichon de La Guernière, and which were also reproduced in Denis Diderot and Jean-Baptiste le Rond d'Alembert's controversial *Dictionnaire raisonné des sciences, des arts et des métriers* (published between 1751 and 1772). I compare these to the dictionary's visual representations of the French military (*l'art militaire*) and of dance in the section (*Choréographie ou l'Art d'Écrire la Danse*).[7] The *Encyclopédie*'s illustrations and Diderot's specialised knowledge about the functions of the human body are also pertinent to my discussion of the development and institutionalisation of dressage's performance mechanisms.

The *Encyclopédie* was a collaborative project committed to gathering and disseminating national knowledge about existing labour practices, including craft workshops, the tools used, working spaces, and the objects that were produced. At first sight, the inclusion of these explicitly royal performance practices in the dictionary of the Enlightenment, aimed at revolutionising the socio-political order, might seem paradoxical. As Adorno and Max Horkeimer note, 'the Enlightenment's program was the disenchantment of the world. It wanted to dispel myths, to overthrow fantasy with knowledge'.[8]

Predating the 'liberty, equality, fraternity' ethos of the French Revolution, the progressive thought of Diderot and his collaborators was rooted in similar liberal ideas, focused on technological and scientific factors, to generate societal progress. Their socio-political values were echoed by the practices of mercantile circles, landlords, social administrators, manufacturers, and entrepreneurs, included in the dictionary. Diderot and his collaborators' 'enlightened' a fight against France's *ancien régime* that coexisted with the aristocracy's fight against the monarchy given its state bankruptcy. Although the Enlightenment's project was a 'revolutionary ideology', as Eric Hobsbawm notes, that intended 'to set all human beings free', in the end it merely led to the 'emancipation of the middle ranks of society, the new, rational men of ability and merit rather than birth, and the social order which emerged from their activities would become a "bourgeois" and capitalist one'.[9] As the Encyclopaedists intended to expose the labour mechanisms of the monarchic world order through their knowledge-gathering publication, which required and received the approval of the king's state apparatus, the inclusion of royal militaristic and artistic human and animal dressage practices in the *Encyclopédie* contributed to providing a full picture of France's pre-modern, two-class society.

VIRTUOUS: Militaristic Dressage in the *L'Art Militaire*

Diderot and d'Alembert's *Encyclopédie* features 54 abstract, copperplate illustrations of the French royal military virtuously exercising their well-rehearsed battlefield dressage performances. The printed plates of *l'art militaire* are divided into the infantry ground exercises (*l'exercice de l'infanterie,* Figs. 2.1 and 2.2); weapons, the handling, encroachment on land (*evolutions*), fortification, and one image and entry is devoted to the visual representation of the encroachment of the cavalry (Fig. 2.3). While the king's noble foot soldiers are represented as dots, as well as miniature figures exercising their close-order drills to illustrate their geometrical formation, the mounted noble soldiers are solely depicted through the figures of their horses, viewed from above. The visual representations that replace the mounted soldiers with their horses cast the soldiers' human agency completely aside and abstract the human figures of the French military troops. They give the impression that the aristocratic human soldiers, standing still in perfect order, operated merely as precisely aligned geometrical corpora, serving the king.

While the movements of the human soldiers are functionally and kinaesthetically aligned to each other, the soldiers of the cavalry are simultaneously also physically, through touch, connected to their horses. Their repeated bodily dressage performance practice renders the muscles of the human and animal soldiers stronger, deepens their shared movement

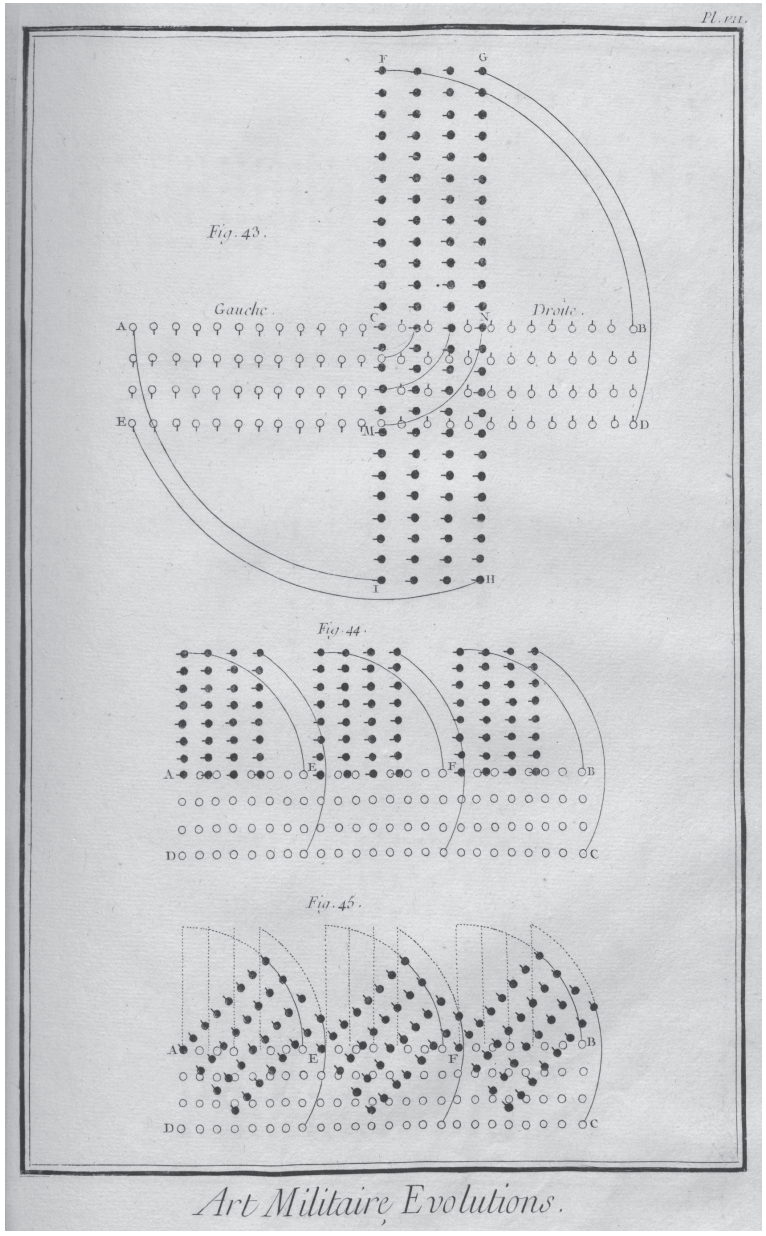

Figure 2.1 *Art Militaire, Evolutions*, Plate 7, printed copperplate engraving, in: *Encyclopédie, ou, Dictionnaire Raisonné des sciences, des arts et des métiers*, Diderot, D. and d'Alembert, J. (eds.), Paris, Vol. 7 of plates, 1796, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

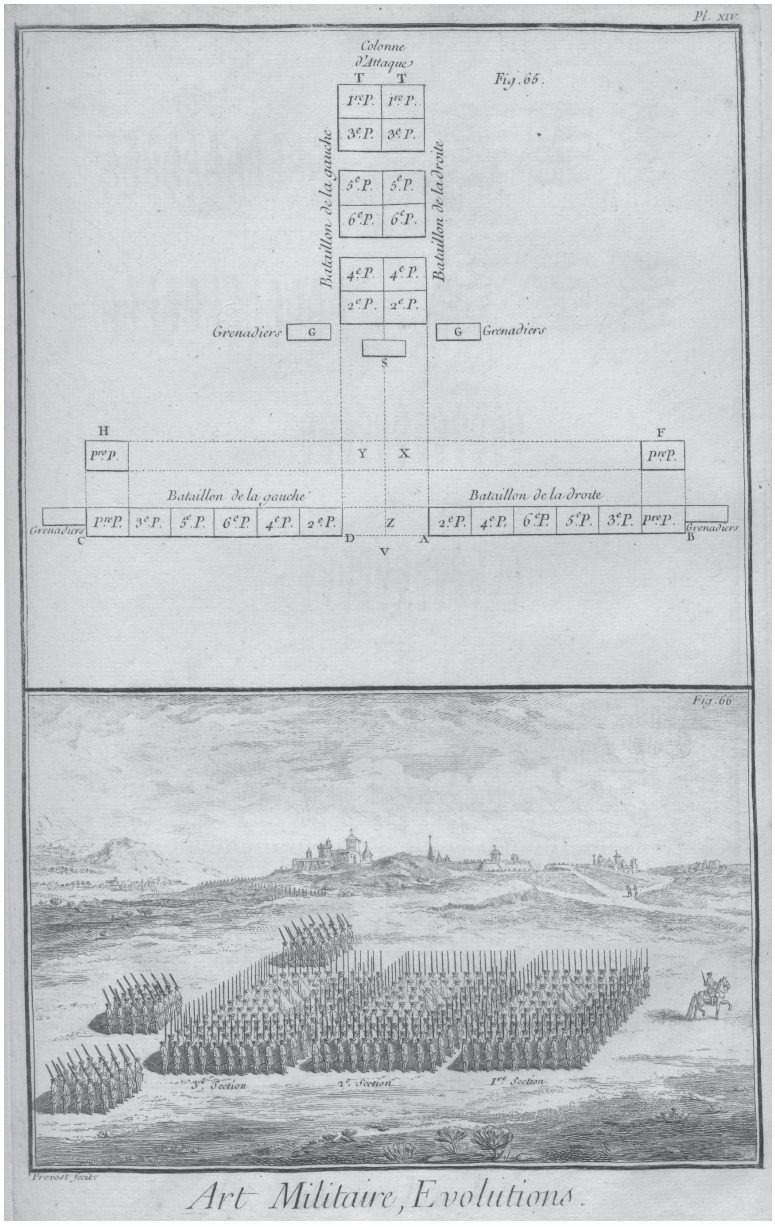

Figure 2.2 *Art Militaire, Evolutions*, Plate 14, printed copperplate engraving, in: *Encyclopédie, ou, Dictionnaire Raisonné des sciences, des arts et des métiers*, Diderot, D. and d'Alembert, J. (eds.), Paris, Vol. 7 of plates, 1796, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

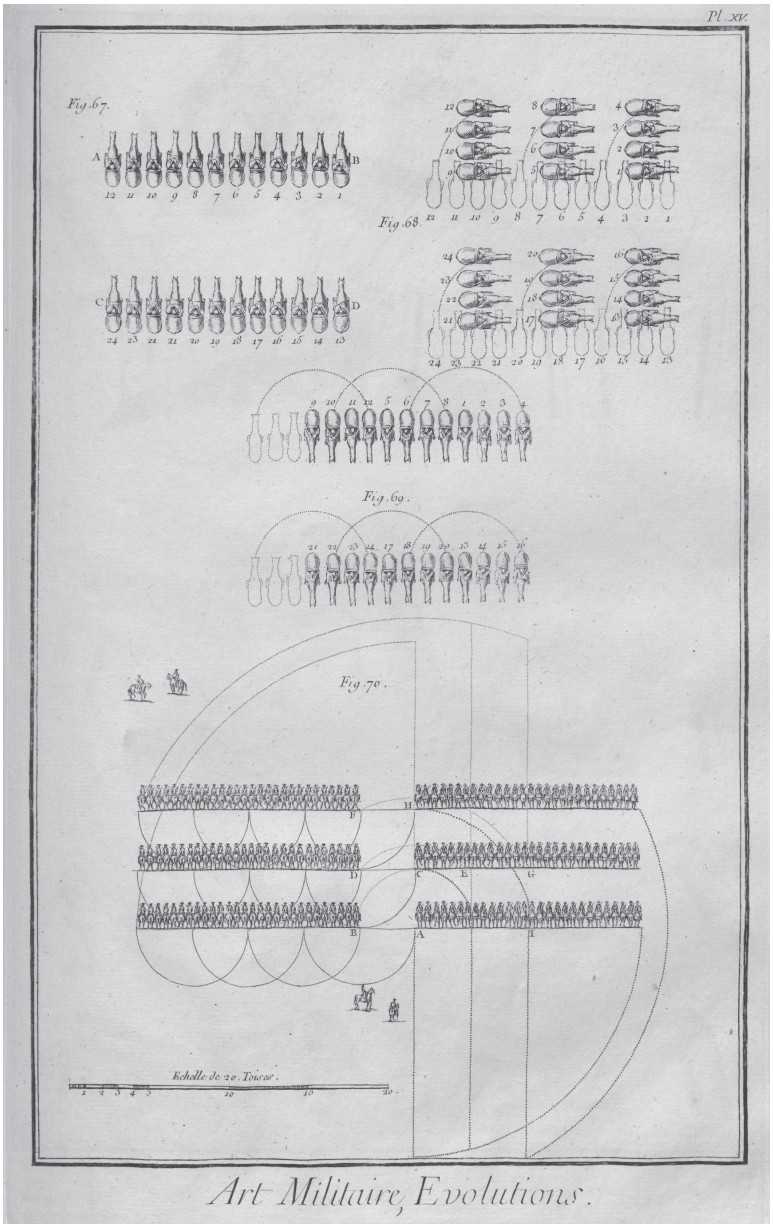

Figure 2.3 *Art Militaire, Evolutions*, Cavalry, printed copperplate engraving, in: *Encyclopédie, ou, Dictionnaire Raisonné des sciences, des arts et des métiers*, Diderot, D. and d'Alembert, J. (eds.), Paris, Vol. 7 of plates, 1796, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

memory until the point of automatisation, and neatly attunes their corporeal rhythms. The depictions of the cavalry reinforce that soldier and horse become conflated in one unit, a singular entity in which one is inseparable from the other, and at the same time rhythmically synchronised to the other human–animal couples. The animals become attached to their riders, and the human soldiers affectively connect with the animals' instinctive and visceral behaviour as well as with their human co-performers. Over time, the soldiers' human–animal dressage performances take on a naturalised form, as the dressage mechanisms render the differences between them invisible. A smooth dressage rhythm emerges through the responsive interactivity between the human–animal, as well as among the other aligned human soldiers.

To inscribe the corporeal performance practice of the military onto the bodies of its soldiers, a certain degree of docility, but also agency, is required. As Michel Foucault observes in his theory of early modern discipline, which he conceives of as a 'technique of dressage', docility and bodily predisposition set the stage for the bodies of the nobility to subject themselves to the national sovereign order.[10] As the military's enacted dressage intentionally uses and transforms them, including the bodies of their horses, Foucault argues that dressaged soldiers 'obey to whatever [they are] ordered to do'.[11] He emphasises the total government of the sovereign power and stresses that power is forcefully 'stamped onto the blind' soldiers. In his early key work, *Discipline and Punish*, Foucault dismisses the question to what extent the soldiers' performance of dressage relied on the willing enactment of their agencies.

Despite Foucault's limited discussion of agency, his term 'assujettissement' addresses the crux that lies at the heart of how humans come to perform as subjects. Judith Butler stresses in her critique of Foucault's take on subjectivity that becoming subject implies the entanglement of subjugation and subjectification.[12] And Christoph Menke, bringing Michel Foucault's concept of disciplinary power together with aesthetic theory, emphasises that a person can effectively 'apply one's own practice' (*Sich-Ausführen-Können*) because he or she has already become skilful and can perform movement repertoires and embodied techniques.[13] Butler and Menke's commentaries stress, in contrast to Foucault, the interdependence between one's agency and submission. To become complicit with sovereign power implies therefore to apply one's embodied techniques and thereby to realise her or himself societally.

The socio-politics behind the royal military service of the noble French soldiers, illustrating the dialectic relationship between human agency and sovereign power, is underpinned by their virtuous attitude towards the monarch and their families. Etymologically, the noun virtue derives from the Latin root vir and denotes men's societally admired character

traits, such as 'physical strength, valorous conduct, moral strength, goodness, and courage'.[14] Until the early eighteenth-century, the king's military troops were comprised of members of the nobility, whose families had been in this position for four generations until the French Revolution. Noblemen, performing collectively, aligned themselves to the French king, as Blaubfarb observes, to retain their family's socio-political reputation and thereby performed their 'national duty'.[15] Most noble soldiers actively chose to re-perform their family's class standing within the infrastructures of absolutism through self-dressage. And, if they had horses, they would join the cavalry.

Despite being able to make an individual decision on whether to join the army, 'real bodies of military men' are, in general terms, notes Halpern, largely perceived as an abstract representation of the nation.[16] This is an idea that echoes in the illustrations in which the soldiers' agencies were represented by universal dot notations and grouped together to military corpora. The reproducible medium of printed copperplate drawings in the dictionary of the Enlightenment reinforces that the human soldiers (re)produced and represented France's nationalist war machine in an assembled and kinaesthetically attuned form. The soldiers' virtuous practice of military dressage, which has its own aesthetics, is therefore inseparable from the absolutist political ideology and represents the 'relation between the general and the particular', and creates the idea of a societally accepted 'moral good'.[17]

The virtuous militaristic dressage continued being practised until the aristocracy stopped voluntarily joining the king's army. This was offset by the waxing deprivation of their political independence and also partially sparked the revolutionary and enlightenment movement, initially an aristocratic fight for retaining political independence, responsibility, and privileges when the French state went bankrupt.[18] Alongside these socio-political infrastructural changes, the nobility had to buy commissions in the army by the second half of the eighteenth-century to keep their political stakes, but their once 'virtuous' employment in the cavalry decreased.[19] It was a change that led to the professionalisation, and subsequent modernisation, of the army. In 1751, the Parisian *École Royale Militaire* was opened and connected to a network of other national military schools in the second-half of the eighteenth-century. It imposed militaristic dressage on an institutional level and put into question who deserved royal privileges. Those wanting to join the officer corps still had to be of noble descent, dating at least four generations back, and have the physical disposition needed for demanding militaristic dressage performances on battlefields.

Even fewer men wanted to join the French army after the aristocracy started to fight together with the middle-class against the monarch's political regime during the revolutionary events and when Napoleon had come

to power. By 1815, Napoleon—once a 'modern' military officer himself—had started to allow people from lower ranks to participate in dressage training and military performances.[20] This change resulted in a military bureaucracy, a proto-modern state, and reinforced competition between the nobles and the emerging middle-class (the new talent) who had just joined forces in the Enlightenment battle to take down the monarch's absolutist regime. Instead of performing and killing for the king and for the sake of performing virtuously, to keep their socio-political reputations, joining the military offered an opportunity to climb up the social ladder, for which effective performance was a prerequisite.

With the mobilisation of Napoleon's new mass army, the traditional chivalric virtues, drives, and patriotic feelings of the nobility were replaced by salaried labour from lower social classes. Professionally trained and attuned masses of dressaged human and animal soldiers started to resemble exportable French mass ornaments. The performance of Napoleon's military generated its own mass aesthetics, rendering the virtuous dressage mechanisms of the once solely noble soldiers almost quotidian. The inseparability of the mass movement aesthetics from the absolutist political ideology of the sovereign demonstrates that military dressage feeds on collective consensus, because if one does not perform accordingly, the others can also effectively fall out of line. Joseph Roach calls such a regime-conform aesthetic practice, the 'ideology of the aesthetic'.[21] Napoleon's sovereignty illustrates the shift from a once virtuously moral approach regarding engaged political military services to a modern profession.

Under his rule, the cavalry also took on unprecedented importance. He increased the number of cavalry regiments up to 50 per cent but then had to acquire non-French horses during the war due to a shortage.[22] It was Napoleon's multispecies dressaged *corps d'armée*, comprising the shared strength and speed of his human and horse soldiers, which propelled him at the cost of human and animal deaths, numbering in their millions, in the ensuing wars. Due to the geographic and imperial progressiveness of his human–animal army, Hegel referred to Napoleon as the 'world-soul' (*Weltseele*) on horseback. In the early nineteenth-century, the soldiers of his mass army (the *Grande Armée*) were later equipped with cuirass armour and firearms to make them more effective.

With the implementation of a professionalised mass army, the once aristocratic chivalry virtues, performed as societally valued behaviour, became largely obsolete and replaced with the modern, submissively, and yet willingly performing, mass military. Similar dressage mechanisms are also in place in royal, artistic human, and animal performance practices. They connect human and animal needs, enacted as their subjective ethics, with what is societally considered morally good behaviour and engender humans and animals' dressaged animalities.

VIRTUOSIC: The 'Revolutionary Romanticism' of the *Manège*

Alongside the monarchic and self-serving ideologies implicit in the dressage performances of French soldiers, in which horses were merely used as their material support, the riding teachers of the French kings performed a form of royal dressage, entangled with their subjective 'self-dressage'. The Frenchman Antoine Pluvinel (1555–620), who served as royal riding master and manager of the royal stables to Louis XIII, reformed the militaristic way of riding according to his own subjective ethics, representing his individual understanding of the relation between human–animal dressage and animality, shaped within the existing societal structures. He foregrounded his aesthetic experience of dressage, refining the kinaesthetic quality of human-horse communication. Pluvinel's dressage ethics operated therefore in contrast to the military soldiers' morals.

The comparison between artistic and militaristic performances of societal dressage underpins Adorno's sharp distinction between ethics and morals. 'The concept of ethics contains', he notes, 'the idea that people should live in accordance with their own nature […] something of an antidote to a morality that is forcibly imposed from outside'.[23] With the founding of the *Académie d'Equitation* in Paris, supported by Henri IV, the brother of King Louis XIII, a romantic, and yet a virtuosically practiced artistic form of human–animal dressage started to structurally develop in parallel to the cavalry's virtuous dressage performance practice, following similar strictly and repeatedly practised conditioning methods.[24] Implying skill, learning, and mechanical mastery of, what was back then referred to as fine art, virtuosity—as its etymology reminds us—generates 'exceptional worth'.[25] Pluvinel's attempt to make animal dressage more ethically reasonable represents a 'romantic revolutionary' approach to the practice of dressage, performed together with their horses inside the royal *Salle du manège*, located in the centre of Paris.[26]

The trouble of performing one's ethical attitude within an opposing political framework, as an aesthetic practice, resonates with Henri Lefebvre's concept of 'revolutionary romanticism', which suggests that a romantic revolt incorporates an 'integral humanism' and opposes the actual 'in the name of the possible'.[27] Similarly to Lefebvre's comment, Hilda Nelson notes of Pluvinel's work that 'it needed the humanist spirit to restore horsemanship to an art form rather than just a form of war' by transforming how human–animal dressage is practised.[28] As Pluvinel's artistic approach to dressage emerged from his ethical understanding of the performance of societal dressage, his *manège* can be regarded as predating the romantic art movement of the 1830s. His animal politics publicly performed an ethical attitude, rooted in respect for other human as well as animal beings, and predated the social values of the *Declaration of Rights of Man*

and Citizens (*Déclaration des Droits de l'Homme et du Citoyen)* that were legally installed in France in 1789, as the outcome of the revolutionary events. In late sixteenth- and early seventeenth-century absolutist France, Pluvinel's semi-autonomous artistic, human–animal dressage practice embodied possibilities of enacting and performing human dressage in a less militaristic, discriminating, and more ethically acceptable manner within the dominant political regime.

Pluvinel's ethical approach to dressage differs from the one of the Italian riding master Grisone, who taught and ran an internationally renowned riding school in Naples. Pluvinel underwent a six-year apprenticeship under Grisone's student, Giambattista Pignatelli, the manager of the riding academy. Grisone started to transform the military's warfare riding into an art form and constructed a dressage system for animal training.[29] The purpose of practising human–animal dressage as an art form was, as Elisabeth M. Tobey points out, to increase the social standing and respect of the noble riders at the Renaissance Court by externalising inner virtues.[30] In France, Pluvinel also taught the king and the French male nobility—for whom the *manège* became a part of an essential 'humanist education' that also included fencing, dancing, and working with weapons—in order to create a new, more effectively applied aristocracy.[31] In contrast to Grisone's dressage system, Pluvinel's training system placed a heavy emphasis on the humane treatment of animals, one that decried the use of sharp and extensively ornamental decorated bits and the application of harsh punishment.[32] His privileged social position enabled him to widely promote his practice of human and horse dressage among the French aristocracy.

Pluvinel's soft dressage methods recall the humanist ideals from Greek antiquity and the work of Xenophon, a Greek soldier-philosopher. Xenophon, like Pluvinel, emphasised that the training process of dressage should apply moderate force and rewards in the practice of dressage. In Xenophon's manual, *The Art of Horsemanship* (c. 350BC), the practice of dressage starts with the selection process of finding emotionally suitable horses for the practice of riding, including 'the art of warfare', and draws attention to treating horses with respect to their species requirement.[33] Similar to Xenophon, Pluvinel's manual, *Le Maneige Royal* (1623), was also highly critical of cruelly 'breaking-in' horses to transform them into submissive riding horses. Referring back to his predecessor the Athenian rider, Simon, Xenophon writes that a horse should not literally be 'broken' through dressage because:

> what a horse does under compulsion […] is done without understanding; and there is no beauty in it either, any more than if one should whip and spur a dancer. There would be a great deal more ungracefulness than beauty in either a horse or a man that was so treated.[34]

Xenophon stresses here that, once horses have lost their interest and joy in working with humans, they are not of use anymore for the physically expressive and challenging artistic practice of the dressage. 'Beauty' operates for Xenophon, as for Pluvinel, as an indicator of the animal's expressively performed dressage. Given that what is perceived as beautiful is a subjective judgement, and, in light of Pluvinel's emphasis on the manner in which human–animal dressage is practiced, his preoccupation with ethics visualised as an aesthetic form becomes apparent. Pluvinel notes a horse should be trained with 'patience, gentleness' and 'worked with the brain', so that human–animal dressage is represented by 'a handsome man on horseback'.[35] Pluvinel's approach towards dressage merges his ethical attitude towards animal dressage with how horses perform themselves aesthetically, under human guidance, and makes it impossible to distinguish between what is human and what is animal, what is forcefully and what is consensually performed by the couple.

Despite serving King Louis XIII, Pluvinel's dressage manual, which bears the ambiguous title *The Royal Manège* (*manège* derives from the Italian verb *manneggiare*, meaning 'to use, deal and manage'), outlines an ethical approach to the treatment of horses and provided the royal *manège* with its artistic human–animal dressage form. Although the monarchy supported Pluvinel's approach, the king also critiqued the ideology of the work of his *écuyer* (this French word was used to denote the riding master of the king, who was also the manager of the royal *manège*). Louis XIII conceived of Pluvinel's performance practice, especially its *Haute École*, as being too virtuosic and not useful enough for war, although the dressage practices of the cavalry and the *manège* are both grounded in the same dressage mechanisms, a combination of militaristic discipline and aesthetic sensitivity.[36]

The king's critique of the usefulness of artistic human–animal dressage stresses that Pluvinel's attitude towards dressage was partly opposed to the absolutist ideology of the *ancien régime*. As Pluvinel resisted giving in fully to the absolutist politics of the king, his ethically informed artistic human-animal dressage is both a 'romantic revolutionary' and a nationalistic, humanist performance practice. It includes an integral humanism that is built upon an inhumane domination enacted over animals because animal dressage renders untrained horses into riding horses, which gives human-animal dressage its hierarchical aesthetic form. As riders sit vertically on the top of their horses, animal dressage, like the more or less voluntarily performed military practices, also implies human domination.

Although Pluvinel's romantic revolutionary attitude towards his service for the French monarch, performed with animals, was self-reflexive and did not set out to force his animals to perform with him, his *manège* remained encapsulated within the stone halls of the king's *Salle du*

manège, located next to the royal palace at the Jardin des Tuileries. Pluvinel's human–animal dressage exemplifies: Like the soldiers submissively but actively performing their political agency, the performance practice of dressage is rooted in the tensions operating between socially prescribed performance forms and their individual ethics. Dressage is, therefore, enacted through the application of one's embodied human or animal animality. The following section analyses the dialectical entanglement between societal dressage and embodied animality in more detail. It engages with Adorno's aesthetic theory, focused on concepts of natural and art beauty, and examines François Robichon de La Guérinière's dressage system.

The Aesthetics of Dressaged Animality: 'A Feeling for Nature'

The last French royal riding master after Pluvinel's death, François Robichon de La Guérinière (1688–751), added the final gymnastic body exercise 'shoulder-in' to the movement repertoire of human–animal dressage. It is still in use today and became incorporated in the modern, Olympic discipline of equestrian dressage in the early twentieth-century. Dressage training renders animals, like human bodies, subtler and more flexible through particular exercises as they bend, straighten, and collect particular body parts thereby increasing their physical expressiveness and render their movements more virtuosic. The horse, with its limited agency, plays an active role in the operations of human–animal dressage, because, without it, there would be no form of human-horse dressage.

The dressage training of horses develops from the animals' physical capabilities and 'natural beauty', to use Adorno's term, and artificially recreates them with the aim of improving, or put differently, increasing it. This transformation is, Alexander Baumgarten notes in the mid-eighteenth-century, the aim of what he calls aesthetics: 'the perfection of sensible cognition as such, that is, beauty, while its imperfection as such, that is, ugliness, is to be avoided'.[37] With the development of aesthetic theory at about the same time, the aesthetic practice of human–animal dressage can be regarded as a progressive, societal performance practice, like the military, that feeds on the embodied nature of its performers, deriving from their animality, and generates 'the aesthetics of dressaged animality'.

The copperplate prints of de La Guérinière's manual, *L'École de la Cavalerie* (*The School of Horsemanship*, 1733), illustrate this transformation from natural beauty into artistic beauty through artificially generated dressage mechanisms that condition the animals to execute specific movements at given orders. His engraver, Charles Parrocel, divided the dressage movements performed by stallions into *Des Allures Naturelles* (Fig. 2.4), the basic gaits, and *Des Allures Artificielles* (Fig. 2.5), comprising of the most virtuosic jumps and lifts of legs movements in equestrian dressage's

Figure 2.4 *Manège uni à gauche et le Galop faux à gauche*, from *Allures Naturelles*, Planche IV., printed copperplate engraving, in: *Encyclopédie, ou, Dictionnaire Raisonné des sciences, des arts et des métiers*, Diderot, D. and d'Alembert, J. (eds.), Paris, Vol. 7 of plates, 1796, Courtesy of the ARTFL Encyclopédie Project, University of Chicago, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

Figure 2.5 *Manège: La Capriole, Lecon du piafer dans les piliers'*, from *Allures Artificielles*, Planche XII., printed copperplate engraving, in: *Encyclopédie, ou, Dictionnaire Raisonné des sciences, des arts et des métiers*, Diderot, D. and d'Alembert, J. (eds.), Paris, Vol. 7 of plates, 1796, Courtesy of the ARTFL Encyclopédie Project, University of Chicago, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

Haute École (high school). Given the national standing of de La Guérinière's human–animal dressage system, these plates were also reproduced in the entry of the *manège* in the *Encyclopédie*, to represent the most progressive human-horse dressage techniques at that time. Like the *Encyclopédie*, the riding manual and its illustrations provide precise instructions for the execution of particular dressage exercises, so that the images can also be reversed into actual practices.

The lower image in one of the plates of *Des Allures Naturelles* (Fig. 2.4) depicts a movement performed by a horse without a rider, in a moment of suspension: The horse is shown at a moment of standstill in the foreground of an orderly Baroque French landscape, in a noble pose. His front legs are up in the air and the body weight is put on the hind legs. The plate's description says that the horse is galloping 'faux à gauche' (wrong on the left) because the legs on the left and right side of its body move diagonally. The 'right' way to canter, as the image above shows, would be a unilateral positioning of the legs. Depicting the horse without a human rider creates the illusion that the horse was freed from any direct order or function. The small depiction of a mounted rider-human couple in the back, galloping away, reminds us, however, that the human figure is not completely absent in the image, although it turns its back on the apparently freely moving horse.[38] The image of the unmounted, naturally but 'wrongly' moving horse, is also depicted in suspension. It shows an ephemeral moment in which the animal's 'natural beauty' mediates what the human conceives of as beautiful.

As Adorno remarks in his *Aesthetic Theory*, spotting beauty in 'nature' indicates that humans have 'a feeling for nature' and brings their gaze to a standstill. 'Natural beauty is suspended history', he writes, and creates a 'moment of becoming at a standstill'.[39] The 'feeling for nature' to which Adorno draws our attention resonates with Benjamin's comment that 'history decomposes into images', which in turn capture moments and movements of the past 'at a standstill'.[40] The relation between socially constructed history is, as their commentaries remind us, reflected in the interdependence between a still image, depicting a movement, and an actual performed movement.

The above image of Fig. 2.4 demonstrates that the so-called 'art of riding' departs from what the human perceives as the horse's 'natural beauty'. The illustration shows the same horse galloping 'uni à gauche' (in unison), placing both left legs to the front simultaneously, with the rider sitting upright in a vertical line on the correctly cantering horse. The dressaged human–animal couple then embodies both natural and artificially produced beauty. The rider first senses and affirms the natural beauty of a horse's movements and then paradoxically negates them, time and again, by training the horse to do it better in the desire to improve the animal through the

anthropocentric, repetitive, and collaborative training process. Negating something results, as Gilles Deleuze notes, from its conscious affirmation.[41] The dialectics between affirmation and negation, that Deleuze addresses, are generated by the difference between affirmation and negation. Human-animal dressage is spurred by the differences between the animal and the human, and between their naturally and artificially produced movements. Offset by species differences, human–animal dressage transforms the horse, and the rider, into a living 'work of art', a physically expressive dressage horse-human.[42] This reduces the anthropological differences between the species beings as they are both *dressaged* but also feed on, and combine, their specific human and animal characteristics in that very performance practice. The repetitions required in dressage to condition animals attune horses to humans, and vice versa, and make them both the subject and object of dressage.

In the other image, belonging to the section on *Des Allures Artificielles* (Fig. 2.5), animal trainers are depicted both on top of horses as well as standing next to them on the ground. In the image on the bottom of Fig. 2.5, two men stand next to a horse-human couple placed in between two pillars. One holds a whip in his hand to make sure that the pair performs the *piaffe* (trot on the spot) correctly and expressively. The 'artificial' rendering of the horse's movements takes place inside the enclosed stone hall of the Royal *Salle du manège* before the horse can perform the dressage movements outdoors with its rider. First, they have to learn how to perform the various dressage exercises, and then the horse-human couple embodies the learned dressage movement and can also perform it inside a natural environment. This image juxtaposition illustrates how a trained horse-human couple performs its corporeally attuned dressage and animality. Their bodily entanglement of natural and societally learned rhythms demonstrates that a horse performs its 'second nature', within man-made interiors and outdoor landscapes. Dressage training plays an important role in this artificial transformation process and produces, what I call, the 'dressaged animalities' of humans and animals.

In his equestrian manual, de La Guérinière notes that 'rather than going against nature, [theory] must serve to perfect it with the aid of art'.[43] Kant's aesthetic philosophy (*Critique of Judgement*, 1790), which propagates the mental construction of an autonomous and systematic 'work of art' in dialogue with 'nature', was published approximately sixty years after de La Guérinière's riding manual (1733), which draws attention to the dialectical constellation of art and nature. Jean-Jacques Rousseau also elaborated on the link between nature and art. In his treatise *On Education* (1762) he outlines his radical account of the education of human's 'good nature', which should help transform a person into a citizen who is resistant to corruption. Here Rousseau observes that the faculty to perfect

oneself (he uses the term *perfectibilité*) emerges from a 'state of nature' and brings forth 'socialised nature'.[44] Or, as Diderot points out in his *Encyclopédie* entry on 'Beauty' (*Beau*), a horse only becomes the medium of human dressage because the human finds its 'natural form' pleasing.[45]

The human pleasure of seeing and making things, paired with the human faculty of self-reflexion, is particularly underpinned by Rousseau's concept of 'perfectibilité'. Let me briefly illustrate this in regard to bodily animality and the practice of human–animal dressage. In nature, a horse performs its animality instinctively, functionally, as well as playfully. The animal's performance defines her or his (socio-political) rank and role in the (human and/or animal) herd. Under the guidance of humans, who teach it particular things, a horse becomes dressaged as the result of its affectively responsive engagements and effective communication with humans. The issue with trying to perfect the animal's 'the state of nature' is that the practice of dressage never reaches an ultimate perfect performance state. It can only become over-aesthetisised, through artificial manipulation, when pushed to an extreme physical expression. This explains why the still-developing practice of the *manège* in the pre-modern age has resulted in the modern Olympic discipline of equestrian dressage in 1912 and in its contemporary over-aestheticised, machine-like movement form, which has developed hand in hand with selective breeding.

While Rousseau and Diderot's concepts of beauty are linked to and derive from nature, Georg Wilhelm Friedrich Hegel's early nineteenth-century scientific approach to aesthetics and art sheds more light onto the role the human and its conceptual understanding plays in terms of how human *and* animal dressage is practiced. Hegel emphasises the connection between the role of the human spirit (*der Geist*) and the beauty of art (*das Kunstschöne*), proposes that 'the beauty of art is higher than nature', with the latter being 'born out of the spirit', and brings forth a universal idea of 'artistic beauty'.[46] Hegel defines nature as spirit in its otherness and contrasts spirit with nature. According to his conceptual approach to art beauty, Hegel conceives of natural beauty as being preaesthetic (undefined) as it is not generated by the human spirit. Hegel's approach to aesthetics focuses therefore solely on human agency.

Adorno later remarks in his critical study of aesthetics that Hegel's approach to aesthetics is primarily concerned with how the spirit creates 'art beauty'. Adorno's approach to aesthetics is reminiscent of Kant's as he also stresses that 'natural beauty' operates in a dialectic interdependence with 'art beauty', and counters therefore Hegels remark that: 'natural beauty gains legitimacy only by its decline, in such a way that its deficiency becomes the raison d'être of art beauty'.[47] As art and natural beauty can neither exist without the other, nor can they be separately conceptually defined and consciously perceived, which Adorno reinforces, a naturally

moving horse can be both, a work of art, when trained to move in particular ways, as well as an animal who naturally moves aesthetically, without being trained.

In a similar vein to how Adorno conceives of natural and art beauty, the concept of the human is, likewise, dialectically defined with animality. While we can speak of particular animals being dressaged, we can only engage with a humanist construction of the animal. As the application of bodily animality and the form of dressage are both dependent on the animal and the human, the anthropocentric practice of dressage connects—like animality—humans and animals. Dressage transforms the animal's organic nature into art, an artificially produced aesthetic form, through the human's intentional physical and intellectual (*geistig*) stimulation. Although dressage subjugates dressage-able animals to a certain degree, given the systematic constellation in which domesticated horses are embedded, it also develops simultaneously with them.

To summarise, the pre-modern artistic practice of human–animal dressage, that I have mapped in this section, hinges in between what can be considered natural and art beauty, dressage, and animality. It derives from an interactive mental and physical engagement with the 'other' actively (re)acting animal. Although it is the human who engenders the systemic practice of animal dressage, it derives from and depends on the natural physical condition—the embodied human and animal nature, their animality—of the going to be dressaged human and animal performers. As the focus on the animals' animalities shifts entirely to humans and to their human animalities when horses are absent from the cross-species performance practice of dressage, the last section of this chapter moves from human–animal dressage back to human dressage. It focuses on humans' artistic self-dressage, and critiques the national instrumentalisation of their embodied animal natures.

VIRTUAL: Choreographing Human Animality as *Ballet en Action*

In the middle of the eighteenth-century, the royal ballet choreographer, Jean-Georges Noverre, who initially aimed for a military career, notices similarities between the dressage training of horses and humans. In his fifth letter on dance, published as *Les Lettres sur la danse et le ballet* with the approval of the king, Noverre refers to the work of the king's riding and stable master Claude Bourgelat.[48] He observes that the director of the *Académie d'équitation* in Lyon does not merely train horses but that he had studied the anatomy, nerves, behaviour, and character of horses so precisely that his training only demanded that what the animals should do is in their 'nature', which means that they find the exercises easy, giving them no reason to disobey.[49]

Inspired by Bourgelat's approach to dressage, Noverre points out in the next letter that nature does not produce 'models of perfection' and that this requires one to 'possess the art of correcting them, of presenting them in a pleasing light, at an appropriate moment' to make it 'really beautiful', without ruining them.[50] The choreographer's firm belief in the human's need and skill to perfect nature was the common conception of the relation between art and nature at that time. When Noverre became employed as *maître des ballets* at the Opéra National de Paris in 1776 by Marie Antoinette, after serving at a theatre in Lyon as a choreographer and in other European countries, he vehemently critiqued the characterless, ornamental form of dance that staged performers as abstractly presented hieroglyphs. This led him to foreground characters, pantomimic expression, and emotions in his choreographic work, and to do away with dance's symbolically charged gestures and use of masks.[51]

Noverre's knowledge of animal dressage shaped his reformist and subsequently institutionalised approach to dance, the courtly dance form, which became internationally known as *ballet en action*—a form of stage dance that advocates naturally expressive pantomime techniques over spectacular, gestural, fancy-dress dance performances. 'Action' in dance is, Noverre stresses in another letter, 'simply pantomime': Everything in the dancer 'must depict, everything must speak; each gesture, each attitude, each port de bras must possess a different expression'; pantomime, he notes, 'follows nature in all her manifold shades'.[52] His naturalistic approach to human dressage, performed as dance, is best described by the term virtual, which initially denoted, dating back to the Latin root vir, meaning potency, efficacy, and to its fourteenth-century use 'the influence of physical virtues or capabilities, effective with respect to inherent natural qualities'.[53]

Noverre's work strongly resonates with Bourgelat's understanding of breaking-in and training horses. In equestrian terminology, breaking-in an animal means to prepare dressage-able (*dressierbare*) horses and humans, and to make them fit for their collaboratively performed, societal dressage. The training process that turns them into *dressaged* and labouring species beings implies that they, then, also start to embody a societal use-value. Derived from the early fourteenth-century French verb *dresser*, dressage, initially, not only related to animal training, but also to human practices, and was also used to denote acts of preparing and setting up.[54] As the preparation process is part of, and determines, the aesthetic form of humans' and animals' dressage, performers appropriate particular bodily techniques.

Marcel Mauss refers to such training systems as the 'norms of human training [*du dressage humain*]' in his essay *Techniques of the Body* (1936).[55] Selected movements are repetitively practised and become habitualised through repetition. In this process, muscle memory develops,

and, over time, learned movements are acted out as naturalised behaviours in both humans and animals. This means that their dressage training has been incorporated into their embodied rhythm, similar to militaristic dressage. The repetitive and progressive dressage training of humans and animals as art establishes specifically embodied and automated dressage mechanisms. Habits are created through their societal conditioning, and performance systems develop.

Dressage techniques adapt, change, and advance alongside the continuously optimising scientific techniques and technologies of society, including the educative cultural practices and economic infrastructure, and blur the line between what feels easy for the human or animal to do, and what is culturally reinforced onto them. With the body being socially conditioned but also humans' and animals' first tool (first technical object), humans train themselves, as well as their animals. This practice and performance of their dressage change their behaviours and species attunement. The application of such bodily dressage techniques underpins the practice of choreographic dance and human-horse dressage systems and follows, as Lefebvre critically notes, in his theory of dressage, their own 'rhythms' which are taught and retaught by both 'dancers and tamers [*dresseurs*]'.[56] Societally performed movements are therefore not 'natural' but represent an idealised and humanist concept of what humans consider to be 'natural'.

The interrelated dressage practices of the military, dance, and horse-riding that developed until the end of the eighteenth-century illustrate Mauss and Lefebvre's twentieth-century theories of dressage, and resonate with the work of mathematicians and physicists, who explored similarities between bodily and natural laws. Dating back to the sixteenth and seventeenth centuries, Galileo and Newton's scientific, mathematically derived worldviews showed that the physical processes of the body and the universal natural law (physics) operated according to similar principles. This led to the simultaneous use of the words 'mechanical' and 'natural' until the end of the Cartesian paradigm.[57] Other early modern scientists studied human and animal anatomy comparatively to find out more about the development and corporeal inscription of bodily techniques. Predating Mauss's anthropological and Lefebvre's philosophical theories of dressage, Diderot notes in the second half of the eighteenth-century, in *Eléments de physiologie*, an unfinished text that predates his *Paradox of Acting*, how systematic dressage system develop:

> If by repeating the same actions, you have acquired a facility in performing them, you will have become habituated. […] one wants to do easily what one does often in both mind and body. […] It is not the result of the sudden feeling of what he is saying, but the result of lengthy preparation; it is habituation.[58]

Diderot points here towards the troubles of human habituation, and argues that it leaves no room for intuitive and affective feelings. This comment explains why intuitively acting animals play an important role in Diderot's analysis. He notes that the animal is embodied in the human and responsible for artistic and feeling-based performances of their muscles. It is 'animal spirits', he suggests, that trigger human nerves and generate a performer's 'naturally' appearing and yet previously habituated movements.[59] Although Diderot does not refer here to real animals but speaks in metaphors, he recalls the biological likeness between mammals and humans—the animal within the human—to explain how feelings and intuition are performed. The sensuously acting animal, embodied by the human, makes, if we follow Diderot, a rationally but sensuously executed performance of dressage possible.

The scientific understanding and production of structural training and performance models, including the relationship between movement and emotion, became particularly visible in the transformation of dance in the eighteenth-century.[60] Noverre's work was born out of the shift from court ballet (*ballet du court*), a metaphor for 'social interaction', as Mark Franko points out, to Louis XIV's institutionalisation of dance training at the *Academie Royale de Danse* in 1661, which allowed dance choreographers to focus on the development of dance techniques and movement vocabularies, and consequently produced a national dance form.[61]

When Louis XIV opened the *Académie* in Paris, the world's first cultural institution for ballet, he declared it to be a distinct academic art discipline and employed male ballet masters to train, at first only male, dancers and started to offer dance performances within a proscenium stage setup.[62] Alongside the transformation of courtly dance into ballet and its institutional establishment as an imperially presented cultural performance system, the king gave up on his own dance practice. Before—dating back to Louis XIII, who also made Pluvinel his royal *écuyer*—it was the French kings who choreographed dances and performed in them. Prior to its institutionalisation, dance had played such an important, semi-private sociopolitical function that Louis XIV's nickname Sun King derived from his role in the first choreographed Baroque *Ballet de la Nuit* (1653), in which he played the rising sun, wearing an extravagant costume and dancing shoes with heels that exaggerated his height.[63] Fuelled by the determination of Louis XIV's dancing career and dance's cultural institutionalisation, ballet started to serve as a medium that was increasingly used to implement cultural control over the aristocracy, who watched the performances, as well as over the people who worked for the French monarchy within the dance institutions.

As early modern dance (*ballet en action*) is a corporeally performed art form that shows off abstract bodily movements, and was, at that time, still

without romantic balletic narratives, the medium of dance proved to be extremely suitable to disguise the ideological and national objectives of the French monarchy's institutionalised art form. In the *Encyclopédie*, ballet is abstractly presented, like the dressage performance practices of the military. In contrast to the latter, *danse* was illustrated only by two plates, entitled *Choréographie ou l'Art d'Écrire la Danse* (Figs. 2.6 and 2.7). The plates depict single movements as music note-like notations, geometrically curved lines, loosely arranged to a choreographic sequence. The abstract illustrations neither provide a spatial nor figurative idea of what the dance movement looked like nor make it possible to visualise the movements of dancers. Only the French name attributed to the movements, seen underneath the dance notations, such as *glissade* (gliding) or *plié* (bending), provide some idea of what kind of movement a particular symbol implies alongside its inserted title. Fig. 2.7 further illustrates that dance's abstract notation derives from its historical dependency on music 'onto which it floated'.

As part of the public debate about whether dance was an autonomous art form, alongside music, painting, sculpture, and drawing, Noverre critiqued the established form of dance notation and noted that it tells very little about dance and the technical component. In his 13th letter on dance, Noverre stresses that the illustrations of dance in the *Encyclopédie* looked like 'algebra' symbols and that they did not contribute much to an understanding of dance.[64] His issue with the text entry to dance was that it was written by the historian, de Cahusac, instead of by an actively practising choreographer.[65] His claim was based on the observation that Bourgelat, the royal *écuyer* in Lyon, wrote himself a precise entry to the *manège* in the *Encyclopédie* from a practical and theoretical point of view. Resonating with Bourgelat's naturalistic approach to physical training, Noverre's choreographic dance practice posed a challenge to high Baroque dance styles. Although Noverre criticised the *Encyclopédie's* text entry and the way in which abstract illustrations were not as insightful as other figurative entries, their figureless representations in the *Encyclopédie* nonetheless led to their international cultural institutionalisation.

As dance professionals also travelled and watched each other's work being performed live, they learned to speak and practise the same movement-based language of dance. Across Europe, they started to apply Noverre's training and performance methods, which added to the professionalisation and institutionalisation of dancers, and similarly to the riding horses, turning them into virtually performing dressaged animals, who willingly laboured within, and simultaneously shaped, the societal structures of France's national dance form. This was precisely what Noverre feared. In his last letter, written before the French Revolution events ended his royal services, he warned that choreography leads to the instrumentalisation

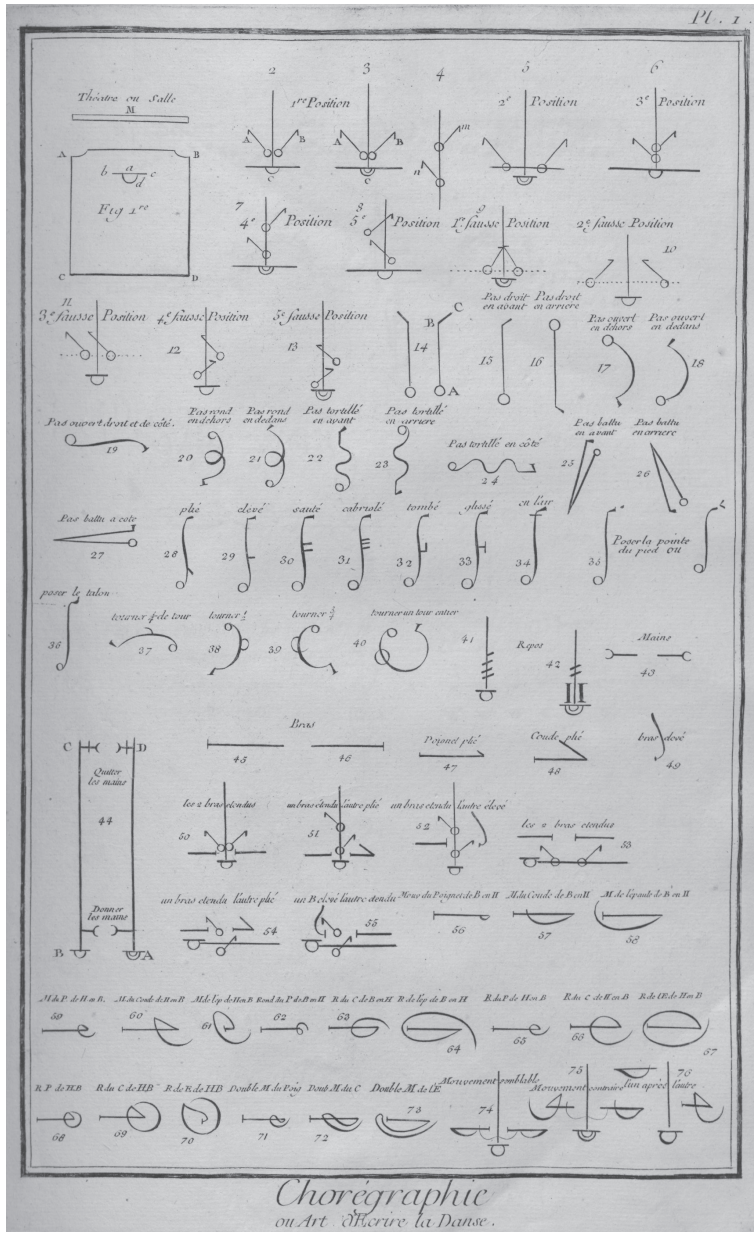

Figure 2.6 *Chorégraphie, ou l'Art d'Écrire la Danse*, in: *Recueil de planches, sur les sciences, les arts liberaux, et les arts mechaniques, aves leur explication*, Vol. 3 of illustration, Paris, 1763, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

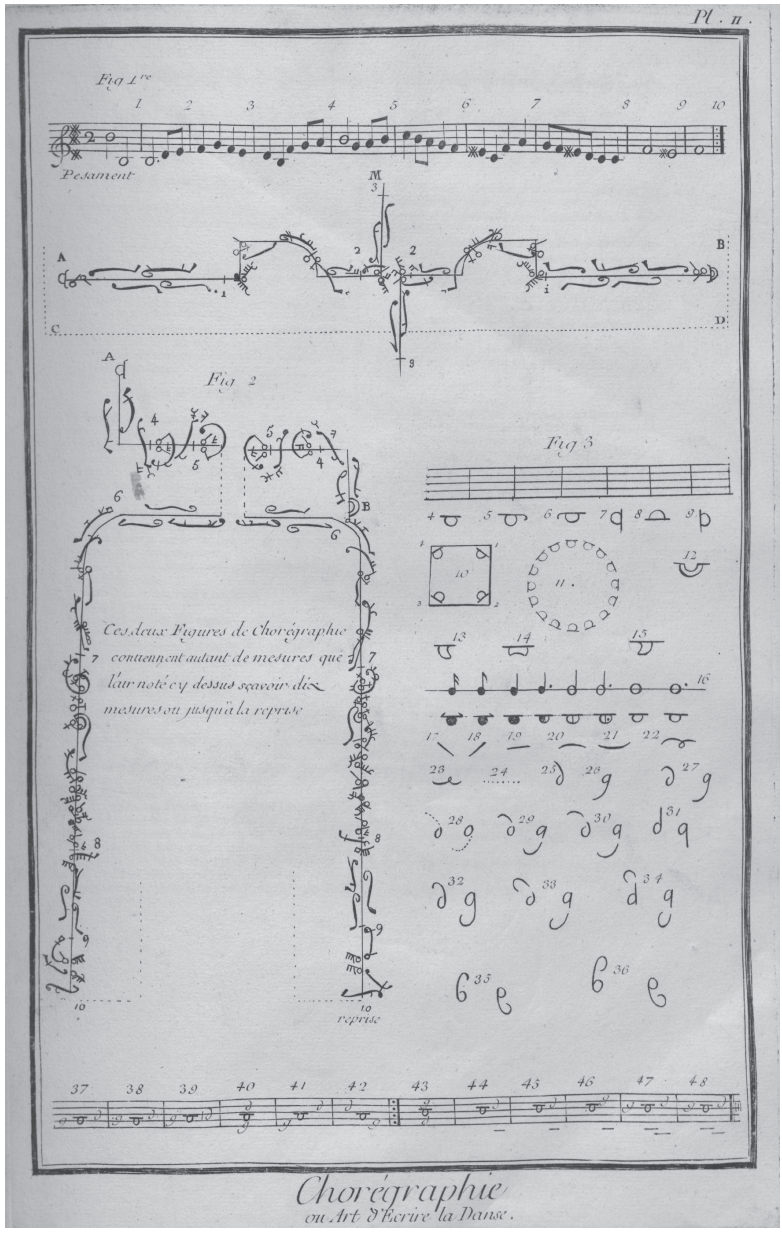

Figure 2.7 *Chorégraphie, ou l'Art d'Écrire la Danse*, in: *Recueil de planches, sur les sciences, les arts liberaux, et les arts mechaniques, aves leur explication*, Vol. 3 of illustration, Paris, 1763, Courtesy of the ARTFL Encyclopédie Project, University of Chicago.

of dancers' physical expression, and produces a virtually operating 'machine', which exploits the wilfully self-dressaged performers.[66]

Noverre, who himself contributed to the transformation from royal dance into opera ballet through his reforms, before the revolution, self-critically posed the rhetorical question: 'What is ballet but a more or less complicated piece of machinery?'[67] Of course, he was talking about a metaphorical machine, a virtual dressage machine, that shows off the physically demanding self-dressage of the dancers in the name of the French nation, feeding on their bodily animal capabilities.

Conclusion: Artistic Pre-Modernism and the Illusion of Autonomy

In contrast to the virtuously performing military soldiers, the *manège* and dance operated in part aligned to the radical enlightenment values, resonating with the *Encyclopédie* project. The accumulation of knowledge in Diderot and d'Alembert's *Encyclopédie* attempted to counter absolutist political values, which morally expected the submissive execution of royal political orders and the satisfaction of its taste for perfectly aligned, and apparently tensionless, beautifully performed cultural aesthetics. The enlightenment itself stands, as Adorno and Horkheimer point out in *Dialectic of Enlightenment*, 'in the same relationship to things as the dictator to human beings'.[68] While Noverre, de La Guernière, and Pluvinel's aesthetic approach to human and animal dressage countered the absolutist ideology of the monarchy, which aimed at applying their work as a means to an end to increase their international esteem and culturally enacted power, the noble and later professional soldiers were complicit with it.

It is a bitter irony that the French Revolution brought the aesthetic practice of dance and horse riding to an end. With the outbreaks of early revolution in France, the performance practice of the *manège* was brought to a radical standstill. The Royal Riding Academy was taken over by the National Constituent Assembly and served as a meeting location from 1789 until 1793. The riding academy, a place where the elite youth used to learn how to ride and dance, as the *Encyclopédie* notes, was taken over by the French people to disband the power of the monarch. This led to the temporary abolishment of the French monarchy on 21 September 1792, followed by the introduction of the first constitution and later the counter-revolution. The famous statue of Louis XIV, who erected the *manège* building, made out of a single block of Carrara marble by Bernini and some of his students, was damaged on the grounds of the Chateau de Versailles.

The year before Napoleon came to power, the *Salle du Manège* was dismantled, and Noverre's dance work, housed at the royal opera house, was not resumed. During Napoleon's reign, only well-dressaged human

and animal soldiers were required for his mass army. The French military started to serve as the real armed forces in nineteenth-century France. His military troops pressed forward to extend France's imperialist power over Europe and its South. 'Napoleon the tactician', Joseph Roach points out, knew something about 'moving highly disciplined bodies through space in proper time'; and his 'interest in the perfection of balletic routines' was corporeally represented through what Napoleon referred to as *corps d'armée*.[69] With such dressage mechanisms institutionally in place, which were said to derive from humans' and animals' natural capabilities and movements, Noverre's early romantic approach to dance transformed into romantic ballet and the *manège* only started being practiced outside of the centre of Paris in Napoleon's French Empire after the Napoleonic wars in the early nineteenth-century.

Despite the amended political functions of these performance practices in the early nineteenth-century, their shared dressage mechanism, rooted combination of subjective ethics and societal subjection, continued to operate. As this chapter has outlined, the noble soldiers, the riding and dance masters in the kings' absolutist *ancien regime* performed their societal dressage submissively, so that they could realise themselves sociopolitically through their self-dressage. The dialectics operating between the acceptance of societal dressage and self-suppression, and the effective performance of one's natural animality paired with self-dressage, laid the fire of the Enlightenment. Self-dressage, which enables self-preservation, offers an alternative to feeling fully controlled in the political system. 'Human beings have always had to choose', Adorno and Horkheimer argue, 'between their subjugation to nature and its subjugation to the self'.[70]

Put into this light, it becomes obvious that the national performance practices and developments of the early modern royal military, dance, and the *manège*, describe the tensions that operate between societal realisation, through self-dressage, and the attempted resistance against becoming totally subsumed by an absolutist, or put into more twentieth-century words, totalitarian ideology that non-royal performances sharply critiqued.[71] Spring-boarding from the performers' financial and political necessity and decision to apply themselves within the societal framework, this chapter has comparatively outlined how the dressaged and virtuously performing military corps operated, like the people enacting their artistic dressage, as powerful cultural devices that, in the end, propagated the power of the French nation and led to France's transformation into an Empire. The co-opting of their performed agencies, through their national representations, also resulted in the instrumentalisation of their minds. In this sense, the Enlightenment gave way to 'the project of modernity'.[72]

The comparative theorising and historicising of the shared dressage mechanisms of three distinct Royal performance practices lays out what

Lefebvre calls particular 'moments' in history: Dance, the *manège*, and the military have been reproduced, through active decision-making and the enactment of particular actions, in the name of 'the possible'.[73] Their societally produced forms have been culturally inscribed onto bodies and national politics through their continuous practice, as well as into the (global) history through the preservation of their implied knowledge, visual, and text-based documentation. As dressage has been an actively performed practice, the conception with which societal dressage is approached matters. It is the ongoing entanglement of the past and the future that continues to shape our understanding and conception of it. As posthumanist Karen Barad notes, echoing Benjamin's concept of history,

> the past is not closed (it never was), but erasure (of all traces) is not what is at issue. The past is not present; the 'past' and the 'future' are iteratively reworked and enfolded through the world's intra-activity.[74]

Considering that I have theorised the male-dominated dressage practices from the past in relation to its present and future formation, Reinhardt Koselleck's work on the conceptual turn in the field of history is utmost relevant to mention in regards to my historical anchoring of dressage mechanisms. It helps to situate dressage's golden days in relation to its contemporary re-enactments, which are similar, but not the same. Koselleck calls the time around 1800 a moment, encompassing the first fall of the French monarchy and the French Revolution, *Sattelzeit*, which literally means 'the time of the saddle'.[75] He uses it to denote a peak in history, a turning point, which dismantles a linear concept of history.

The eighteenth-century does not, however, only play a crucial role when analysing the development of dressage's performance mechanisms, at a time when the political system of the French monarchy was overturned for the first time, but it is also extremely insightful for understanding the relation between aesthetic philosophy and the institutionalisation process of artistic practices. Kant's philosophical separation of everyday aesthetic experiences from artistic practices has simultaneously given way to, as Kate Elswit notes, art's idealist autonomous stance in society.[76] With the increasing institutionalisation and distinction between everyday practices, social rituals, and artistic performances, the 'ideology of the aesthetics'—to use Joseph Roach's term—emerged and became entangled with different kinds of dressage performance practices.[77]

Despite the altered political functions of the three performance practices of the military, the *manège*, and dance, the dressage methods applied in the twentieth and twenty-first-century capitalist system are similarly rooted in subjective ethics: They combine self-subjection and self-realisation. Anthropocentric societal and self-dressaged practices are still

in use in the political and economic infrastructures in which women have also, since the early twentieth-century, increasingly performed their socio-economic dressage. At the heart of this chapter of the book lies, therefore, the question of how the histories of particular performance practices are represented. To describe in detail how dressage mechanisms have been developed and enacted, my close examination of three historically inscribed performance practices foregrounds that human agency is always actively performed.

The book now makes a 'tigerleap' forward, to use Walter Benjamin's term again, to the late twentieth and early twenty-first-century to analyse the ways in which a selection of artists have critically dealt with, through their aesthetic work, the fact that humans still have to—like horses—perform their entangled societal and self-dressage in order to realise themselves as active performers in society. The following chapter focuses on Rose English, Kate Foley, Mike Kelley, and Yvonne Rainer's horse dances. Although the dances of these contemporary artists allude to the historical relationship between human and animal dressage, their work supplements the dressage's historically ingrained aesthetics with a critical one, rather than re-enacting it.

As real horses are absent in the artistic performances of Yvonne Rainer's group dance *Horses* (1969), in English's feminist, all-women group performance *Quadrille* (1975), and in Mike Kelley and Kate Foley's pantomime *Horse Dance* (2004–05, 2009), the next chapter focuses on horse-less horse dances and their societal contexts. It explores the question: What do the historically inscribed cultural dressage mechanisms, which form the agencies of humans and dressage-able animals, tell us about the tensions between the performance of societal dressage and a critical approach to artistic self-dressage?

Notes

1 Lefebvre, H., *Rhythmanalysis: Space, Time, and Everyday Life*, Elden, S. and Moore, G. (trans.), London: Bloomsbury, (first published in French 1992) 2017, p. 49.
2 Ibid., pp. 49–51.
3 Benjamin, W., 'On the Concept of History', XIV, in: *Illuminations*, Arendt, H. (ed.), New York: Schocken Books, 1968, pp. 253–64, here p. 216. For the orginal see *Walter Benjamin: Gesammelte Schriften*, Bd. 1 und 2, Tiedemann, R. and Schweppenhauser, H. (eds.), Frankfurt: Suhrkamp Verlag, 1991, pp. 691–704.
4 Today's economic theory developed, amongst others, from Adam Smith and David Ricardo's so-called classical approaches, rooted in moral considerations, which have over the twentieth-century transformed into neoclassical approaches to the economic system.
5 Lefebvre, H., *Rhythmanalysis,* 2017, p. 48.
6 Benjamin, W., 'The Work of Art in the Age of Mechanical Reproduction' (1936), in: *Illuminations*, 1968, pp. 217–52. For the German version see

Benjamin, W., *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, Frankfurt am Main: Suhrkamp, 2012.

7 *Encyclopédie, ou, Dictionnaire Raisonné des sciences, des arts et des métiers*, Diderot, D. and d'Alembert, J. (eds.), Paris. The *Encyclopédie*'s first of the seventeen volumes of text was published 1751 and the last in 1772. It has 74,000 articles, written by more than 130 contributors, and is accompanied by eleven volumes of plates. The texts and illustrations were produced by different people. De Pluvinel, A., *Le Maneige Royal,* illustrated by Crispin de Passe copper engravings, (posthumously) 1623; de La Guérinière, *School of Horsemanship*, Boucher, T. (trans.), London: J. A. Allen, 1994.

8 Adorno, T. and Horkheimer, M., *Dialectics of Enlightenment: Philosophical Fragments*, Schmid G. N. and Jephcott, E. (eds.), Stanford University Press, 2002, p. 1.

9 Hobsbawm, E., *The Age of Revolution: Europe 1789–1848*, England: Abacus, 2001, p. 35.

10 Foucault, M., *Discipline and Punish: The Birth of the Prison*, Seridan, A. (trans.), London: Allen Lane, 1977.

11 Ibid., p. 166.

12 Butler, J., 'Noch einmal: Körper und Macht', in: *Michel Foucault, Zwischenbilanz einer Rezeption, Frankfurter Foucault-Konferenz 2001*, Honneth, A. and Saar, M. (eds.), Frankfurt am Main: Suhrkamp, 2003, pp. 52–65 (my own translation). Butler's essay works through and especially extends on ideas of her chapter 'Stubborn Attachment, Bodily Subjection: Rereading Hegel on the Unhappy Consciousness', in: *The Psychic Life of Power: Theories of Subjection*, Stanford: Stanford University Press, 1997, pp. 31–62.

13 Menke, C., 'Zweierlei Übung: Zum Verhältnis von sozialer Disziplinierung und ästhetischer Praxis', in: *Michel Foucault, Zwischenbilanz einer Rezeption,* 2003, pp. 283–99.

14 'Virtuous', in: *Etymonline*, https://www.etymonline.com/word/virtuous (last accessed 12 August 2023).

15 Blaufarb, R., *The French Army, 1750–1820: Careers, Talent, Merit, Rate*, Manchester: Manchester University Press, 2002, p. 6.

16 Halpern, R., *Music for Porn*, New York: Nightboat Books, 2012, p. 153.

17 Adorno, T., *Problems of Moral Philosophy*, Schröder, T. (ed.), Livingstone, R. (trans.), Oxford: Polity Press, 2000, p. 5.

18 Hobsbawm, *The Age of Revolution*, 2001, p. 77.

19 Ibid., p. 77.

20 Blaufarb, R., *The French Army,* 2002, p. 22. On the developments of the French military in seventeenth and eighteenth-century also see Pichichero, C., *The Military Enlightenment: War and Culture in the French Empire from Louis XIV to Napoleon*, Ithaca: Cornell University Press, 2017.

21 Roach, J. R., 'Theatre History and the Ideology of the Aesthetic', in: *Theatre Journal*, Vol. 41, No. 2, pp. 155–68, May 1989, p. 157. Roach builds here on Eagleton's essay 'The Ideology of the Aesthetic', in: *Poetics Today*, Vol. 9, No. 2: *The Rhetoric of Interpretation and the Interpretation of Rhetoric*, 1988, pp. 327–38.

22 Di Marco, L., *War Horse: A History of the Military Horse and Rider*, Yardley: Westholme Publishing, 2012, p. 194.

23 Adorno, T., *Problems of Moral Philosophy*, 2000, p. 13.

24 Although the Spanish Riding School Vienna was established earlier in 1565, with the import of Spanish horses by the Austrian-Spanish Habsburger

emperor Ferdinand I, it did not achieve the same reputation as the French *manège* as it was merely physically practiced and orally spread. The Austrian Royal *manège* first appropriated the Spanish riding practice, manners, and vocabularies from the Spanish grooms and riders that were imported into Vienna in the mid-sixteenth-century together with the Spanish horses. This type of horse was the first proto-type of the European Baroque dressage horse. The aesthetic ideal horse developed a rounded body, an upright head, a strong neck high, a broad chest, and rounded croup through training. The Spanish horses originated from the Berber horse or the Italian Neapolitan horses. Just as the Spanish riding style and their horses were imported into the Habsburger Empire, Pluvinel's and de La Guérinière's progressive French dressage approaches were imported into Austria.

25 'Virtuosity', in: *Etymonline*, https://www.etymonline.com/word/virtuosity#etymonline_v_39988 (last accessed 12 August 2023)

26 Compare Pluvinel's dressage ethics to William Newcastle's more brutally practiced form of animal dressage. Newcastle was familiar with Pluvinel's work. His renown riding manual was first published in French when he lived in exile in the house of the Flemish painter Peter Pauls Rubens in Antwerp during the English Civil War (1648–60): Cavendish, W., *La Methode Nouvelle et Invention extraordinaire de dresser les Chevaux,* Antwerp: Jacques van Meurs, 1658 and about ten years later as Cavendish, W., *A New Method, and Extraordinary Invention, to Dress Horses,* London: Thomas Milbourn, 1667. The Duke of Newcastle had a personal intellectual relationship with Thomas Hobbs, who promoted a political theory of sovereign government, self-funded his 'art of riding' at his estates of Welbeck and Bolsover. For most recent studies of Newcastle's work see Mattfeld, M., 'William Cavendish and Hobbesian Horsemanship', in: *Becoming Centaur, Eighteenth-Century Masculinity and English Horsemanship*, University of Pennsylvania: Penn State University Press, 2017.

27 Lefebvre, H., 'Revolutionary Romanticism', in: *Art in Translation*, Grindon, G. (trans.), Vol. 4, No. 3, 2012, pp. 287–99, p. 293 (first published in *Nouvelle Review Francaise*, No. 58, 1 October 1957, written in May 1957).

28 Nelson, H., 'Antoine de Pluvinel, Classical Horseman and Humanist', in: *The French Review*, Vol. 58, No. 4, 1985, pp. 514–23, here p. 515.

29 Grisone, F., *Gli ordini di cavalcare*, Naples, 1550.

30 Tobey, E. M., 'The Legacy of Federico Grisone', in: *The Horse as Cultural Icon: The Real and the Symbolic Horse in the Early Modern World*, Edwards, P., Enenkel, K. A. E. and Graham, E. (eds.), Leiden/Bosten: Brill, 2012, pp. 143–71.

31 Platte, M., *Die "Manège Royal" des Antoine de Pluvinel*, Wiesbaden: Harrossowitz Verlag, 2000.

32 De Pluvinel, A., *Le Maneige Royal,* illustrated by Crispin de Passe copper engravings, published posthumously in 1623.

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3 The Critique of Dressage
Dancing Horses

> To enter a society, a group or nationality is to accept values (that are taught), to learn a trade by following the right channels, but also to bend oneself (to be bent) to its ways. Which means to say: dressage. Humans break themselves in [*se dressent*] like animals. They learn to hold themselves. Dressage can go a long way: as far as breathing, moving, and sex. It bases itself on repetition.[1]

In this passage, Henri Lefebvre describes how the performance practice of dressage, which connects humans and animals, is linked to our entrance into the societal condition. In his book *Rhythmanalysis,* he offers a theoretical framework of dressage that foregrounds the enactment of human agency in political economy. He notes that the processual rhythms of dressage materialise through subjection, acceptance, and repetition, and thereby determine the interactions of bodily (physiological and biological) and cultural (social and capitalist) rhythms of everyday life, which are framed by capitalist infrastructures.[2] Lefebvre's understanding of dressage is particularly pertinent to the theory of dressage and concept of dressaged animality that this book maps, as it draws attention to the fact that both humans and animals break themselves in (*dresser*) when they accept certain values.

As dressage is a cross-species bodily practice that is actively performed, bringing forth the majority of cultural, political, and economic rhythms of everyday life, it manifests as 'the performance of dressage'—a combination of societal conditioning, training, and performance. Although Lefebvre does not refer to artistic performances specifically, his description of the workings of the cross-species practice of dressage has important implications for the arts. As he stresses that dressage is intentionally performed and consequently produces a new field of knowledge, the agential practice of dressage also gives way to new performance forms, such as the dancing horses.

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To critically analyse similarities between how humans and animals perform through their practice of dressage, this chapter investigates how the distinct dancing horse performances of Yvonne Rainer (1968), Rose English (1975), Mike Kelley and Kate Foley (2004–05, 2009)—in which they choreograph other artists to perform as *dancing horses*—offer a critique of the entanglement of societal dressage through their artistic self-dressage. The irony of staging dancers, who show off a neatly choreographed performance score, *as* horses, is that they perform not so differently from well-trained and obediently cooperating dressage horses, *who* aesthetically perform specific bodily movements in other cultural contexts.

Performance as Infrastructural Critique

The indicated overlaps between human and animal performance practices and aesthetic forms in dancing horse performances make it possible for them to subtly present a critique of the societal infrastructures in which artistic, similar to human–animal performances, operate.[3] Since critique functions inside liberal institutions—as Kerstin Stakemeier notes in reference to Kant's preface in the *Critique of Pure Reason*—artistic performances are produced within the same historical and societal infrastructures that they critique and also actively shape.[4] Focusing on the link between dancing horse performances and societal critique, this chapter takes cues from Marina Vishmidt's proposition to move from 'the critique of institutions', identified through conceptual visual artistic practices, which critically reflected upon the exhibition of their work inside galleries and museums from the late 1960s, towards 'infrastructural critique'.[5] Vishmidt conceives of infrastructural critique as being shaped by agencies that produce the institution, as well as the critique of its existent entanglement of 'objective (historical, socio-economic) and subjective (including affect and artistic subjectivisation) conditions' to expand artistic critique outside of the exhibition model.[6] The concept of dressaged animality, that this book maps, resonates with Vishmidt's observation, as I analyse how the critical engagement of Yvonne Rainer, Rose English, Mike Kelley, and Kate Foley with the cultural, political, and economic infrastructure is performatively reflected in their dancing horse aesthetics.

The merging of cultural critique and body politics in contemporary performances, presented within the visual arts, also plays a crucial role in RoseLee Goldberg's seminal monograph, *Performance Art from Futurism to the Present*.[7] In the book, she examines experimental performance-making practices—including Dada, Surrealist, and Futurist performances from the early to the late twentieth-century—and posits that they were primarily driven by radical political attitudes during the second half of the twentieth-century, when visual artists increasingly started to present

performance works alongside art objects.[8] By the 1960s, a time when conservative governments increasingly merged social democratic with liberal-conservative values, visual object-based and performative body-based art forms increasingly converged, as the art historian Sabeth Buchmann notes, within the infrastructures of the art world.[9] This leads Buchmann to suggest that the artistic medium of performance can function as 'a tool and subject of critique'.[10] Taking Goldberg and Buchmann's comment about the historical and political condition of the genre of performance and Lefebvre's agential conception about dressage into account, this chapter identifies a critique of societal dressage in a selection of contemporary dancing horse performances by closely analysing the movements of the dancers, the choreographies that they perform, and the objects that were used, through the photographic and film reproductions (their historically preserved material-based leftovers) that the producers of the performances commissioned.

Allegorical Impulse

As these mute dancing horse figures are performed by human dancers, the horse dances function allegorically. The artistic practice of critique, as method and allegory, is important to reflect upon, as Elisabeth Anker and Rita Felski stress, the relationship between a text and the world.[11] Although dancing horse performances allude to the historical relationship between human and animal dressage—which I outline in more detail in Chapter II—Rainer, English, Kelley, and Foley supplement human–animal dressage's historically ingrained cultural performance practices with a critical one. Their dancing horse performances provide what Craig Owens calls an 'allegorical impulse' in reference to artistic practices from the 1970s—which is an impulse that produces contemporary art as the antithesis of previous art, by critiquing that which predates it.[12]

English, Rainer, Kelley, and Foley's horseless dancing horses are *not* reproductions of culturally ingrained performance practices and the dancing horse form. Instead, they function, I propose, as contemporary critiques of the historical mechanisms of artistic dressage performance, dating back to equestrian dressage, ballet, and modern and postmodern dance. The self-critical aesthetic approaches of the artists therefore expose the fact that the subjection of artists to infrastructurally installed political, economic, and artistic models is rooted in social conditioning and cultural training that is both implicit in the performance practice of dressage. Through their original dancing horse performances, these artists subtly perform a critique of naturalised dressage mechanisms, which I have outline in Chapter II, and, at the same time, they break with the submissive mythical narrative of how societal dressage is practised by actively re-enacting them critically.

The issue of how a human agency can be critically applied, as a form of labour, while self-critically exposing societal dressage mechanisms lies therefore at the heart of this chapter. It works through the question: What makes dancing horses an interesting object of academic study, as well as an artistic performance formation? Sianne Ngai provides a plausible answer to the latter two questions. She writes the things that we publicly declare to be 'interesting' are the things through which we practise criticism (aesthetic judgments), and through which we produce new meanings, and to which we attribute particular values.[13] Focusing on the horseless choreographies that Rainer, English, Kelley, and Foley produced (note that they did not perform in them themselves), this chapter provides insights into the complex system of cultural significance and its production processes by investigating how artists perform their agencies in terms of how they choose to represent dressaged human animalities, in and *as* dance performances.

As each of the three performance analyses focuses on a critique of a specific political, artistic, or economic infrastructural aspect of societal dressage, this chapter outlines the following argument: Dancing horse performances, which stem from the artists' embodied animalities, aesthetically visualise critiques of the societally installed sex and species-based patriarchal politics, as well as of the dressage mechanisms of culture's political economy, to which the artists are exposed.

Chapter Summary

The first section of this chapter analyses Yvonne Rainer's dance choreography *Horses* (1968). Drawing on Marxist theories of alienation, I suggest that the alignment of critically self-dressaged and partly self-alienated artists with the sound and photographic representation of real herd animals in her dance performance underscores the fact that both the movements of her dancing horses, and the visually and audibly projected freely moving animals, are similarly choreographed. Rainer's group constellation shows that the distinct animalities of humans and animals are subjected to self-dressage through social alignment, which is what connects them, and also makes them subject to societal dressage.

The second section turns to the mid-1970s, the time when second-wave feminism and the emergence of performance as an artistic medium reached a peak. I contextualise Rose English's all-women horse dance, *Quadrille* (1975), a one-off performance in which choreographed and cross-species-dressed women—wearing their self-made costumes made from the bodily remains of slaughtered horses—perform like dancing horses. As her dance choreography visualises a critique of gender, class, and species-based 'patriarchal dressage', the aesthetics of *Quadrille* exposes society's infrastructural (re)production of power imbalances.

The last section of this chapter analyses Mike Kelley and Kate Foley's pantomime *Horse Dance* from 2004– to 2005, commissioned to be performed live at the Judson Church Theatre for the New York's performance biennale Performa in 2009, at a moment when artistic dance performances started to become institutionalised by various American and European cultural institutions. Working from the premise that Kelley and Foley's horse dance operates as a satirical cross-species-dressed critique of the increasingly neoliberal dressage conditions, which continuously subsume artistic working processes into the dressage mechanisms of the culture industry in the early twentieth-first-century, I argue that their pantomime horse dance criticises the fact that artistic self-dressage is fuelled by economic, as well as by human–animal necessities, and demonstrates that a commodified dressage performance can, nonetheless performatively, offer an infrastructural critique of capitalism's circulation and production mechanisms.

Let's embark onto this chapter's historical mapping of critical dancing horse performances by first analysing how Yvonne Rainer 's group performance *Horses* visualises a critique of societal dressage through her artistic self-dressage, which reflects the tension operating between embodied, feeling-based animality, and societal alienation.

Choreographing Artistic Self-Dressage: Yvonne Rainer's *Horses*

11 April 1968,
Anderson Theatre, New York City.
Visualise a group of dancers comprised of six female and male performers, casually dressed in jeans and t-shirts, performing on a dark and flat theatre stage, lit by a single fluorescent tube. They move silently, in unison. They hang their heads to avoid meeting the audience's gaze (Fig. 3.1). And then, all of a sudden, to the sound of trotting horses, they start to run across the stage. They move from one corner to the other and back, like a herd of animals. These are Yvonne Rainer's dancing horses.

In Yvonne Rainer's dance performance, *Horses*, the movements of the dancers are contrasted with a photograph that is projected onto the back wall of the flat stage, showing a herd of Thompson's Gazelles, all sprinting into the same direction in the African savannah.[14] The *wild* animality that is photographically presented on the stage illustrates that the animals, forming a herd, run in an orderly manner, in one direction, on the open Sahara. In addition to the photographic element, the rhythmic sound of trotting horses, to which the performers run, adds an additional layer to the dance's aesthetics.

Rainer's multimedia performance makes human and nonhuman animals appear as if they move together, without any visible tension, as a social formation. The integration of projected herd animals, moving in an organised manner, generates an impression of the animals' natural movements

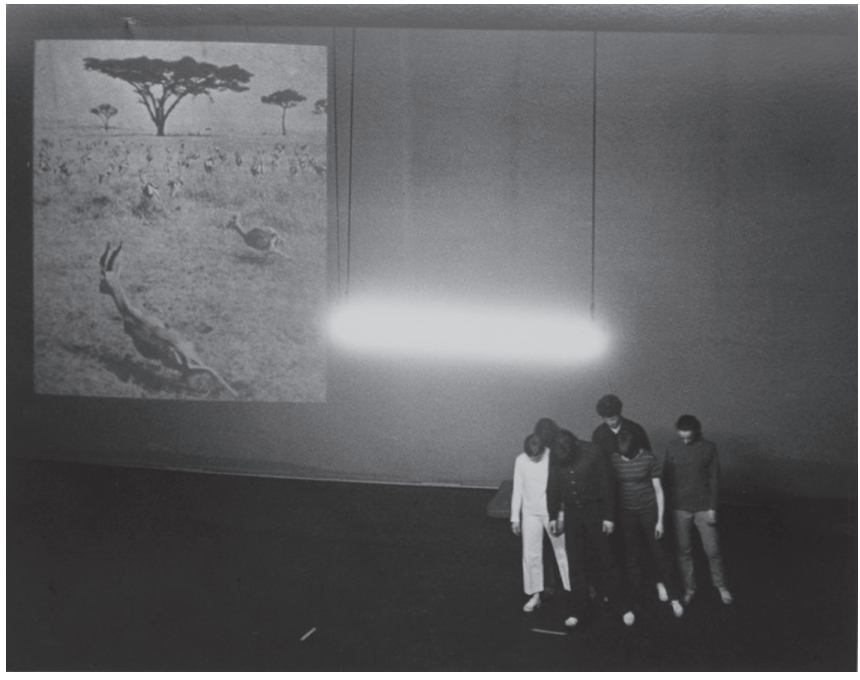

Figure 3.1 Yvonne Rainer, *Horses*, photograph by Peter Moore, gelatin silver print © Northwestern University Courtesy of the Charles Deering McCormick Library of Special Collections, Northwestern University Libraries.

having been choreographed, and of the group's choreography having been improvised. Within this multispecies alignment, Rainer's dancers appear to move similarly to the audibly and visually projected herds of gazelles and horses. Rainer's alignment of the choreographed movements of six casually dressed and self-dressaged humans with that of apparently natural herds of animals foregrounds the conceptual split between naturally moving animals and culturally produced dance movements.

Embodying Critique: Dance Improvisation

In the summer of 1960, eight years before making *Horses*, Rainer travelled from New York to California to participate in Anna Halprin's summer workshop in San Francisco to explore the power of movement improvisation.[15] That same year, Halprin staged *Birds of America* with the Dancers' Workshop Company (with John Graham, Daria Halprin, Rana Halprin, and A.A. Leath). *Birds of America* came about after the group's work with dance improvisation.[16] Rainer went to California without having seen any

of Halprin's stage performances; what drew her to working with Halprin was her reputation for an open-minded engagement with individual movement research. Robert Morris, her partner at that time, and Simone Forti (who later made dance work based on her observations of zoo animals) also attended the workshop and later shared a studio with Rainer in New York. After the workshop, which mixed anatomical sessions with free movement exploration, Halprin and Rainer stayed in touch, sending letters to each other. In 1961, Halprin wrote to Rainer—still thinking about the workshop:

> I've thought of your question of last summer […] how does the technique tie in with the improvisation or shall we say the creative process. We know so little about the creative intuition that we must keep approaching it from different ways.[17]

Preoccupied with the question of how bodily technique and visceral improvisation create specific movement vocabulary and consequently a form of dance, Halprin and Rainer's relationship continued over the following years, resulting in an interview published in *The Tulane Drama Review* in 1965.[18] In the interview, Halprin discusses with Rainer how improvisation gives performers 'a feeling of what could happen', and thereby makes 'new movement possibilities', which could eventually formalise a composition system that brings together different elements.[19] Halprin's preoccupation with improvisation emerged from questioning whether habitual movements that the body performs almost automatically could be shown as dance.

If learned movements are not explicitly remembered when they are performed, and also unconsciously appear without will, then these movements operate as second nature. Bourdieu calls such embodied movements and social behaviours 'habitus'. Habitual actions, he writes, operate unconsciously within us and guide us, because it is the past that 'formed us and [it] is the basis from which we act'.[20] While Bourdieu draws attention to how human habits are culturally produced, Halprin's critical approach to the generation of dance movements unmasks an individual's unconscious, embodied habits, and habitual patterns. I see her work with movement improvisation as demonstrating that intuitive improvisation can counter the reproduction of societally installed dressage systems and that paying attention to visceral, animal impulses can enable new movement patterns. Inspired by her exchange with Halprin, Rainer's engagement with improvisation reminds us that her so-called conceptual dance work is, indeed, rooted in subjective feeling. As Adorno notes in his *Aesthetic Theory*, feeling and reason are both subsumed under 'the concept of feeling'.[21] Improvisation prompted Rainer to establish her dance aesthetics

that aligned with her bodily animality. Through feeling-based and self-critical improvisation, Rainer developed her artistic self-dressage.

'My Old War Horse': Resisting Cultural Conditioning with Animality

Three years after publishing the interview with Halprin, Rainer presented *Horses* after her seminal work *Trio A*, during an evening of performance titled *The Mind is a Muscle* (1968). While both are performed in everyday clothes, Rainer's *Horses* contrasts with *Trio A*'s rigidly choreographed non-balletic, non-repetitive, and flowing sequences, in which each movement is distinct and yet fluidly connected to the others. Interestingly, Rainer referred to Trio A as 'my old war horse'.[22] Beyond its conceptual challenge to existing dance practices, the piece made space for Rainer's embodied animality.

The solo *Trio A* emerged from Rainer's experience of the established dressage training practices that she had experienced in dance classes. Despite being a latecomer to dance, Rainer had studied with Martha Graham (contract and release technique) and Merce Cunningham (modern interpretation of classical ballet) as well as participated in Robert Dunn and John Cage's experimental composition class in New York for about two-and-a-half years.[23] In collaboration with other dancers over time, Rainer turned her exploration of different dance styles into her own choreographed movement language that combined her societal dressage with her embodied animality. Rainer 'stripped [dance] of special technique and star status', as art historian Carrie Lambert-Beatty notes, 'trading its costumes and leotards for T-shirts and sneakers.'[24] Rainer's evening programme, *The Mind is a Muscle*, represents her productively performed critique of the dance training practices that she was subjected to. In distancing her work from the dominant modern dance techniques at that time, Rainer generated a more animal-like dance aesthetics, dressed in casual and stretchable unisex clothes.

Her evening programme, *The Mind is the Muscle*, manifests Rainer's critical approach to the societal dressage that she was subjected to in dance, and how she rid the latest dance style of its cultivated modern habitus. Bourdieu refers to such a process of altering an embodied and infrastructurally installed 'habitus' as a form of 'anti-dressage' (*contre-dressage*).[25] In *Pascalian Mediations,* he notes in relation to athletics, that only repetitive training can lead to the transformation of a bodily habitus, as the effectiveness of the habitus is related to how the intensity of an aesthetic experience of one's individual bodily movements relate to that of others.[26] The dialectics operating between a societally installed habitus and individual forms of anti-dressage, that Bourdieu describes, resonate

with how the art theorist John Robert conceives of 'deskilling' practices in art. He argues that the work of artists who deskill established artistic practices operates as a form of 'general social critique'.[27] In distancing her work from the dominating dance techniques at that time in New York, Rainer performed and choreographed the movements of other Judson Church dancers in a more naturalistic, animal-like manner, and dressed them in casual and stretchable unisex clothes, as well as flat tap shoes, which illustrated her critical approach to existing dance aesthetics.

Before staging *Horses*, Rainer presented her piece *We Shall Run* (1963), which exemplifies her interest in the role that animality can play in choreographic practice. In this work, 12 dancers collectively jog across the stage as one orderly, aligned group, with one of the performers periodically leaving the others and then returning to them. As Henri Lefebvre describes quotidian activities, the everyday movement of running is 'what is left over after all distinct, superior, specialized, structured activities have been singled out'.[28] Jogging, when presented in a dance piece, does not require the same amount of training as ballet or modern dance because it is a basic human movement, an animal gait. Performed in everyday clothes, Rainer's running movement takes dance's virtuosity and its implied anthropocentrism off its pedestal. Running is, on one hand, a societally installed practice, and, on the other, a natural form of moving used by both humans and animals. Running in a dance performance turns it into a 'twice-performed and twice-behaved' movement, in the words of performance theorist Richard Schechner.[29] It denotes a quotidian bodily movement that is intentionally restored from everyday life, prepared, rehearsed, and staged. Rainer's use of running as part of a dance performance conveys a particular type of movement, one that is both individually and societally conditioned.

Rainer's thee works—*Trio A*, *We Shall Run*, and *Horses*—all represent a form of artistic self-dressage, or in other words, the intentional staging of corporeal movement as dance. Rooted in the choreographer's embodied human animality, these pieces merge conceptual training and feeling-based improvisation. Such artistically staged performances result, therefore, from the entanglement of societal and self-dressage, with their aesthetics depending on how artists choose to apply their embodied animality within a societally installed habitus. To consider how Rainer's artistic approach also incorporates a process of self-alienation for the dancers, I turn to the opening section of *Horses*.

Artistic Self-Dressage: Incorporating Alienation and Animality

Horses opens with the dancers standing in the centre of the stage and looking at the floor. They begin to walk like zombies in a block constellation across the stage (Fig. 3.1). Rainer calls this movement the *M-Walk*.[30]

Her dance choreography is inspired by the opening scenes of Fritz Lang's *Metropolis* (1927), a dystopic science fiction film that depicts the contrast between the everyday lives of the upper and working classes.[31] Released during a period dominated by Fordism and Taylorism, Lang's silent black-and-white film begins with a group of workers walking into an industrial factory in a mechanical manner, where they will conduct manual work on machines. This scene gives the impression of an invisible hand automating the workers' steps with the precision of an assembly line. Lang's actors look down at the floor; their necks are bent and their arms hang weakly in an inhuman, unanimated manner. Their minimal movements and postures call to mind Marx's observation that all manufacturing work at the machine requires what he calls 'early dressage of the worker' [*frühzeitige Dressur des Arbeiters*], which aligns their movements (human labour power), to the monotonous movement of the capitalist's automaton.[32]

Then, the film cuts from the workers' city scene to the Club of the Sons, where young members of the privileged class train in competitive running on an outdoor track. Rainer's *Horses* follows the film's narrative. Her dancers mimic the head-down walk of the factory workers, figures who exchange their labour power for a wage. The dancers then start to run in an organised manner and in a specific direction, reminiscent of Lang's young upper-class men who run and trade their physical abilities for a social reputation. *Horses'* transgression from mechanical to animal-like movements, not the other way around, foregrounds that humans and animals' alienation depends on how they choose to perform their societal dressage. As Marx points out, alienation lies at the core of all wage labour practices.[33] Considered in this way, *Horses* reminds us that societal alienation applies to both human classes as it conditions humans' animal behaviour, and their animality to the dressage practices, which are performed within the given economic as well as cultural infrastructures of society.

In *The Holy Family* (1845), Friedrich Engels and Karl Marx write of the differential experiences of alienation from one's animal self. The propertied class, they argue, 'feels at ease and strengthened in this self-estrangement, [as] it recognises estrangement as its own power and has in it the semblance of a human existence'; the working class, in contrast, 'feels annihilated in estrangement; it sees in its own powerlessness the reality of an inhuman existence'.[34] Similar to Engels and Marx's description of class, Rainer's *Horses* foregrounds how different social classes perform their societal dressage, which is linked to their material positions and experiences of alienation. Societal alienation applies to both the working and capitalist classes because each class must perform their animality within the given norms of their social context. Unwaged and waged artists also experience alienation: They are conditioned by the infrastructures of capitalism to perform their dressage, so as to meet specific societally imposed codes and

their bodily animal needs. Rainer's dance operates as an external object, a publicly staged choreography in which Rainer does not herself perform. This mirrors the wider phenomenon of capitalist production, as commodities derive from the appropriation of nature and become external to the body of the worker. Humans create external and alienated goods for exchange, while animals produce only for themselves.

As the dancers in *Horses* first move like alienated performers and then as intuitively running social herd animals, the performance provides a site to imagine what de-alienation from existing social and economic conditioning might look like if animality is considered. This reminds me of Marx's early comment about the societal application of the condition that performing animals and humans share. In his *Manuscripts from 1844*, Marx notes that humans, 'species beings' (*Gattungswesen*), estrange themselves from their 'animal functions' that they share with animals as they have to negate their viscerally-rooted animal functions and affective reactions in order to work. 'Man, the worker feels himself only freely active', he writes:

> [I]n his animal functions – eating, drinking, procreating, or at most in his dwelling and in dressing-up, etc.; and in his human functions he no longer feels himself to be anything but an animal. What is animal becomes human and what is human becomes animal.[35]

With Marx's observation in mind, I want to stress that humans' dressage systems historically derive from and include humans' animality and alienation. The juxtaposition of humans and animals in *Horses* demonstrates that trained humans move like dressaged animals who seem to perform their dressage as if by nature. Humans, like forced und unforced animals, actively reproduce the operations of dressage systems and internalise their values at the level of comportment. Self-dressage incorporates humans' animalities and also reflects the operations of societal dressage, a process rooted in alienation and the acceptance of societally installed values. The cultural dressage of humans, like that of certain animals, comprising social conditioning, training, and labour, is therefore in a dialectic constellation with embodied animality and self-alienation. And this makes clear that the entanglement of dressage, animality, and alienation depends on how we conceive of 'nature'.

Operating within human-made structures that are 'made by man for man' and are held together by specific social and economic modes of production, social and economic practices shape humans' animality, and transform their 'first nature', to use György Lukács's terms, into 'second nature' within the societal infrastructures.[36] Second nature is, indeed, formed by the alienating conditions of social and economic dressage but also depends on, as is the case for artistic production, how the performers'

choose to productively stage their artistic self-dressage. The alignment of humans and animals' movements in *Horses* demonstrates that socially conditioned, trained humans and animals perform like dressaged animals, appearing as if they would perform their dressage 'naturally' within the cultural infrastructures. Humans are, like forced und unforced animals, not only mimetically aligned to pre-existing cultural infrastructures but also actively shape and thereby produce the operations of the dressage system implicit in the capitalist system through production and consumption. To perform themselves societally, human actors therefore accept its implied values. As Lefebvre notes about the relation between embodied animal behaviour and human dressage, 'humans break themselves in [*se dressent*] like animals' and 'learn to hold themselves [in a society]'.[37]

Furthermore, *Horses* invites an examination of herd formations for both humans and animals. Running in a group that is organised according to a specific hierarchy shapes the subjectivities of the herd's members. The British neuroscientist and social psychologist William Trotter, who studied the collective behaviour of animals (dogs, horses, bees, sheep, and oxen) during the First World War, notes that it is an 'innate herd instinct' that causes living beings to move collectively, because they perform more effectively in a group.[38] Humans and animals are held together by a social herd instinct, moving with nature according to self-organised social structures. Through the collaged use of different media, Rainer's dance piece brings collective human and animal movements into alignment. Similar to Trotter's description of the relationship between the individual and the herd, Marina Vishmidt draws attention to the alienation that constitutes 'the bedrock of social relations' and generates a particular 'social form'.[39] Or, as Adorno argues, alienation is the norm.[40]

Since alienation determines societal life, and operates within and across human and animal constellations, the 'nature' of humans should not, Adorno critically suggests, only be defined through their 'difference[s] from a suppressed animality' but *through* their animality.[41] While Adorno's comment reinforces the discriminatory historical perception of human animality, Rainer's dance piece brings collective human and animal movements closer together on the stage by aligning their movements through her choreographed use of multiple media. As the human performers turn cohesively at random under Rainer's stage directions, they follow, like the projected herd animals, their alpha-animal.

Embedded within the infrastructures of cultural production, this section of Chapter III connects the way that self-dressaged artists organise themselves to produce performances with how herd animals live and move together. As human and animal performers are both subjected to and realise themselves through dressage, I suggest that artistic performances emerge dialectically from humans' embodied animality and self-alienation.

Societal dressage not only connects humans and animals but also determines how they come to perform individually and collectively. Rainer's *Horses* allows us to see and reflect on how 'dressage mechanisms' are installed within social groups and cultural production.

To expand the analysis of how artists represent their agencies and societal critique through their horse dances, the second section of this chapter moves from Yvonne Rainer's *Horses* to Rose English's group dance *Quadrille*, which offers a critique of the objectification, and consequently of the commodification of living bodies that result from patriarchal dressage by blurring conceptions of human and animal, as well as equestrian and ballet aesthetics.

Patriarchal Dressage: Rose English's *Quadrille*

The one-off performance of *Quadrille* takes place on a hot summer's day, on Friday 11 July 1975, during the lunch break at the Southampton open riding competition, as part of the Southampton Festival of Performance Art. Within this equestrian environment in Southern England, comprised of riders, horses, and dogs, Rose English presents a choreography in which six women dance like dressage horses.[42] The women perform the choreography inside a specifically fenced-off performance arena, made with the artist's collection of about 50 white miniature horse sculptures. This zone performatively separates the equestrian event from the artistic performance. Instead of using real horses to put on a show within this horse-human event, a performance within a performance, the artist's dancing horse performance gains currency through the absence of real horses.

English's professionally trained and non-professional dancers are dressed in a handcrafted horse costume uniform, which she made with the bodily remains of slaughtered horses that she had collected previously. Their torsos are hardly covered by mini-dresses; they wear white gloves and knee socks; their waists have horsetail belts closed tightly around them, swinging from right to left; and their feet are placed in taxidermied horse-hoof shoes, which force them to dance solely on the balls of their feet (Fig. 3.2). On one hand, the tight-fitting horse costumes fetishise the bodies of the women performers, and, on the other, they reinforce how restrictive it must have been for her dancers to perform similar dressage movements as horses.

The costumes, the shoes, in particular, made dancing and even walking look difficult. Their shoes had no heels and the women had to place all their body weight on the balls of their feet. This could be read as a reference to the ballet technique of dancing *en demi-pointe*, on the balls of their feet, which prepares the dancers to move *en pointe*, on the tips of their toes, in padded ballet shoes. Judith Katz, one of English's professionally

Figure 3.2 Rose English, *Quadrille (Rose and Dancers Entering)*, 1975, Courtesy of the artist and Richard Saltoun Gallery, London and Rome.

trained dancers, recalled that the horseshoes were painful to wear.[43] The restriction of the dancers' movements is particularly visible through the quality of movement in the dance. The cadence, fluidity, softness, and speed in which they could move created a staccato-like, seemingly artificial, and uncomfortable rhythm.

Besides taking inspiration from high as well as low dance forms, *Quadrille's* choreography is inspired by classical equestrian dressage (a performance art form), which is still practiced at the Spanish Riding School Vienna. The book, *The Spanish Riding School of Vienna and the Training of the Lipizzaner Horse*, written by the head rider (*Oberbereiter*) of the school in 1972, Hans Handler, left a particular impression on English.[44] It provided her with a better understanding of what the individual riding movements and the school quadrille performances (performed with eight male horse-rider pairs) looked like.[45] For example, the cadence of her dancers, offset by their restrictive costumes, reminds viewers familiar with equestrian dressage of the *passage*, a slowly forward-moving trot, which comes about if the horse carries about 80 percent of its body weight, which is a similar advanced movement to dancing *en demi-pointe*. In the absence of real flesh-and-blood horses, *Quadrille* mobilises critical equestrian-like dance aesthetics through its cross-species dancing horses.

The societal critique implicit in Rose English's seminal performance is manifold. It criticises the artificially established difference between humans and selectively bred and socially conditioned animals, as well as between classical human dance and classical animal dressage (see Chapter II), which are both rooted in bodily conditioning and operate in the cultural realm. The criticism of societal dressage implicit in *Quadrille* draws attention to the idea that dressage is a societal practice that cuts across several spheres of life and defines the societal roles of humans and animals, blending social and political ways of performing.

Her cross-species dressed and aesthetically choreographed dancers literally embody the etymology of dressage, as their appearance foregrounds the entanglement of human and animal cultures, as well as the connection between acts of dressing and performing one's societal dressage. As there is no equivalent English verb today to describe how cultural norms and training result in societal conditioning, like the French verb *dresser* and the German verb *dressiert*, it is worth briefly recalling the term's historical uses. In the early fourteenth-century, *dresser* simultaneously denoted acts of preparing, setting up, and training (fr. *dresser*) an animal and, in the German language, the verb additionally described an act of putting one's hair or food in order. Only by the end of that same century did *dresser* start to mean *dressing up* in the French and English language, with the German verb (*dressiert*) keeping its original meanings and today carrying an overly negative tone.[46]

Underneath this fetishisation of the women's bodies in *Quadrille*, offset by their cross-species costumes and choreographed movements, lies a historical materialist critique of the power structures of Western patriarchal society. English's dancing horse performance emphasises the historically reproduced pressure and restrictions that societal dressage put on both women and horses, albeit to different degrees. The dressage of girls and women, alongside that of riding horses, takes a particular stance within the larger societal dressage operations of everyday life. The societal dressage of women was always harsh, Lefebvre notes, 'especially in the so-called privileged classes': The women who revolutionised the system of the patriarchy did so with an equal amount of pressure, he stresses, as that which it used to put on them to effectively counter the restrictive 'rhythms impressed by virility and by the military model of dressage'.[47]

With *Quadrille*, Rose English presents a societal critique of a very particular social class aesthetics, which relates back to her childhood experiences. English was exposed to horses early on through her father, who worked as a soldier in the army, and through her sister, who competed in equestrian events. Almost half a decade after staging *Quadrille*, the artist recalls that it was the aesthetics of the equestrian world, the aesthetics of 'a very particular class [that is] perhaps more democratic now', including

what people wore, that prompted her to make *Quadrille*: 'I found that very interesting and also so ubiquitous that it was almost invisible in our culture—in English culture'.[48]

As *Quadrille* exposes the societally reproduced Western patriarchal dressage mechanisms from a particular embedded standpoint, I conceive of her site-specific dance performance as a 'diffracting feminist allegory'.[49] Donna Haraway uses the term to note that 'diffraction patterns' do not only self-reflexively record relations of difference but also intend to make an active difference in the world.[50] In this sense, English's feminist performance expresses what art historian Jo Applin describes as a 'feminist desire for "living differently"'.[51]

Feminist Reactions: Performance and Commodification

When Rose English made *Quadrille*, the second-wave feminist movement fought against societal dressage practices that their sex, their 'female animality', predetermined.[52] *Quadrille* took place just four months before the legalisation of the UK's Sex Discrimination Act of 1975 came into force, alongside the Equal Pay Act, and started to offer women legal protection from discrimination on the grounds of their sex and their marital status.[53] These societal transformations in the legal infrastructure were the results of the international Women's Liberation Movement that critiqued the culturally installed patriarchal practices.[54] The publications of Betty Friedan's *The Feminine Mystique* (1963), Juliet Mitchell's psychoanalytical essay *Women: The Longest Revolution* (1964), Kate Millett's *Sexual Politics* (1970), and Sheila Rowbotham's feminist-Marxist work exposed the daily financial and mental struggles of women in a still widely male-dominated society in the United Kingdom and in the United States. Their work contributed to the international (predominantly white, Western, and bourgeois) Women's Liberation Movement.

The declining number of marriages in the 1970s and the interlinked treatment of women as the private property of men in the United Kingdom indicated that feminist movements had changed public mentalities. Feminist movements—'revolutions in thought', as Luce Irigaray calls them—have, in this sense, had the power to effectively redesign the social infrastructure of contemporary societies.[55] Women have successfully 'modified the rhythms [of everyday life]', Lefebvre notes, 'impressed by the rigid patriarchal military model of dressage'.[56] Similarly to how women actively fought against oppression and for their political liberation from biological determinism in the early 1970s, Rose English's performance *Quadrille* addresses the restrictions applying to women in a patriarchal society by drawing a comparison to the object-like use of propertied horses with her artistic work.

Alongside the non-financially remunerated labour of feminist activists fighting for changing the societal status and role of women, Rose English and other women artists started to make artistic performances in the 1970s. As performance-making was, at that time, still an emerging artistic medium in the British (visual) art world, it proved to be an apt medium to urgently address specific feminist issues in the arts, without having to battle against overtly male legacies; which, in the 1970s, still largely dominated the exhibition politics of cultural institutions such as galleries and museums. The interdisciplinary artist Sally Potter, one of English's closest collaborators from that time, notes that making performances in the 1970s implied delving into an 'anti-specialist area' and making it one's strength by learning to do-it-themselves.[57]

The work of English and her collaborators provides anchor stones for feminists but also for British performance art. Although English considers herself a feminist, she does not call herself a feminist artist.[58] Similar to how the artist stresses that feminism is not a dogma, the writer Roxane Gay has recently pointed out that outing oneself as a feminist still causes negative emotions, as the myth that feminists are 'militant in their politics and person, man-hating, and humorless' has persisted alongside its popular mutations.[59] English's refusal to be labelled as a feminist artist is reminiscent of Virginia Woolf who, likewise, rejected joining, as Vinciane Despret notes, the militant feminists of the suffragettes, marking the first wave of feminism, but also refused loyalty to her country and the ideals of the fathers and brothers.[60] Approaching feminism in a similar 'unfaithful feminist way', English made an aesthetic statement against the sexist objectification of women's bodies with *Quadrille*, in addition to refusing to have her work ideologically labelled and marketed as feminist art and an art commodity.

The commodity and ideological character of artistic practices and feminism have drastically increased over the past 50 years. Over time, feminism has become a popularised label for self-identification, and is often performed in a way that seems to be emptied out from serious activist meaning. The term is now equally used by men and women to symbolically empower them but does not really emancipate them within or liberate them from the capitalist system. Sarah Banet-Weiser has recently warned that today's popular feminism performs as a spectacular label for 'empowering' work that merely commodifies certain practices and serves 'economies of visibility'; she argues that 'popular feminism' frames 'making visible' rather than critiquing the still unequal patriarchal structures of political economy.[61]

Banet-Weiser's critique of twenty-first-century feminism relates to English's choice to make artistic work outside of the male-dominated art market. In 1975, when English performed *Quadrille,* commissioned by the Southampton Festival of Performance Art, she chose to show it within the

site-specific context at a national horse show. This allowed her to blur the imaginative line that dressage applies only to horses, and not to women.[62] Similar to shying away from championing a feminist label, English neither called *Quadrille* 'performance art' nor was it of importance to her how it was announced. About 40 years later, she remembered: 'Perhaps it was announced as the dancing horses. Something the commentator would have probably made up himself. You know, when the wind blows it away'.[63] Despite English's resistance to associate her work with artistic and methodological categories, her performance *Quadrille* reinforces the fact that a feminist attitude operates on and underneath the surfaces of language, and becomes visible through the way it is materially performed.[64]

Horse Materials: Working with Taxidermied Animal Remains

English's artistic work from the early 1970s was, as her contemporary Lynn MacRitchie writes, 'in essence a debate about the status of the art object'.[65] Interested in art objects, English studied at Leeds, which was at that time much more experimental than other renowned art schools. In contrast to Yvonne Rainer, whose dance work stemmed from collaborations with male and female artists in the experimental NYC dance scene, English's performance practice emerged from collaborative work made with other women in parallel to the UK's visual and object-based art school system, which was, as one of her collaborators, Sally Potter, notes, mainly focused on sculpture, painting, and drawing.[66] It therefore comes as no surprise that English used her self-made art objects when she started making performance works, as well as performing in them. For *Quadrille,* English used equine sculptures to frame her dance arena, and hand-made costumes from animal remains.

Her close engagement with equestrian culture forms part of her embodied criticism of the existing objectifying and patriarchal societal infrastructure. On her many visits to small-sized English slaughterhouses, English collected seven horsetails and seven pairs of horse hoofs. In the early 1970s, slaughterhouses were mostly privately run, more local, and less surveilled than today, and were much more easily accessible. Their economic operations reflected the historical low point in the European horse population after World War II, which was about a sixth of its previous size, and is indicative of the transformation of socio-economic horse-human working relationships, into a decadent sportive and emotionally-charged, commodified horse-human relationship, operating within the leisure time industry.[67] The changing function of the horse-human constellation resonates with the original meaning of the term slaughterhouse: It derives from the French verb *abattre*, denoting to fall and break down what is standing.[68]

George Bataille wrote about French *abattoirs*, products of the Napoleonic restructuring project of France's public life, in the dictionary section of his surrealist journal, *Documents*. There he points out that slaughterhouses, once a specific site for both religious worshipping and the violent streaming of blood, have become a bloody (*maudit*) business whose cleanliness and orderliness give the impression that no violence was enacted.[69] The domination and exploitation of other living beings are linked to, as Lefebvre stresses, how animals are treated. He stresses that 'subhumans' are 'treated like animals' as they 'are dominated, exploited, humiliated with the same methods'.[70]

Taking the remains of real animals apart and transforming them into wearable art objects, and performance props, was, however, not an easy task for English. In a conversation with me, the artist describes how she had to consult a professional taxidermist at the London Science Museum, as not even boiling the cut-off horse hoofs helped to remove the bones of the horses' legs from the feet.[71] Following his advice to bury the hooves with the sawn-off legs in the garden, letting nature do the work for her, she managed to separate the coffin bone from the hoof's horny bulb, the hoof wall, and the sole.[72]

Aware of the brutality happening inside slaughterhouses, English was nonetheless fascinated by the tactility and visual appearance of the remains of horses. English first explored the horse materials by turning them into horse costumes because she saw, I suggest, cruel beauty in the remaining horse 'things'.[73] To outline in more detail what I mean by the affective material transformation of the horse remains ('things') into costumes (objects), it is helpful to recall Adorno's concept of the 'thing' and 'mimetic impulse'. For him, the thing is 'a form of concealment, of covering, and of the loss of connection' as it suffers from violence and becomes reified. Adorno argues that people make art objects because they feel a 'mimetic impulse' to appropriate 'nature' as art; he stresses that in 'aesthetic forms cruelty becomes imagination' and this implies that 'the ritual of domination of nature lives on play' and revenge 'cruelty with cruelty'.[74] The way the body is dressed represents, therefore, as sociologist Joan Entwistle points out, its own position within the social order.[75] And it is through the provocative material characteristics of the horse costumes—organic but dead materials—that *Quadrille* has, as Rachel Hann stresses about costumes' possible critical function, a 'subversive potential'.[76]

English's performative staging of horse materials as costumes in her dance choreography demonstrates a two-fold stance: On one hand, the artist appropriates the cruelly cut-off animal remains in her performance and gives them a new use; and, on the other hand, *Quadrille* thereby aesthetically draws attention to the commodifying societal dressage operations that apply to women and horses alike. Without the need to resort to verbal language, English's performance incorporates a critique of treating

living beings like *things*, and the women performers as if they were useable commodities and not Kantian 'things-in-themselves'.[77]

In *Quadrille*, English's taxidermied horse costumes function neither solely as art objects nor as wearable props, they are both.[78] And the way they are used in the performance reinforces, as Roland Barthes notes, the fact that costumes are not only there to be looked at but add a functional 'ethic' meaning to the performance.[79] The weight, substance, texture, and shape of the recycled leftovers of flesh-and-blood horses added an affectively generated grotesque dressage aesthetics to the dancing horse performance. The emptied-out hoof shoes, in particular, demonstrate that English's six performers had to dance, like ballerinas, on *demi-pointe*, on the balls of their feet, to make them feel like dancing horses.

Agency, Animation, and Affect: Performing Like Horses

Animation and affect are interdependent and emerge when subjective feelings become powerful, when they are acted out. Sianne Ngai stresses that the state of being animated is 'the most general of all affective conditions (that of being "moved" in one way or another), but it is also a feeling that implies being "moved" by a particular feeling'.[80] Conceiving of effect and animation in this sense, we can read *Quadrille*'s horse costumes and the performing bodies in terms of their psychological-physical relation: The dancers were effectively animated by, and simultaneously animated the dead remains of horses, and this, in turn, resulted in the cross-species-dressed women dancers appearing to their viewers as if they were the performing dressage horses for the duration of the dance-like dressage exhibition. As *Quadrille* draws on movement vocabularies of dance, as well as equestrian dressage, the choreography provides affective impulses—without being sentimental—to rethink how women *and* horses can perform more in relation to their embodied human animality, and less according to normatively prescribed societal dressage.

Although the horse costumes can be said to have effectively animated the movements of the dancers, and eroticised the female bodies for the eyes of the viewers due to their fit, it is crucial to stress that the horse costumes and the dancing horses in *Quadrille* operate in what I call a 'materialist-allegorical' relation. This means that although the horse costumes are dependent on the dancing horse's performance, and vice versa, they are not identical: Their materiality is only conceptually reanimated through the dancers' imaginative performance. English's dancers and the animal remains—'things' turned into hand-made horse costumes—are separate entities that come to perform interactively in *Quadrille*. The taxidermied horse costumes, inanimate, and yet organic objects, have to be worn by a living being to become re-animated.

The examination of how the horse materials exactly impacted the movements of the dancers also generates complex questions about how material-based conditions are connected to the dancers' imaginative processes. They become especially apparent when comparing English's *Quadrille* to Lucy Gunning's super 8mm seven-and-a-half minute-long filmed performance *The Horse Impressionists* (Fig. 3.3, 1994), performed by Lou Birks, Rachel Ind, Penelope McGhie, Tansy Edgerton, and Marie (surname unknown). In Gunning's film, six women, one after another, imaginatively mimic the sound and bodily movements of horses. All wear casual clothes, one whickers, another makes other horse sounds, and one gallops around in front of Gunning's camera. These women imaginatively re-enact what I call 'becoming-horse'.[81] The child-like horseplay that Gunning's performer's stage emerges through their 'mimetic faculties', a concept of Walter Benjamin that describes how children learn by making themselves similar to people and objects other than themselves.[82] Gunning's dancing horse performance, however, does not include external material objects, such as the remains of slaughtered horses, or reflects upon how the societal infrastructures act upon women. Gunning's performers solely mimic the ways horses move based on their imagination and perhaps their embodied memories.

Figure 3.3 Lucy Gunning, *The Horse Impressionists*, digital video transferred from super 8 film (7.5 mins, colour and sound), 1994, Courtesy of the artist and Matt's Gallery London.

While Gunning's women performers affirmatively stage what it could look and feel like to dance like horses, English's group performance sharply criticises the historical condition of dressage, rooted in sex, gender, and species differences and at the same time, through its grotesque costumes. As human and animal dressage depends on their embodied animalities, which I outline in Chapter II, both performances visualise a culturally embedded 'immaterial leftover' of human and animal dressage—a specific feeling that is attached to the socio-economic condition of dressage, which humans and working horses share. This particular cross-species relation has historically been cultivated, is embodied fort, and constantly re-enacted in amended forms. The feelings and effects that it includes also continue to connect humans and horses, similar to men and women. Watching women dance as if they were horses in English's *Quadrille* and Gunning's *Horse Impressionists* makes us, to borrow Lauren Berlant's description, individually 'feel historical in the present'.[83] Berlant's commentary on historical thinking underpins differences between the structure of an effect and the actual experience of an emotional event, which helps to shed light on how the agency of women has been infrastructurally shaped.

Offset by the unsettling, cross-species dancing horse appearance, English's performance provoked affective reactions and internally suspended feelings in its viewers in 1975. As the art critic Guy Brett notes, Mrs. Parker, the organiser of the horse show, reacted effectively upon seeing English's hardly dressed performers tiptoeing towards the agreed performance site and tried to stop the performance before it had officially started.[84] English recounts in an interview that she managed to calm her down and the site-specific performance could then officially commence inside her miniature dressage field, framed with about one hundred manufactured equine sculptures, which she collected from an English pottery company.[85]

Parker's affective response to the erotically cross-species-dressed female dancers indicates that *Quadrille* crossed the line that culturally operates between dressage and dance, women and horses. While the bodies of horses are always undressed and remain unsexualised, the bodies of women are often dressed to eroticise them. Her reaction leads me to suggest that it presents an antithesis to British equestrian competitions. *Quadrille*'s grotesque and yet playfully staged aesthetic critique of human and animal dressage expresses a desire to subvert the societally conditioned performances of women and horses within the patriarchal structures of political economy. English's performance operates, therefore, following John Ruskin's definition of the grotesque, as a tool of transformation that entangles shock with playfulness, as a provocative performance, to critically address gender and species-based practices of societal dressage.[86] As *Quadrille* confronted the societal role of the dancing women with that of

the dancing horses, who had to compete at the equestrian event, it opened up a site for political negotiation.

In contrast to Parker's reaction to the performers, that of the viewers remained unreadable as the performance's filmic documentation shows. No emotional response was visible: This is what happens when internal movements remain suspended and solely operate as embodied feelings. The difference between affect and feeling is that while feelings move internally, affects provoke intense bodily movements. The clinical psychologist, Silvan Tomkins, stresses that affects are triggered by sense and cognitive perception, and expand and intensify one's biological drives. Affects are, he notes, performed with urgency and reinforce the importance of our sense receptors; furthermore, he compares the bodily force of affects to what happens when we cut our hand and start bleeding: As we feel that we are injured, we intuitively try to stop the bleeding.[87] Affective behaviour arises in between states of being in pain and being, metaphorically and materially, cut open. Parker's affective attempt to stop the dancing horses, represents a 'nonverbal and non-structural bodily intensity', to use Brain Massumi's description of effect.[88] Given Mrs. Parker's reaction, English's performance unexpectedly disrupted the given patriarchal human–animal and subject-object order effectively.

Feminist Queerness and Human–Animal Rights

Quadrille's visual call for a more equal human–animal society has remained in the cultural realm due to its filmic recording. Over the past few years the digitalised documentation, cut from the super-8mm magnetic film recording made by Simon English (Rose English's brother), has increasingly been exhibited in art galleries. Just as English combined the single movement tasks into a cohesive choreography, the edited film of *Quadrille* was cut by her brother. Simon English rearranged and rejoined the filmstrips by hand. The film has its own flow and visually re-enacts the dance as a work of art in its own right.[89] *Quadrille*'s filmic document, the performance's intentionally produced leftover, adds another layer to how we perceive it today. It is worthwhile to recall one filmic scene of the performance's complexly interlaced cross-species and cross-gender performance to analyse its subversive gender critique in visual terms.

One particularly isolated moment of the choreographed performance (Figs. 3.4 and 3.5) shows that the six cross-species-dressed women formed pairs and stood motionless and intimately connected with one another. They rest their foreheads against one another and bend one of their legs, making their knees touch for a brief moment. English's homogenously appearing constellation of women performers resonates with the culturally inscribed gender norms, of which Eve Kosofsky Sedgwick said in the early

Figure 3.4 Rose English, *Quadrille*, 1975, digital video still (taken by Lisa Moravec), Courtesy of Rose English Studio Archive.

Figure 3.5 Rose English, *Quadrille (Film still 1)*, 1975, Courtesy of the artist and Richard Saltoun Gallery, London and Rome.

1990s, in regard to culturally inscribed gender norms: There lies an 'open mesh of possibilities, gaps […] and excesses of meaning' in between.[90] In this scene, broken off from the choreographed movements, English's performance creates a strong image that calmly transgresses the habitualised, heterosexual couple pairing. Here, English's aesthetic engagement with dressage in relation to embodied forms of animality comes physically to terms with cross-species and cross-gender relations of difference.

The dancers are being looked at by the multispecies audience, by women, men, children, dogs, and horses. The clash between the culturally normalised equestrian event, and the critical artistic performance reinforces that humans and animals are, to put it in Donna Haraway's words, 'queer messmates in mortal play'; as humans 'become with companion species' and can then make 'a mess out of categories in the making of kin and kind'.[91] English's fluid gender and species approach demonstrates that non-normative bodily interactions between and across genders and species bring living beings (mammals), regardless of their species and sex, closer together. Her artistic approach to interactions between women implies that neither sex nor species-belonging is decisive for whether or not humans and animals interact with each other. Ideally, humans should neither have to dehumanise humans, nor to humanise animals to avoid discriminating behaviour against them; instead, they could accept their physical and conceptual differences and foster responsive interactions that bring living beings supportively closer together.

At the heart of English's feminist-queer performance also lies a critique of the legal status of women and animals. As mentioned before, the same year *Quadrille* was performed, the legalisation of the Sex Discrimination Act came into force in the United Kingdom to protect women from discrimination on the grounds of their sex and their marital status. This law has, of course, not stopped discriminating behaviours against women from happening, nor has it put an end to (civilly married) men treating 'their women' *like* living properties. And, yet, its legislative instalment has legally prevented violence and harm against women from happening. A first step against women's legal commodity status was the implementation of the Women's Property Act in 1870 in the United Kingdom. It granted women the right to own property and helped them to increase their autonomy from men and the institution of marriage. In 1926, the Law of Property Act then also granted wives the right to inherit the property of their husbands and children. And, more recently, the Marriage (Same Sex Couples) Act, coming into force in 2014 in England, started to grant same-sex couples the same equal rights as heterosexual civil and marriage partners.

While the law has, over time, become more equal for women and homosexual couples, the legal status of domesticated service animals, which means the ways they can be legally protected from being harmed

and abused by humans, has not changed significantly since the 1970s. Despite the increasing cultural awareness given to how animals are mistreated in Western societies, as foregrounded by animal activists who fight for animal welfare regulations (such as the growing vegan movement), animal life is—as sociologist Marcel Sebastian analyses in detail—still selectively bred to serve humans as companion animals or food.[92] In the United Kingdom, the first country in the world to implement an Act to Prevent the Cruel and Improper Treatment of Cattle in 1822, the utilitarian Oxford-based philosophers Stanley and Roslind Godlovitch and John Harris actively fought against animal cruelty and discrimination in the 1970s. Although their activist and academic work gave way to Peter Singer's *Animal Liberations* (1975), the legal situation for animals has not changed. The fact that animals are still considered human property ('things') and therefore not sentient living beings before the law, as Cary Wolfe outlines in detail, continues to legitimise animal cruelty globally.[93]

Animal Studies critiques exploitive societal uses and representations of animals. Viki Hearne, for example, stresses that changing the legal status of animals from property to sentient living beings is not an ultimate solution to end animal cruelty or the mass slaughter of animals in factories, as each individual human owner is responsible for her or his animals' well-being.[94] But protecting animals with a law would acknowledge and provide legal support for taking action against animal cruelty and, most importantly, it could contribute to changing people's consciousness toward how animals are treated. The animal studies discourse critically addresses the relation between discriminating societal dressage and human and animal animality. As Donna Haraway notes, the animal rights movement emerges from 'a clear-sighted recognition of connection across the discredited breach of nature and culture'.[95]

Aware of the artificially installed moral discrimination between humans, men, and women, and across humans and animals, Peter Singer posed the thought-provoking rhetorical question: If the argument for equality was sound when applied to women, why should it not be applied to dogs, cats, and horses?[96] While women fought for their own rights for centuries to become emancipated from men (not liberated from the capitalist system), animals cannot do that. As social inequality feeds on the assumption and continuous reproduction of identity-based differences in the increasingly global political economy, activist moral undertakings and calls for both human and animal justice have been unaccomplished. The last part of this section will exemplify how the cultural industries can nonetheless operate as a site in which such sex and species-based discriminations can be critically addressed in society without appearing as political activism per se.

Feminist Objectives: The Commodification of Performance Leftovers

Decades after staging *Quadrille* at a sportive equestrian event, English's performance continues to reinforce the power imbalances operating across and amongst women and animals in the form of exhibited art objects inside contemporary art institutions. The performance's material leftovers, the carefully handcrafted costumes made from the remains of slaughtered horses, and the film documentation by her brother Simon have been repeatedly exhibited inside glass vitrines in public art institutions, such as at Kunsthal Charlottenborg in 2014, at the Harley Gallery in 2016, at the London-based gallery Richard Saltoun, and at the Tate Modern, which bought it for its collection in 2016.

When put on public display, the horse costumes operate 'still' as three-dimensional leftovers of *Quadrille* as 'objects d'art' in an attempt to provide insights into English's past performance (Fig. 3.6). Karl Marx used the latter term instead of 'artwork' to stress that it is the outcome of an artistic practice, which produces a public that 'has artistic taste and is able to enjoy beauty'.[97] Exhibited on tables behind glass, the horse costumes now have a dual use-value. On one hand, they operate as well-preserved time

Figure 3.6 Rose English, *Quadrille*, 1975/2013, installation detail, Courtesy of the artist and Richard Saltoun Gallery, London and Rome.

capsules that remind us of the performance, and, at the same time, they function as art commodities. The way English's performance has more recently been exhibited through objects exemplifies the trend of visual art galleries to show art objects that are left over from past live performances since the early 2010s.[98]

English's critical and yet educative engagement with the remains of slaughtered horses is strikingly reminiscent of cut off cow legs and hooves that the photographer Eli Lotar captured for his reportage *Aux abattoirs de la Villette* as part of his 34 photographs illustrating Bataille's comment on slaughterhouses in *Document*s (1929).[99] The comparison between capturing animal remains photographically and the material exhibition of English's leftovers of *Quadrille* inside a museum reminds us that the remains of living beings and performances are preserved when value is attributed to them, which is, in turn, decisive for how they can be reused.

As the costumes and the filmic documentation of *Quadrille* are in Tate's collection, it is clear that English's critique of patriarchal dressage of women and horses is of cultural, pedagogical, and economic value today. Blurring the categories between what is considered human and animal, organically alive and dead, English's critical dressage performance continues to draw historical attention to the fact that women and service animals have both been subjected to culturally ingrained dressage practices. As feminist and animal rights movements continue to emerge and critique the inequalities that are rooted in ontological gender and species differences, a historical contextualisation and close analysis of *Quadrille* reinforces the importance of the economically unproductive but socially valuable labours of feminist and animal activists. English's early group performance also invites us to critically rethink how interactions between humans-animals and men-women have been shaped, and ideally prompts us to speculate about how we can structurally treat 'other' women and animals, without discriminating against or suppressing them.

Such ethical reconsiderations towards women and animals, rooted in their societal dressage, implies, as Barad stresses in regards to the entanglement of human and nonhuman lives, 'a responsibility and accountability for lively relationalities […] of which we are a part'.[100] A more ethical attunement between living beings would imply being more attentive to forms of human and animal animality that the practice of cross-species dressage feeds on. The pairing of the artist's ethics and aesthetics in *Quadrille* demonstrates, as Nicolas Ridout writes, that 'ethics does not quite displace either aesthetics or politics but [that] aesthetic experience becomes the condition of possibility for a particular kind of ethical relationship. The ethical relationship becomes, in its turn, the ground upon which political action might be attempted'.[101]

Looking at *Quadrille's* grotesque performance through a joint aesthetic and ethical lens, we are invited to question the line that has been artificially drawn between human and animal species, as well as between men and women through patriarchal dressage. A close analysis of English's work is therefore not only of aesthetic, but also of ethico-political relevance to everyday practices. If there is a universally emancipating agenda in *Quadrille*, then it lies in its critical approach towards performing human subjectivities.

The last section of this chapter jumps forward to the late 2000s. It examines Mike Kelley and Kate Foley's commissioned satirical pantomime horse dance. I conceive of their *Horse Dance* as a form of artistic critique that is a commodified but also critical artistic practice. It emerges neither solely as a socio-political critique of societal dressage, like English's dancing horse performance, nor does it aim at producing a new dance aesthetics, like that of Yvonne Rainer; instead, their pantomime dance is a dressage performance that, in a satirical manner, performs the idea that the neoliberal operations of the culture industry are increasingly entangled with artists' liberal self-dressage.

Dressage Performances: Mike Kelley and Kate Foley's Pantomime Horse Dance

During the global financial crisis of 2007–08, RoseLee Goldberg commissioned Mike Kelley to exhibit his horse dances for the first time as part of a ticketed, 75-minute live event in the basement of the iconic Judson Church. The full performance was entitled *Extracurricular Activity Projective Reconstruction #32, Plus,* presented as part of *Back to Futurism*, the third Performa Biennial in New York in 2009.[102] Kelley's two versions of the horse dance, one performed in a fancy costume and the other in casual training clothes, were a highlight of the evening (Fig. 3.7). In the pantomime horse dance *#32A*, a baby pink and a baby blue pantomime horse cheerfully perform a comical *pas de deux* to organ music, and in *#32C*, the dancers perform the same choreography but without the pastel costumes. The animal-less dances are part of the six choreographies that the Croatian-American dancer-choreographer, Kate Foley, first made for Kelley's videotaped, feature-length long musical, *Extracurricular Activity Projective Reconstruction* (*EAPR*, 2004–05), which re-enacts American local folk entertainment and social rituals and draws attention to some of the most culturally ingrained American rituals by transforming them into satirical artistic performances.

Photography played a central role in the production of Kelley's horse dance.[103] For the horse dance and five other sections, Kelley hired Foley to

Figure 3.7 *Extracurricular Activity Projective Reconstruction #32A (Horse Dance of the False Virgin)* scene from *Mike Kelley's Extracurricular Activity Projective Reconstruction #32* performed at Performa 09, New York, 2009. Choreography: Mike Kelley and Kate Foley. © Mike Kelley Foundation for the Arts. All Rights Reserved/VAGA at ARS, NY. Courtesy of the Mike Kelley Foundation for the Arts. Photo © 2009 Paula Court. © Bildrecht, Wien 2024.

produce choreography based on a series of black-and-white photographs of a pantomime performance that he had found in a high school yearbook (Fig. 3.8). These images belonged to his image archive, which he had collected over the years at his studio in Pasadena, California. For example, he collected carnivalesque images, grouped together according to the iconography of religious, Halloween, and goth-style performances through which he analysed American popular culture. While Kelley again recycles, this time, photographs of a costumed high school pantomime horse performance, rather than stuffed animals that he had collected, Foley animates his conceptual idea by staging a pantomime horse dance with four female dancers through 'choreographic appropriation', to use Randy Martin's term.[104] Foley montaged movement material from highbrow forms including ballet, equestrian dressage, and postmodern dance, as well as more popular genres like tap dance, to generate entertaining yet technically sophisticated choreography.

It is crucial to recall that Kelley and Foley's horse dance performances were first exhibited and up for sale as part of a large multimedia

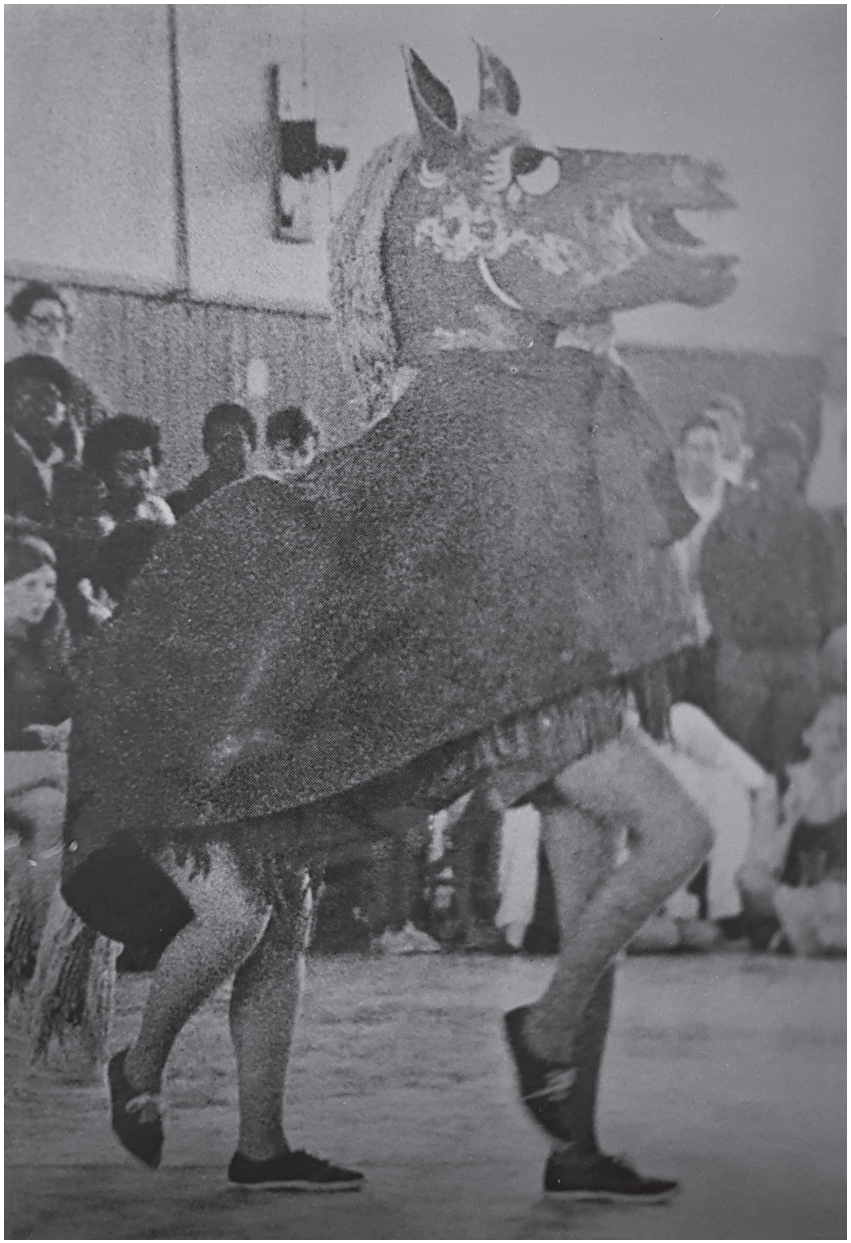

Figure 3.8 *Horse Dance*, file folder from the Mike Kelley collection, photo Lisa Moravec, Mike Kelley Foundation for the Arts Archives, Los Angeles, CA © Mike Kelley Foundation for the Arts. All Rights Reserved/VAGA at ARS, NY. Courtesy of the Mike Kelley Foundation for the Arts.

video installation at the Gagosian Gallery in New York in 2005. His exhibition, *Day is Done*, was comprised of 32 stations that show video chapters from Kelley's feature-length musical (2004–05).[105] At the gallery, their horse dance numbers were exhibited through the material leftovers of the performance, with the cute, oversized baby pink and blue papier-mâché horse heads and dresses. The heads were placed on plinths, and the performance costumes were hung on two metal stands, exhibited next to the original framed photographs of the high school performance and the flat screens showing the recordings of the horse dances. Presented as sellable art objects, Kelley also exhibited the horse dances as flat 'moving image', which reinforced performance's circulatory reproducibility.[106] The *Horse Dances'* video versions do away with the illusion of performance being unmediated and unreproducible.

In the mid-2000s, Kelley's approach to artistic work foregrounded precisely what the art critic Jerry Saltz later criticised about Kelley's multimedia performance show. He commented that although 'Kelley has risen to new heights of ambition', *Day is Done* 'feels strangely empty' since it is rooted so deeply in 'corporate festivalism'.[107] While Rose English and Yvonne Rainer approached making horse dance choreographies to realise themselves societally through their artistic self-dressage and their aesthetic critiques of societal dressage, Kelley effectively mystified his own subject position in this body of work and acted as the producer of the work.

One year after the gallery show, Kelley also made the video version of *Day is Done* commercially available on a DVD, entitled *Day is Done* (*Extracurricular Activity Projective Reconstructions #2–#32*). Kelley's musical on DVD—the 'live objecthood' of the intentionally not live performances, to borrow Georgina Guy's term—foregrounds connection between the artist's self-dressage in regard to economic conditions of making and selling art.[108]

Commodified: Mike Kelley's Pop Culture Critique

Early on, Kelley was interested in exploring how handcrafted objects and live performances can function as saleable market commodities. About four decades earlier, he outlined his critical approach to popular culture in a reflective text entitled *Brechtian Theatre Techniques* (1973). Kelley notes that the experience of watching Iggy Pop perform with the Stooges had a great influence on his approach to staging captivating artistic performances. Iggy Pop, 'the master of body gesture', Kelley writes, 'played the audience like a fish' as he gave the audience members what they wanted to hear, while also insulting members of the audience who misbehaved and interrupted his show. [109]

Iggy Pop's performance style reminded Kelley particularly of the renowned Russian Futurist Manifesto, *A Slap in the Face of the Public Taste* (1912), which was written as a response to F. T. Marinetti's Italian *Manifesto of Futurism*. Critical of artistic avant-gardes, Kelley makes a sharp political statement with his performance *The Futurist Ballet* (1973) about the corruptive condition of commodified live performance. Employing a Brechtian alienation effect (*Verfremdungseffekt*) that invites the audience to critically examine what is being performed, Kelley develops an absurdist approach to performance-making.[110] In a lecture hall at the University of Michigan, he presented a neo-Dada performance that parodied Marinetti's progressive, militant, and war-glorifying futurist avant-garde movement. Kelley, dressed in a cute, short dress, performs with a group of friends, including the American artist and musician Jim Shaw. They present a mixed series of events that generate a noisy soundscape: One man recites from his pornography collection; another two enact an interview; and these men then clean the stage with vacuum cleaners.[111] *The Futurist Ballet*, like Kelley's later horse dance, is a critique of theatrically entertaining performances and their underlying artistic and economic techniques.

Crossing Performance Forms

Emerging from Kelley's critical approach to artistic performance, his collaboration with Foley offers a satirical version of human animality. The baby pink and blue costumes underpin the horse dances' critical approach to gendered norms. The costumes not only recall the cute aesthetics of Kelley's earlier recycled stuffed animal works but also emphasise the social conditioning lying at the core of dualistic representations of gender.[112] In his lecture *Cross Gender/Cross Genre* (1999), Kelley discusses the relation between aesthetics, gender, and politics during the mid-1960s and 70s: 'If America's problem was that it was militaristic, patriarchal and male, then the antidote would be the embrace of the prototypically feminine'.[113] In critiquing dominant patriarchal structures, Kelley expresses an affinity for what he called 'queer aesthetics', which seeks to recast gender roles and norms.

Drawing on her own dance training and performance history, Foley's work responds to Kelley's critique of normative gender representations. In the process of creating an animal-like dance aesthetics for Kelley's horse numbers, Foley consulted her copy of Roy C. Strong's book *Splendour at Court*, which she had been given as a high school graduation present.[114] Foley's horse dance collages three historical performance forms: (a) The male-female *pas de deux* in classical ballet; (b) the human–animal duet in equestrian dressage, which is still performed at European Royal Riding Academies including the Spanish Riding School in Vienna; and (c) the

costumed dancing pantomime horse from the renowned avant-garde ballet *Parade* (1917).[115]

In contrast to the two historically persisting performance forms, the one-act ballet, *Parade* exposes the underlying dressage mechanisms operative within a live performance. With libretto by Cocteau, choreography by Léonide Massine, music by Erik Satie, and costumes and set designs by Pablo Picasso, *Parade* was performed by the progressive Ballets Russes.[116] *Parade – Ballet Réaliste* tells the story of a group of circus performers who rehearse their popular, Parisian-style *variété* performance on the streets to generate an audience for their ticketed show. The effective use of scenography elements in performance, the costumes, as the writer Guillauime Apollinaire notes in *Parade's* programme, creates what he calls a 'sur-realistic' performance effect on the stage.[117] During a rehearsal for *Parade*, one of the three circus managers happened to fall off his cubist-style pantomime horse. That circus manager was subsequently cut from the production, but the riderless pantomime horse remained. The emergence and reintegration of duet horse formations within concert dance connect the figure of the horse with that of the dancer: Artists perform their dressage, like circus animals, because they have to spectacularly show off their dressaged animality in order to entertain their paying viewers.

Recycling Postmodern Dance History

In addition to alluding to historical cross-species duet forms, Foley's choreographic realisation of Kelley's performance concept draws on her own experience with Yvonne Rainer's postmodern dance aesthetics.[118] Foley studied dance at the California Institute of the Arts, where she first met Kelley. She also took improvisation classes with Simone Forti at the University of California, Los Angeles, and later performed in Forti's work. But Foley's biggest influence was Yvonne Rainer, for whom she also worked as a dancer in *We Shall Run*.[119]

The multiple facets of Foley's choreography become apparent through the contrast between the costumed and non-costumed versions of the pantomime horse dance. The dancers performing *#32C The Judson Church Horse Dance* (Fig. 3.9), a casually dressed cast of trained and untrained performers (Sarita Louise Moore, Briana Brown, Mandy Hackman, and Rebecca Warner) create the image of a horse performing an arabesque: They lift one leg up and hold it in a horizontal line, parallel to the floor (Fig. 3.10). This moment is particularly reminiscent of Yvonne Rainer performing a similar movement in her solo, *Trio A*. Like the pantomime horse dancers, Rainer positions her upper body parallel to the ground, instead of holding it vertical as classical dancers do (Fig. 3.11). Foley's horse choreography at once references and pays homage to Rainer's postmodernist, as

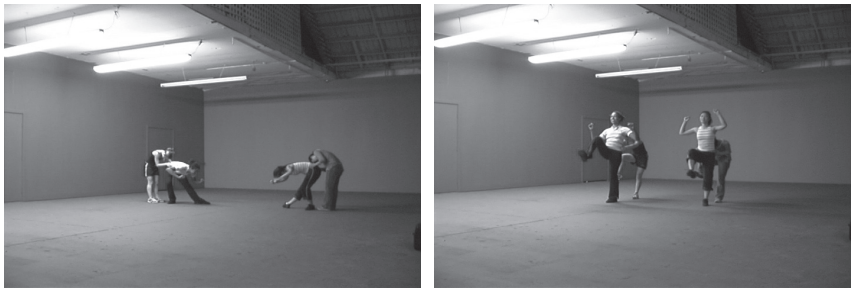

Figure 3.9 Mike Kelley and Kate Foley, *video stills of Extracurricular Activity Projective Reconstruction #32C (Judson Church Horse Dance)* from Mike Kelley's feature-length video *Day Is Done*, 2006. Choreography: Mike Kelley and Kate Foley. © Mike Kelley Foundation for the Arts. All Rights Reserved/VAGA at ARS, NY. Courtesy of the Mike Kelley Foundation for the Arts. Photo © 2009 Paula Court. © Bildrecht, Wien 2024.

Figure 3.10 Mike Kelley and Kate Foley, *Extracurricular Activity Projective Reconstruction #32A (Horse Dance of the False Virgin)*, scene from Mike Kelley's *Extracurricular Activity Projective Reconstruction #32, Plus*, performed at Performa Biennial, New York, 2009. Courtesy of Performa and Mike Kelley Foundation for the Arts. Photo by Paula Court. © Performa and Paula Court.

Figure 3.11 Yvonne Rainer, *Trio A*, 1978, video still, MoMA Collection, cameraman Robert Alexander, Copyright: Yvonne Rainer, 2021, Courtesy of the Video Data Bank, School of the Art Institute of Chicago.

Catherine Wood describes it, 'work-like' dance aesthetics.[120] While *Horses* emerged from Rainer's embodied animality, Kelley and Foley produce their pantomime horse dance as a popular performance spectacle, which the dance's second version, *#32A, The Horse Dance of the False Virgin*, foregrounds. For this second version, the dancers wear comical extra-large pink and blue papier-mâché horse heads and full-body costumes, performing the same choreography as in *#32C*, as if they were dressage horses.

The decision to show both *#32C* and *#32A* invites viewers to consider how a rehearsal, in which artists develop, practice, and perfect, is already a performance. It merges, like a performance, forms of self- and societal dressage. The simultaneous showing of the rehearsal and full-costume version at Performa and the Gagosian Gallery illuminates that artistic dressage draws from both the dancers' individual training and the collective rehearsal process, and reflect societal conditioning, training, and rehearsal processes. Adopting the rehearsal format *as* work enables, as Sabeth Buchmann notes, that also visual art production can make its collective and collaborative work process visible.[121]

Foley visually and choreographically references Rainer's now fetishised Judson Church pieces, the casual, everyday aesthetic of which has become a keystone for many contemporary dance practices. While Rainer's dance came about through aligning with her own embodied animality, Kelley and Foley's horse dances satirise the way in which Rainer's approach to dance has, over time, been commercialised and incorporated into both dance and visual art institutions, through the continuation of what Sherril Dodds describes as hegemonic 'elite aesthetic canons'.[122] In contrast to Rainer's interest in developing a new movement vocabulary, Foley and Kelley were not interested in creating new artistic forms but in exposing the dressage that artists have to perform in order to realise themselves as artists in a capitalist society. As a dance performance is a form of artistic labour, which is exchanged similarly to a material-based art commodity, Kelley and Foley's horse dances highlight the fetish character that Rainer's canonised performance work has today, about 40 years after its premiere.

Operating between creative play and labour, Sianne Ngai posits that the 'zany' performer at once dramatises his refusal to be productive and is also 'passionately committed to his work'.[123] Within that aesthetic transformation, she uses the category of the zany to describe a 'politically ambiguous intersection between cultural and occupational performance' that connects 'popular and avant-garde practice across a wide range of media' in contemporary artistic work.[124] The zany artist operates, she suggests, as a 'service provider' within the 'performance-driven, information-saturated and networked, hypercommodified' world of late capitalism.[125] The zany underpins the popular incorporation of live performances into the infrastructures of contemporary art, where they operate as popular entertainment events.

Performance in the Enrichment Economy

As Kelley and Foley's horse dances were already presented as videos in 2004 and 2005, their live restaging in the Performa Biennial exemplifies the expanded understanding of what counts as live performance. Established in 2005, Performa was one of the first international performance biennials that not only curated but also commissioned new work from artists working across the performing and visual arts. It functions as both a nonprofit commissioning agency and production company.[126] Supported by private and public funding, the festival puts on approximately 100 large- and small-scale performance events all over New York City every other November to celebrate, as its website states, 'the remarkable history of performance in art history'.[127] Together with her groundbreaking book *Performance Art: From Futurism to the Present*, Goldberg's performance biennial offsets an international tendency for art institutions to

commission, collect, and exhibit interdisciplinary performances in art galleries and museums alongside object-based art.[128]

Mike Kelley's collaboration with Foley resonates with two of Claire Bishop's observations about the development of artistic performances: First, 'visual art performances' rely on hiring performers skilled in the performing arts; and, second, the 'dance exhibition' model has emerged in the 2010s as a new interdisciplinary exhibition strategy.[129] This institutional approximation of the visual and performing arts, through what Bishop calls the 'dance exhibition' model, has emerged as a new interdisciplinary exhibition strategy since the 2010s.[130] The year after Kelley presented his live musical at Performa, Stephanie Rosenthal curated *Move: Choreographing You* (2010) at the Hayward Gallery in London, which was also shown at the Haus der Kunst in Munich.[131] This exhibition project was devoted to staging dance inside the museum. Almost simultaneously with Rosenthal's show, the Tate presented several live performances by choreographers in its museum space, including works by Tino Seghal, Xavier Le Roy, and Jérôme Bel. In 2012, Tate Modern opened Tanks, a space devoted to the interdisciplinary staging of live performances, installations, and film works. Three years later, Tate's international art curator, Catherine Wood, temporarily transformed the museum into an imagined *Musée de la danse* in collaboration with the French choreographer-dancer Boris Charmatz, who at that time directed the *Centre Chorégraphique National de Rennes et de Bretagne*. Together, they programmed the popular two-day event in May 2015 and exhibited historical and contemporary dance work, bringing live dance into an imagined 'dance museum'. [132]

The incorporation of dance into contemporary art institutions is, following Sven Lütticken, a 'product of late capitalist expansion', and one that stages artistic performance as live spectacle.[133] The increased interest in and exhibition of live performances in these kinds of public spaces, spaces that were once devoted solely to object-based art, resonates with the formation of a neoliberal attention economy. The interest of art institutions in performance illustrates what Luc Boltanski and Arnaud Esquerre call 'the enrichment economy', an economy that is based on attention and ephemeral services rather than on possession and objects, and whose live events function 'to enrich what already exists'.[134]

The presentation of Kelley and Foley's two horse dance versions reinforces contemporary dance's subsumption into the structures of visual art at the turn of the twenty-first-century. It also reflects the absorption of artistic critique into the institution as a form of in-house production. It is precisely the horse dances' appropriated aesthetics that enable Kelley to be critical of the political and economic dressage mechanisms within which his collaborative work operates. Kelley and Foley's pantomime horse dances appropriate Rainer's post-modern style and zany aesthetics in a

playful and satirical manner. Presented in the context of the nonprofit Performa Biennial, they are driven by animal needs and economic necessities. Through their critically enacted embodied animality, Kelley and Foley's pieces expose the mechanisms of societal dressage that apply to artists and cultural workers.

Performing Infrastructural Critique

Kelley's decision to perform a wider societal critique brings to mind Hal Foster's recent warning. Foster notes that artistic production is always prone to redoubling the 'nihilism' that an 'alienated society' produces.[135] Kelley and Foley's dancing horses constitute a practice of infrastructural critique: As humans mostly do not perform so differently from animals, the incorporation of a critically applied form of embodied animality points toward the ironic possibility that people can, at least theoretically, free themselves from the societal dressage that provides and preserves the infrastructures of contemporary capitalism.

Although any critique of political economy is always prone to becoming subsumed within capitalist operations, dancing horse performances have—as the analyses of these three critical horse dances have demonstrated—the potential to rebalance societal dressage and embodied animality through productively enacted forms of self-dressage. Foley and Kelley's performances are to a certain extent reproducing societal dressage, as their institutionalisation and embeddedness in cultural circulation reflect, but they also leave room for embodied animality to critically, even if sometimes only performatively, interfere with the status quo. Such self-critical artistic performances remind us of the importance to resist fully giving in to the dressage mechanisms of contemporary capitalism.

Conclusion: Allegorical Criticism

The staging of horseless dancing horse performances brings forth the tensions and overlaps operating between societal dressage, self-dressage, and embodied animality: Rose English's dancing horse performance *Quadrille*, which aesthetically critiques patriarchal dressage with its grotesquely entangled human–animal dance aesthetics, reminds us that emancipatory feminist movements have successfully altered how women can perform their societal dressage with political economy; Yvonne Rainer's self-dressaged dancing horses, embedded within the experimental and postmodernist American performance scene in the late 1960s, reinforces that human and animal animality is not performed in contrast to, but is aligned to their alienation; and Mike Kelley and Kate Foley's pantomime horse dance exposes that an artistic performance spectacle can stage a societal critique

of its dressage mechanisms in the form of a commodified dressage performance. As human animality can only be dialectically defined together with, and against, a conception of the productively labouring human, the way it is performed is aligned with how humans incorporate their animalities within the alienating societal infrastructures. In this sense, animality is inclusive in artistic performances, because without animality, there would be no dressage; and without the performance practice of dressage, a form of labour, a conception of bodily animality—just as that of the practice of self-dressage and its infrastructural critique—would not exist.

The chapter's allegorical reading of dancing horse choreographies highlights that abstractly performed and speechless human performances offer ideal means through which to critique patriarchal, artistic, and economic infrastructures. As artistic performances have been increasingly incorporated into the capitalist dressage operations over the second half of the twentieth-century, 'the ethos of [artistic] critique' is today faced with, Elisabeth Anker and Rita Felski observe, the challenges that economic infrastructures impose onto the arts and the humanities.[136] Dancing horse performances are therefore useful allegories to explore how artists have self-critically performed their dressaged animalities and challenged infrastructural hierarchies. English, Rainer, Kelley, and Foley's dancing horse formations not only give way to new forms of cultural analysis but they also encourage us to practice criticism against discriminating political, economic, and artistic dressage practices. Their abstract, narrative-free, and yet corporeally performed horse dances provide an effective site for societal critique.

I want to end this chapter with a brief commentary on Anne Imhof's more recent take on societally conditioned human and animal animality in her performance practice, as I now move from a discussion of how English, Rainer, Foley, and Kelley's dancing horse allegories critique the infrastructurally installed patriarchal, artistic, and economic dressage mechanisms in a visual art context to that of real animal performers on the stage.

Imhof's performances appropriate culturally encoded gestures, famous ready-made fashion brands, dramatic music, everyday consumer objects, and living animals. Over the past few years, she has consistently integrated real dogs (*Faust*, 2017), falcons and tortoises (*Angst,* 2016), Flemish giant rabbits (*DEAL*, 2015), and mules (*Aqua Leo*, 2013) in her performance choreographies, as well as the self-dressaged animalities of several other artists to realise her commissioned performances collaboratively. At the beginning of her career, the German artist Anne Imhof repeatedly addressed the socio-economic condition of societal dressage through the inclusion of real animals in her live performances.

As part of her first institutional exhibition, *Parade,* at Portikus in Frankfurt am Main in 2013, two real mules were held on a loose rope by two of

Figure 3.12 Anne Imhof, *Parade: Aqua Leo, 1st of at least two*, performance at Portikus, Frankfurt am Main, 2013, photograph Nadine Fraczkowski, Courtesy of the artist.

the eight performers of *Aqua Leo, 1st of at least two* (Fig. 3.12). Human and animal performers were featured alongside Red Bull can packages, next to a white gym square that was glued onto the floor. In the gallery space, her human and animal performers 'hung out' for the duration of the performance. Like the mules (offspring of male donkeys and female horses that cannot reproduce), *Aqua Leo* is an animal-like performance in which not much seems to happen. By exposing the cultural codes and bodily postures that the human and animal performers consciously and unconsciously show off, Imhof's work alludes to the critical impetus implicit in choosing to include animality in her work.

The straight lines drawn on the gallery floor in Imhof's *Aqua Leo*, and the comparative staging of humans and animals echo how English temporarily installed equine miniature horse sculptures on green grass, as well as the squares that are glued onto the floor in the Judson Church gymnasium, where Kelley and Foley presented their *Horse Dance*. Performing within a similarly marked-off square, Imhof's live work comparatively reinforces the fact that just as embodied human and animal behaviours indeed partake in choreographed artistic performances, performance is also a tool to stage a critique of its very own socio-economic condition of dressage. The integration of animals in Imhof's live work allegorically underpins the

idea that artists can self-critically stage their societal dressage. As it says in the press release of Imhof's Venice Biennale performance *Faust* (2017), which included Doberman dogs, the performers move as if invisible power structures had permeated their bodies: They appear to be 'both '*dressaged* (dressiert) and fragile', as if they were just 'material', and yet they seem to rebel against 'their own objectification'.[137] The paradoxical entanglement of objectification and subjectification implied in Imhof's performance works is neatly addressed by Donna Haraway, who asks, how 'to matter and not just want to matter?'.[138]

Resonating with Haraway's performative question and Vinciane Despret and Isabelle Stengers' feminist dictum—'think we must'—the performance analysis in this book intends to, through writing, interfere in the ways social and economic dressage is practiced.[139] As the practice of writing theory and art is entangled with other not text-based forms of practice, it is important to continue to negotiate how we, humans, interact differently with humans and animals in our co-inhabited social infrastructures and environments. As the absence of living horses in this chapter has foregrounded, we have to focus first on how human agency is societally enacted and individually performed, before we can critique how animals can come to perform within our anthropocentric infrastructures and according to human ideologies.

Notes

1 Lefebvre, H., *Rhythmanalysis: Space, Time, and Everyday Life*, Elden, S. and Moore, G. (trans.), London: Bloomsbury, (French 1992) 2017, p. 48.
2 Ibid., p. 13.
3 In this book I use the notion of critique and criticism simultaneously. While criticism is a more popular and everyday notion, critique refers to the philosophical notion of critique that started to take shape with Immanuel Kant's critiques of pure reason (1781), practical reason (1788), and judgment (1790).
4 Stakemeier, K., 'Critique', in: *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft*, Band 21: Keywords for Marxist Art History Today, Abse Gogarty, L. and Hemingway, A. (eds.), Göttingen: V&R Unipress, 2019, pp. 47–58. Hal Foster has noted that criticism is always practiced within the public sphere, dating back to the eighteenth-century. Foster, H., *Bad New Days: Art, Criticism, Emergency*, London: Verso, 2015.
5 On institutional critique see Alberro, A., 'Institutions, Critique, and Institutional Critique', in: *Institutional Critique, An Anthology of Artists' Writings*, Alberro, A., and Stimson, B. (eds.), Cambridge: MIT Press, 2009, p. 4. Or Bryon-Wilson, J., 'Curriculum for Institutional Critique, or the Professionalisation of Conceptual Art', in: *New Institutionalism*, Ekeberg, J. (ed.), Oslo: Office of Contemporary Art, Norway, 2003. Bryan-Wilson defined institutional critique as interrogating the ideological, social, and economic function of the art market, with particular reference to museums, patronage, and other mechanisms of distribution and display (p. 89).

6 Vishmidt, M., 'Between Not Everything and Not Nothing: Cuts Towards Infrastructural Critique', in: *Former West: Art and the Contemporary After 1989*, Hlavajova, M. and Sheikh, S. (eds.), Cambridge: MIT Press, 2017, pp. 265–9, here p. 267.
7 Goldberg, R., *Performance Art, From Futurism to the Present*, Third Edition, London: Thames & Hudson, 2011. The latest edition of her coffee table book illustrates the integration of performance into art institutions by outlining their site-specificity. *Performance Now: Live Art for the 21st Century*, London: Thames & Hudson, 2018.
8 See Lippard, L., *Six Years: The Dematerialization of the Art Object From 1966 to 1972,* New York: Praeger, 1973.
9 Buchmann, S., 'Objects Put to the Test: Learning Exercises in Contemporary Art', in: *Cybernetics of the Poor*, Diedrich Diederichsen and Oier Etxeberria (eds.), Berlin: Sternberg Press/Kunsthalle Wien, 2021, pp. 35–48, here p. 36.
10 Buchmann, S., 'FeedBack!' Performance in the Evaluation Society', in: *Platform: Journal of Theatre and Performing Arts*, Vol. 13, No. 1, 'On Criticism', Leask, J., Moravec, L., and Unger, C. (eds.), 2019, pp. 52–63, here p. 61.
11 *Critique and Postcritique*, Anker, E. S. and Felski, R. (eds.), Durham: Duke University Press, 2017. Conceiving of performing figures as allegories, as a means to stage a social critique, echoes George Didi-Huberman's note that 'there can be no critical theory without a critique of images'. 'Critical Images/ Imaging Critique', Miller, C. (trans.), in: *Oxford Art Journal*, Vol. 40, No. 2, 2017, pp. 249–61, p. 257.
12 Owen, C., 'The Allegorical Impulse: Towards a Theory of Postmodernism', Part 1, in: *October*, Vol. 12, Spring 1980, pp. 67–86, here p. 84.
13 Ngai, S., 'Merely Interesting', in: *Critical Inquiry*, Vol. 34, No. 4, Summer 2008, pp. 777–817, here p. 814. Ngai's approach to the practice of criticism derives from literary studies (the New Criticism movement) which conducts close text analysis to illustrate what affects a text has on its readers.
14 A work by Lucinda Childs mirrors the multimedia performance arrangement of Rainer's *Horses*. A repeated section in her performance *Relative Calm* (2023) filmically projects running cheetah, and other wild animals running through the African savannah onto the wall in the back of the stage. Childs studied at the Cunningham studio, where she met Yvonne Rainer and by whom she was later invited to perform at the Judson Church.
15 Ross, J., *Anna Halprin: Experience as Dance*, Berkeley: University of California Press, 2009, p. 153. Also see Poynor, H. and Worth, L., *Anna Halprin*, London: Taylor & Francis, 2004.
16 *Radical Bodies: Anna Halprin, Simone Forti, and Yvonne Rainer in California and New York, 1955–1972*, Bennahum, N., Perron, W., Robertson, B. (eds.), Oakland, CA: University of California Press, 2016, p. 143.
17 Yvonne Rainer Archive, letter exchange, Getty Research Institute.
18 Yvonne Rainer Archive, commissioning letter, Getty Research Institute.
19 'Yvonne Rainer Interviews Ann Halprin', in: *Tulane Drama Review*, Vol. 10, No. 2, 1965, pp. 142–67, here p. 143.
20 Bourdieu, P., *The Logic of Practice*, Nice, R. (trans.), Stanford: Stanford University Press, 1990, p. 68. Bourdieu's concept of the socially adapted habitus derives from Hegel's philosophical reflections on the human habitus (*Gewohnheit*) as 'second nature', going back to Aristoteles' concept of *hexis*. Ibid., see chapter 2 'Structures, habitus, practices'. Notably, Bourdieu's anthropological study of human and animal dressage casts aside the actual bodily mechanics and agency of the single person.

21 Adorno, T., *Aesthetic Theory*, Adorno, G., Tiedemann, R., Hullot-Kentor, R., (eds.), Hullot-Kentor, R. (trans.), London: Continuum, 1997, p. 331. Adorno's comment dates back to the origin of aesthetic philosophy as the German philosopher Alexander Baumgarten conceived of it as 'the studies of a sensory experience' (*die Wissenschaft der sinnlichen Erkenntnis*) in the mid-seventeenth-century—see Baumgarten, A., *Ästhetik*, Hamburg: Felix Meiner Verlag, (1750/58), 2007. Subsequent aesthetic theories by Immanuel Kant and David Hume worked through questions of taste (*Geschmack*), feelings (*Gefühl*), and emotion. Kant's universal aesthetic categories outline a theory how subjective feelings (of beauty and the sublime) are universally valid and are always, as he argues, 'disinterested', see his third critique (1790). While Kant's mature conception that reason is superior to feeling, implying racial and gender discriminating, his earlier study is more sympatric to feelings. See Kant, I., *Observations on the Feeling of the Beautiful and Sublime*, Goldthwait, J. T. (trans.), University of California Press, 1961. Hume, in contrast to Kant, takes a sentimentalist stance and argues that passions govern reason and give way to moral judgements and sentiments in relation to reason.

22 Rainer, Y., *Feelings are Facts—A Life,* Cambridge: MIT Press, 2006, p. 465. For a recent take on *Trio A* that deals with its public re-performances and teaching see Bryan-Wilson, J., 'Practicing Trio A, in: *October*, No. 140, 2012, pp. 54–74 and for Rainer's own reflection of *Trio A* and its afterlife see Rainer, Y., 'Trio A: Genealogy, Documentation, Notation', in: *Dance Research Journal*, Vol. 41, No. 2, 2009, pp. 12–18.

23 For a detailed sociological outline of Yvonne Rainer's training see Banes, S., *Democracy's Body: Judson Dance Theatre, 1962–1964*, Durham: Duke University Press, 1993.

24 Lambert-Beatty, C., *Being Watched: Yvonne Rainer and the 1960s*, Cambridge/MA: MIT Press, 2008, p. 4.

25 Bourdieu, P., *Pascalian Meditations*, Nice, R. (trans.), Stanford: Stanford University Press, 2000.

26 Ibid., p. 172. See also Sonderegger, R., 'Praktiken im Vollzug, in der Theorie und als Objekt der Kritik. Eine sehr kurze Einführung in Praxistheorien', in: *Critical Studies, Kultur- und Sozialtheorie im Kunstfeld*, Gaugele, E. and Kastner, J. (eds.), Wiesbaden: Springer VS, 2016, pp. 303–24.

27 Roberts, J., *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade*, London: Verso, 2007, p. 98.

28 Lefebvre, H., *Critique of Everyday Life*, Moore, J. (trans.), London: Verso, 1991, p. 97.

29 Schechner, R., *Performance Studies: An Introduction,* New York: Routledge, 2013, pp. 52 and 220.

30 Rainer also made use of the *M-Walk*, later in a street performance to protest against the US's invasion of Cambodia and murder of students at Kent State in 1969. See Banes, S., *Terpsichore in Sneakers: Post-Modern Dance*, Middletown: Wesleyan University Press, 1987, p.15.

31 Wood, C., *Yvonne Rainer: The Mind is the Muscle*, London: Afterall Books, 2015.

32 *Das Kapital: Kritik der politischen Ökonomie*, Vol. 1, München: Anaconda Verlag, (first published 1867) 2009, p. 402 [my own translation]. For the English translation see Marx, K., *Capital: A Critique of Political Economy*, Vol. 1, Engels, F. (ed.), Moore, S. and Aveling, E. (trans.), Moscow: Progress Publisher, 1887, p. 285: 'To work at a machine, the workman should be taught [*dressiert*]

from childhood, in order that he may learn to adapt his own movements to the uniform and unceasing motion of an automaton'.

33 Marx, K., *Economic and Philosophic Manuscripts of 1844*, Milligan, M. (trans.), first published 1932, Moscow: Progress Publishers, 1959, pp. 28–35.
34 Engels, F., and Marx, K., *The Holy Family or Critique of Critical Criticism. Against Bruno Bauer and Company* Moscow: Foreign Languages Publishing House, (first published in German 1845) 1956 https://www.marxists.org/archive/marx/works/1845/holy-family/ch04.htm#4.4 (last accessed 28 Mai 2023).
35 Marx, K., *Economic and Philosophic Manuscripts of 1844*, 1959, p. 30.
36 Lukács, G. *The Theory of the Novel: A historico-philosophical essay on the forms of great epic literature*, Bostock, A. (trans.), Cambridge: MIT Press, 1971, pp. 62–3. On 'second nature' also see Ely, J., 'Lukacs' construction of nature', in: *Capitalism Nature Socialism*, Vol. 1, No. 1, 1988, pp. 107–16 and Khurana, T., 'Die Kunst der zweiten Natur. Zu einem modernen Kulturbegriff nach Kant, Schiller und Hegel', in: *WestEnd. Neue Zeitschrift für Sozialforschung*, Vol. 1, 2016, pp. 35–55.
37 Lefebvre, H., *Rhythmanalysis*, 2017, p. 48.
38 Trotter, W., *Instincts of the Herd in Peace and War*, London: Adelphi Terrace, 1916. Trotter's argument contrasted Sigmund Freud's, who pointed out that a herd is led by a chief—see Freud, S., 'The Herd Instinct' (1922), in: Freud, S., *Group Psychology and the Analysis of the Ego*, Strachey, J. (trans.), London: The Hogarth Press, 1949.
39 Vishmidt, M., 'Relatable Alienation: The Logic and History of an Idea', in: *What the Fire Sees*, Divided, Brussels: Divided Publishing, 2020, pp. 81–9, here p. 87.
40 Adorno, T., *Negative Dialectics*, Ashton, E. B. (trans,), London: Routledge, 1973, p. 278.
41 Adorno, T., *Jargon of Authenticity,* Tarnowski, K. and Will, F (trans.), London: Routledge, 1973, p. 161.
42 The dancers were Jacky Lansley, Judith Katz, Helen Crocker, Sally Cranfield, Joanna Bartholomew, and Maedée Duprès.
43 Conversation with Judith Katz, 7 July 2016.
44 Handler, H., *Die Spanische Hofreitschule zu Wien*, Wien: Verlag Fritz Molden, 1972.
45 It is only since 2008 that the Spanish Riding School Vienna takes on women for training and employs them.
46 'Dress', in: *Etymonline*, http://www.etymonline.com/word/dress (last accessed 12 June 2023).
47 Lefebvre, H., *Rhythmanalysis*, 2017, p. 50.
48 Interview with Rose English, London, March 2016.
49 *Donna Haraway: Live Theory*, Schneider, J. (ed.), New York: Continuum, Interview, 2005, p. 19. Also see *How Like A Leaf, Donna J. Haraway: An Interview with Thyrza Nichols Goodeve*, New York: Routledge, 2000, p. 19: 'Diffraction patterns record' as Haraway outlined, 'the history of interaction, interference, reinforcement, and difference'.
50 Haraway, D., 'The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others', in: *Cultural Studies*, Gross-berg, L., Nelson, C., Treichler, P. A. (eds.), New York: Routledge, 1992, p. 300.
51 See Applin, J., Berry F., 'Introduction: Feminist Domesticities', *Special Issue: Feminist Domesticities*, in: *Oxford Art Journal*, Vol. 40, Issue 1, March 2017, pp. 1–5, here p. 3.

52 Simone de Beauvoir has analysed the 'animality' of female in relation to 'male animality'. She notes that male animality is very positively connoted in comparison to that of women. Beauvoir, S., *The Second Sex*, Borde, C. and Malovany-Chevallier, S. (eds.), London: Vintage Books, 2011.
53 '1975: New laws to end battle of the sexes', BBC News, 29 December 1975, http://news.bbc.co.uk/onthisday/hi/dates/stories/december/29/newsid_2547000/2547249.stm (last accessed 12 June 2023).
54 The publications of Juliet Mitchell's psychoanalytical essay *Women: The Longest Revolution*, London: Penguin (1964) and Sheila Rowbotham's feminist-Marxist work critiqued the daily financial and mental struggles of women in a still widely male-dominated society in the UK and in the US, Kate Millett's *Sexual Politics* (1970) and Betty Friedan's *The Feminine Mystique* (1963) contributed to the Women's Liberation Movement as they affected female and male public mentalities, colliding with the legislation of the Equal Pay Act of 1963.
55 Irigaray, L., *Thinking the Difference: For a Peaceful Revolution*, London: Routledge, 1994.
56 Lefebvre, H., *Rhythmanalysis*, 2017.
57 'Women and Performance in the UK: Sally Potter interviewed by Marc Chaimowicz', in: *Studio International*, Performance Issue, Vol. 192, July-August 1976, first page.
58 Interview with Rose English, London, March 2018.
59 Gay, R., 'Bad Feminist', in: *The Virginia Quarterly Review'*, Vol. 88, No. 4: The Female Conscience, Fall 2012, pp. 88–95, esp. p. 59.
60 Woolf, V., *A Room of One's Own* (1929), London: Penguin Books, 2014. On Virginia Wolf's feminist stance see Stengers, I. and Despret, V., *Women Who Make a Fuss: The Unfaithful Daughters of Virginia Woolf*, Minneapolis: University of Minnesota Press, 2014, p. 58.
61 Banet-Weiser, S., *Empowered: Popular Feminism and Popular Misogyny*, Durham/London: Duke University Press, 2018, p. 25.
62 I apply the notion of site-specificity as Miwon Kwon has defined it. She uses the term to indicate that a particular location, with architecture serving as a foil for an artwork, becomes reconfigured as a network of interrelated space and economies. Kwon, M. *One Place after Another: Site-Specific Art and Locational Identity*, Massachusetts: MIT Press, 2004, p. 3.
63 Interview with Rose English, London, March 2016.
64 In 2007, *Quadrille* was included in the Museum of Contemporary Art in Los Angeles's survey exhibition, *WACK! Art and Feminism Revolution 1965–80*. The show marked a counterpoint to male-dominated, conceptual exhibition approaches and was influenced by the American curator Lucy R. Lippard. See Butler, C. and Mark, L. G. (eds.), *WACK! Art and the Feminist Revolution*, exh. cat., Museum of Contemporary Art, Los Angeles/Cambridge, MA: MIT Press, 2007.
65 MacRitchie, L., 'Rose English: A Perilous Profession', in: *Performance Research: A Journal of the Performing Arts*, Vol. 1, No. 3, 1996, pp. 58–70, 1996, p. 59.
66 'Women and Performance in the UK: Sally Potter interviewed by Marc Chaimowicz', 1976.
67 Raulff, U., *Das letzte Jahrhundert der Pferde: Geschichte einer Trennung*, München: C. H. Beck, 2015, p. 2
68 On the postmodern approach to the rendering of animal to eatable 'animal capital' see Shukin, N., *Animal Capital: Rendering Life in Biopolitical Times*, Minneapolis: University of Minnesota Press, 2009.

69 Bataille, G., 'Abattoirs', in: *Document*s, No. 6, November 1929, pp. 327–9, p. 329. Text reprinted from Bataille, G., *L'Ile magique*, Firmin-Didot, 1929, p. 334.
70 Lefebvre, H., *Rhythmanalysis*, 2017, p. 62.
71 Interview with Rose English, London, March 2016.
72 Ibid.
73 The notion of the 'thing' (*Ding*) to which I refer here goes back to Theodor Adorno's critique of Immanuel Kant's epistemological distinction between a 'noumenon' and 'phenomenon'. The *noumeon* is, according to Kant, what remains unknown to us and operates as an *a priori* knowledge—it is the 'thing-in-itself' (*das Ding an sich*) which we cannot know but whose appearance we paradoxically know. As Kant argued that a *noumeon* remains a 'thing-in-itself' in our 'pure reason', Kant hoped that it would counteract the established German idealism. The *phenomenon* for him in contrast denotes some*thing* that is perceived through the senses—it is *a posteriori* knowledge, For Kant's metaphysics and his discussion of the 'thing' see Kant, I., *Prolegomena to Any Future Metaphysics that Will be Able to Present itself as a Science*, 1783 published after *Critique of Pure Reason* (1781) to clarify this term. *Adorno Handbuch: Leben-Werk-Wirkung*, Klein, R., Kreizer, J., Müller-Doohm, S. (eds.), Berlin: J. B. Metzler, 2nd Edition, 2019, p. 478.
74 Adorno, T., *Aesthetic Theory*, 1997, p. 50.
75 Entwistle, J., *The Fashioned Body: Fashion, Dress and Modern Social Theory*, London: Polity, 2000, p. 34. Also see Barbieri, D., *Costume in Performance: Materiality, Culture, and the Body*, London: Bloomsbury, 2017.
76 Compare this to Rachel Hann's comment 'if performing is "showing doing", then costume is "showing dressing"'. Hann, R., 'What is "critical" about costume?', lecture, first presented at the Oslo National Academy of Arts (KHiO), October 2015, lecture slides https://de.slideshare.net/RachelHann/what-is-critical-about-costume (last accessed 20 May 2023).
77 On Kant's term, see footnote 72.
78 Also see Parker-Starbuck, J., 'Animal Pasts and Presents: Taxidermied Time Travellers', in: *Performing Animality,* 2015, pp. 150–67, here p. 150: Parker-Starbuck notes that taxidermied objects are both, 'static object and applied thing[s]'. Taxidermied animals have also been discussed by the art theorist Steve Baker who has coined the term 'botched taxidermy' in relation to post-modern art practices, defining 'botched taxidermy' as something that refers to the human or to the animal but does neither have to human or animal itself nor represent them. Baker, S., *The Postmodern Animal*, London: Reaktion Books, 2000, pp. 55–61. For the art theorist Giovanni Aloi taxidermied animal-objects represent 'subjugated wilderness' and denote the transformation from wild subject-being to a new thing, an object-being. See Aloi, G., *Art & Animals*, London: I. B. Tauris: 2011 and Aloi, G., *Speculative Taxidermy*, New York: Columbia University Press, 2018. Taxidermied horses, similar to mummified animals in Ancient Egypt have played a distinct cultural role dating back to Napoleon's conserved war companion, the stallion Marengo. More recently Maurizio Cattelan exhibited taxidermied horses in art galleries as sculptures, entitled *Novecento* (1990/1997), *The Ballad of Trotsky* (1996), *Untitled* (2007).
79 Barthes, R., 'Diseases of Costume' (1955), in: *Critical Essays*, Evanston, Ill: Northwestern University Press, 1972, pp. 41–50, here p. 42, 50.
80 Ngai, S., *Ugly Feelings*, Cambridge/MA: Harvard University Press, 2005, p. 31.

81 I derive 'becoming-horse' from Deleuze's/Guattari's non-material concept of 'becoming-animal' which stresses that the human condition can be imaginatively circumvented. Deleuze, G. and Guattari, F., *A Thousand Plateaus: Capitalism and Schizophrenia*, Massumi, B. (trans.), Minneapolis: University of Minnesota Press, 1987, p. 237. Also see Mo Throp's take on *The Horse Impressionists*. Throp, M., *Trauma, Performativity, and Subjectivity in Art Practice*, University of the Arts, London, PhD thesis August 2006, pp. 110–22.
82 Benjamin, W., 'On the Mimetic Faculty' (1933), in: *One-Way Street and Other Writings*, Jephcott, E. and Shorter, K. (trans.), London: NLB, 1979, pp. 160–3.
83 Berlant, L., 'Thinking about feeling historical', in: *Emotion, Space, Society*, Vol. 1, 2008, pp. 4–9, here p. 5.
84 Brett, G., *Abstract Vaudeville*, 2015, p. 318.
85 Interview with Rose English, London, March 2016.
86 Ruskin, J., *The Stones of Venice, Vol. III: Chapter III: The Grotesque Renaissance,* p. 140: § XLV.
87 See Tomkins, S., *Affect Imagery Consciousness, Volumes 1. The Positive Affects*, New York: Springer, 1962, and *Volume 2. The Negative Affect*s, New York: Springer, 1963. For an overview of affect theories, responding to the 'affective turn', coined by Patricia Clough (2007), see *The Affect Theory Reader*, Gregg, M. and Seigworth, G. J. (eds.), Durham: Duke University Press, 2010.
88 Massumi, B., *Parables for the Virtual*, Durham: Duke University Press, 2002, p. 4.
89 I define a reenactment as being innovative and therefore being a new piece of work. See *The Routledge Handbook of Reenactment Studies: Key Terms in the Field*, Agnew, V., Lamb, J., Tomann, J. (eds.), London: Routledge, 2020, pp. 1–10.
90 Sedgwick, K. E., *Tendencies*, Durham: Duke University Press, 1993, p. 8.
91 Haraway, D., *When Species Meet*, Minnesota: University of Minnesota Press, 2008, p. 19.
92 Sebastian, M., *Streicheln oder Schlachten: Warum unser Verhältnis zu Tieren so kompliziert ist – und was das über uns aussagt*, München: Kösel-Verlag, 2022. Also see his essays: Sebastian, M., 'Subjekt oder Objekt? Ambivalente gesellschaftliche Mensch-Tier-Beziehungen als Resultat kultureller Aushandlungs- und Wandlungsprozesse', in: *Haben Tiere Rechte? Schriftenreihe der Bundeszentrale für Politische Bildung*, Diehl, E. and Tuider, J. (eds.), Bonn: Bundeszentrale für politische Bildung, 2019, pp. 69–81; and Sebastian, M., 'Tier und Gesellschaft', in: *Tiere. Ein kulturwissenschaftliches Handbuch*, Borgards, R. (ed.), Stuttgart: J.B. Metzler Verlag, 2015, pp. 16–24.
93 Wolfe, C., *Before the Law: Humans and Other Animals in a Biopolitical Frame*, London: University of Chicago Press, 2012. Wolfe outlines somewhere else that anti-cruelty laws for animals do not apply to the majority of animals used in the industrial eat industries. The US Animal Welfare Act of 1966 (amended 2002) also excludes birds, mice, and rats which make up around 90 per cent of animals used in research, see Wolfe, C., 'Before the Law: Animals in a Biopolitical Context', in: *Law, Culture and the Humanities*, Vol. 6, No. 1, 2010, pp. 8–23, here p. 11.
94 Hearne, V., 'What's wrong with Animal Rights', in: *Harper's Magazine*, September 1991, pp. 59–64.
95 Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth-Century', in: Haraway, D., *Simians, Cyborgs, and Women*, 1991, pp. 149–81, here p. 152.

96 Singer, P., 'All Animals Are Equal', in: MacKinnon, B., Fiala, A., *Ethics: Theory and Contemporary Issues*, Boston: Cengage Learning, Ninth Edition, pp. 476–85, 2018, quote as on p. 478.
97 Marx, K., *Grundrisse*, Nicolaus, M. (trans.), New York: Vintage Books, 1973, p. 92.
98 This exhibition display of *Quadrille's* leftovers, the costumes, photographic documentation, and film edition, reiterates Catherine Wood's curatorial work done towards a 'more complex ecology in which objects and action are imperfectly co-existent, even inseparable, and certainly mutually influencing'. Wood, C. 'People and Things in the Museum', in: *Choreographing Exhibitions*, Copeland, M. (ed.), Dijon: les presses du reel, 2014, pp. 113–22, here p. 115 and 118. On collecting performances see *Live Forever: Collecting Live Art*, Calonje, T. (ed.), London: König Books, 2014. Also see André Lepecki's discussion of how the histories of visual art and dance have been co-formative over the past half-century in 'Lepecki, A., 'Zones of Resonance: Mutual Formations in Dance and the Visual Arts Since the 1960s', in: *Move: Choreographing You*, Rosenthal, S. (ed.), 2011, p. 157.
99 For a study of Eli Lotar's complete photography series see Lesage, E., La série *Aux Abbattoirs de la Villette (1929): Le point de vue du photographe Eli Lotar par-delà la revie Documents et de la philosophie de George Bataille*, Master thesis, History of Art, Université de Montréal, September 2009.
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102 For the biennial's catalogue see *Performa09: Back to Futurism*, Goldberg, R. (ed.), Performa Publications, 2011, esp. p. 91.
103 Welchman, J. C., 'Documents, Dreams, and Fantasies', in: *Found Sculpture and Photography from Surrealism to Contemporary Art*, Dezeuze, A. and Kelly, J. (eds.), Farnham: Ashgate, 2013, p. 138.
104 Martin, R., 'A Precarious Dance, a Derivative Sociality', in: *TDR: The Drama Review*, Vol. 56, No. 4, 2012, pp. 62–77, here p. 70.
105 *Mike Kelley: Day is Done*, ex. cat., New Haven: Gagosian Gallery Publication/Yale University Press, 2007.
106 Balsom, E., *After Uniqueness: A History of Film and Video Art in Circulation*, Chichester: Columbia University Press, 2017, p. x. She notes that the label of artists' 'moving images' emerged in the 1990s alongside the technological shift from film to video and later to digital video. The *Horse Dance* together with the other numbers of the musical were also reproduced as a commercially available artpix DVD.
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108 Guy, G., *Theatre, Exhibition, and Curation: Displayed & Performed*, Abingdon: Routledge, 2016, p. 85.
109 Kelley, M., 'Brechtian Theatre Techniques (1973)', in: *Mike Kelley, Minor Histories: Statements, Conversations, Proposals*, Welchman, W. C. (ed.), MIT Press, 2004, pp. 42–44.
110 See Brecht, B., 'On Chinese Acting', in: *TDR*, Vol. 6, No. 1, September 1961, pp. 130–6.
111 Kelley, M., 'The Futurist Ballet (1973)', in: *Mike Kelley, Minor Histories*, 2004, pp. 176–9.

112 In 1987, Kelley made *More Love Hours Than Can Ever Be Repaid*, a carpet onto which stuffed animals and dolls were knitted. In 1990, he made the renowned series *Arena*, a work in which different stuffed animal species sit together on a blanket. In 1991, these were followed by *Ahh...Youth!,* an ensemble of headshots featuring stuffed animals, and *Deodorized Central Mass with Satellites*, clusters of stuffed animals sewed together and hung from the ceiling.

113 Kelley, M., 'Cross Gender/Cross Genre', in: *PAJ: A Journal of Performance and Art*, Vol. 22, No.1, 2000, pp. 1–9 (originally presented as a talk at Steirischer Herbst, Graz, Austria, 1999).

114 Strong, R. C., *Splendor at Court: Renaissance Spectacle and Illusion*, London: Weidenfeld and Nicolson, 1973.

115 The Spanish Riding School is a 'living museum of classical dressage' that stands under the UNESCO's intangible cultural heritage status. For the most recent account on the history of the Spanish Riding School in Vienna see Gürtler, E. and Sternthal, B., *Die Lipizzaner*, Vienna: Brandstätter Verlag, 2010.

116 Compare this to Lynn Garafola's argument: *Parade* carries a 'number of futuristic ideas', as Diaghilev was influenced by the mechanical approach of the Italian futurists. Garafola, L., 'The Making of Ballet Modernism', in: *Dance Research Journal* 20, No. 2, Winter 1989, pp. 23–32, here p. 25.

117 My translation of "Diese neue Verbindung – ich sage neu, weil bisher Bühnenbild und Künste nur von sehr künstlichen Fäden verbunden waren – hat in 'Parade' zu einer Art Sur-Realismus geführt, den ich für den Ausgangspunkt einer ganzen Serie von Manifestationen des Neuen Geistes halte, der sich heute bemerkbar macht und der sicher unsere Eliten anziehen wird". Apollinaire, G., *Parade*, programme sheet, 18 Mai 1907, in: *Apollinaire zur Kunst, Texte und Kritiken 1905–1918,* Düchting, H. (ed.), Cologne: Dumont, 1989, p. 277.

118 Conversation with Kate Foley, 15 January 2018.

119 Ibid.

120 Wood, C., *Yvonne Rainer*, 2015, p. 10.

121 Buchmann, S., 'Shared Production (Values)', in: *Putting Rehearsals to the Test: Practices of Rehearsal in Fine Arts, Film, Theatre, Theory, and Politics*, Buchmann, S., Lafer, I., Ruhm, C. (eds.), Berlin: Sternberg Press, 2016, pp. 32–45, here p. 34.

122 Compare this to Dodds, S., *Dancing on the Canon: Embodying Value in Popular Dance*, London: Palgrave MacMillan, 2011. She relates the legitimation of artistic work to the fact that dance studies perpetuates artistic canons (p. 19).

123 Ngai, S., *Our Aesthetic Categories: Zany, Cute, Interesting*, Cambridge: Harvard University Press, 2012, pp. 12 and 201.

124 Ibid., p. 182.

125 Ngai, S., 'Aesthetic Categories', in: *PMLA*, Vol. 25, No. 4, Special Topic: Literary Criticism for the Twenty-First-Century, 2010, pp. 948–58, here p. 948. Ngai posits that the Kantian category of the sublime has been transformed into the aesthetic categories of the zany, interesting, and the cute.

126 Performa website, https://performa-arts.org/commissions (last accessed 25 May 2023). Performa represents that performance (different to what is historically considered performance art) has become its own institution, entangled with cultural institutions; for more on the institutionalisation of performance see: Westerman, J. and Wood, C., 'From the Institution of Performance to the

Performance of Institutions', in: *The Methuen Drama Companion to Performance Art*, London: Bloomsbury Publishing Press, 2020, pp. 220–46.

127 Ibid.

128 In the book Goldberg argues that performance making in the twentieth-century was driven by radical politico-ethical attitudes as a response to the pre-, inter-, and post-war changes in the world, and was anti-institutional, in regards to Italian and Russian Futurists that promoted an ideology affirmative of speed, war, and machine-like movements as dance. Goldberg, R., *Performance Art,* 2011. While Goldberg holds on to the term 'visual art performance', Tate's international art curator, Catherine Wood, suggests an attendance to what has since the 1950s, variously developed as Fluxus, Happenings, performance and body art, as 'performance'. Wood, C., *Performance in Contemporary Art*, London: Tate Publishing, 2018, p. 12.

129 Bishop, C., 'Black Box, White Cube, Gray Zone: Dance Exhibitions and Audience Attention', in: *TDR*, Vol. 62, No. 2, Summer 2018, pp. 22–42.

130 Ibid.

131 *Move: Choreographing You*, ex. cat. edited by Rosenthal, S., London: Hayward Gallery/MIT Press, 2011. The exhibition was shown at the Hayward Gallery, London, 13 October 2010–19 January 2011; Haus der Kunst, Munich, 10 February–15 May 2011; and at the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 16 July–25 September 2011.

132 See Finbow, A., 'If Tate Modern was Musée de la danse? 2015', case study, *Performance At Tate: Into the Space of Art*, Tate Research Publication, 2016, https://www.tate.org.uk/research/publications/performance-at-tate/case-studies/musee-de-la-danse (last accessed 30 May 2023).

133 Lütticken, S., 'Dance Factory', in: *Mousse*, No. 50, Summer 2015, pp. 90–7.

134 Boltanski, L. and Esquerre, A., *Enrichment: A Critique of Commodities*, Porter, C. (trans.), Cambridge: Polity Press, 2020, esp. p. 3.

135 Foster, H., *What Comes after Farce?,* London: Verso, 2020, p. 3.

136 *Critique and Postcritique*, 2017, p. 20.

137 Press release of Anne Imhof's group performance, *Faust*, German Pavilion, Venice Biennale, 2017, my own translation. Notably, the German text uses the word 'dressiert' and its English version uses 'disciplined'.

138 Haraway, D., 'Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene', published online on *e-flux,* Issue #75, Sept 2016, https://www.e-flux.com/journal/75/67125/tentacular-thinking-anthropocene-capitalocene-chthulucene/ (last accessed 2 May 2023). This is a shorter edited version of chapter 2, 'Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene' of her book *Staying with the Trouble*, 2016.

139 Despret, V. and Stengers, I., *Women who make a Fuss,* 2014, p. 159.

4 The Ethics of Dressage
Non-Acting Dressage Acts

> Dressage […] has its rhythms; breeders know them. Learning has its own, which educators know. Training also has its rhythms, which accompany those of dancers and *tamers* [dresseurs]. All different, they unite (or must be united), in the same way as the organs in a body. […] One does not *break-in* a horse like a dog, nor a carthorse like a racehorse […] Certain animals refuse dressage. Can one break-in […] or only *educate* them?[1]

Although breeding, learning, and training are distinct practices and follow their own rhythms, Henri Lefebvre argues in his theory of dressage that they should be united to make the overall dressage performance of humans and animals self-consistent. Rhythm, he writes, emerges everywhere there is interaction.[2] Lefebvre's questioning of whether animals can be educated, instead of being forcefully 'broken-in', forms part of his rhythmanalysis.[3] The activities forming the practice of dressage that he describes reflect not only his ethical critique of societal dressage, but also prompt questions about the possibilities to change how humans and animals come to perform, and therefore perceive what we call reality. As his theory of dressage depends on how dressage is conceived of, as well as physically performed, he points out that one starts 'with full consciousness of the abstract and arrives at the concrete and [this] has practical consequences'.[4] And because the societal performances of humans and animals depend on their duration, intensities, and rewards, Lefebvre notes that an educative approach to dressage opens up a way to facilitate ethical bodily rhythms in the every day, including working life.

Lefebvre's investigation into how humans and animals can more rhythmically perform their societal dressage underpins the theoretical questions implicit in my dialectical concept of dressaged animality. Departing from a critique of the lived, everyday rhythms of social, political, and economic dressage, this chapter analyses how human actors have staged and interacted with real animals in a selection of experimental theatre productions.

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It focuses on Rose English's *My Mathematics* (1992–94), Joseph Beuys's *Titus Andronicus/Iphigenie* (1969), and Bartabas's *Ex Anima* (2019) and outlines how these three performances criticise theatre's anthropocentric form of presenting a prescripted play.

While, in the previous chapter, the human dancers imaginatively perform as choreographed dancing horses—as corporeally staged horse allegories—in cultural performance spaces, the animal and human stage actors in this chapter are flesh-and-blood, live performers in their own right. Instead of presenting human and animal actors as performing culturally prescribed roles, English, Beuys, and Bartabas produce experimental 'dressage acts', in which the animals are allowed to interactively perform with the artists, and produce their own roles and characters.

Applying the concept of dressaged animality to experimental artistic performances displayed on theatre stages, theatrical dressage acts with real animals, I suggest, demonstrate that there is the possibility for socially conditioned, trained, and performing humans to sensuously and responsively perform with other animals, rather than militantly forcing them to perform for and with them. English, Beuys, and Bartabas's performances draw attention to the artists' interactively performed ethics, which, in turn, enables the artists to break free from the theatrical spell that the social and cultural infrastructure of the theatre reproduces. Their performances with animals offer therefore sites for rethinking established modes of stage acting, which, in turn, prompt us to reconsider culturally ingrained dressage practices that are applied to and performed by humans and animals.

Performing with Animals

It is well known that performing with pre-trained animals, even on the stage, is a risky undertaking, as they have their own ways of acting and reacting. In the human–animal dressage acts that I analyse, the animals neither metaphorically stand in for human actors, nor do they perform as animal figures. Animal actors are, similar to children, not fully controllable, and yet they are, like human actors, socially conditioned, trained, and rehearsed their acting before performing publicly. English, Beuys, and Bartabas's theatrical performances negotiate societal dressage and embodied animality interactively with 'acting' animals: The animalities of the stage human and animal performers are, to a certain degree, affirmed in the artistic dressage performances but, as both of their actions are limited in the theatre set-ups, the agencies of the human and animal performers can merely be performatively realised. While the artists have conceptualised the dressage acts and chosen to perform in them, the animal actors have only limited efficacy in the sense of acting on the stage. And yet, as real animals co-determine what is actually presented in the artists' theatrical dressage

acts, they operate as real 'agents of disruption', as Lourdes Orozco suggests, and offset an investigation into 'the ethics of responsibility at play'.[5] Bartabas, Beuys, and English's acting performances with real animals set into motion, therefore, a reconsideration of *how* dressage is practiced, together with animals.

The focus on ethics in regard to aesthetics in this chapter, in contrast to the historical chapter where I focus on the relationship of morals and *Realpolitik*, provides an idealistic human–animal performance model and facilitates my concept of dressaged animality. Through it, I analyse how the artists enact human and nonhuman agencies, which exposes the (anthropocentric) ethics implicit in interactions with animals. Ted Nannicelli refers to such an analytical approach to artistic work that uses animals as a 'production-orientated ethico-political approach' which opens up ground for 'ethico-political criticism' on a structural level.[6] Besides identifying 'ethico-political' undercurrents in the case studies, this chapter presents what Nannicelli calls an 'interpretation-oriented approach' to art, which is based on specialised knowledge about artistic performance production.[7]

English, Beuys, and Bartabas's decision to take living animals as their co-performers and interact with them in their dressage acts forms part of the increasing inclusion of animals in artistic performance from the post-war period of the 1950s onwards. The staging of real animals in contemporary performance represents a means to rethink the embeddedness of artistic performances in the societal infrastructure. The animals are, similar to the artists English, Beuys, and Bartabas, there to perform themselves as animals. Paying close attention to how animals are made to, and are allowed to, perform and interact with the human actors in stage performances provides us with, as Jennifer Parker-Starbuck and Lourdes Orozco observe, a better understanding of how 'human subjectivity' is societally shaped.[8]

Inside the Theatre Space, A Non-Acting Approach

As animals come to perform as both realist and non-acting flesh-and-blood mediums and actors, together with their human co-performers, performances with real animals pose a challenge to theatre's metaphorical, narrative-led, and illusionist performances. To analyse approaches of acting with animals in contemporary performance in detail, I introduce the idealist term of 'non-acting', deriving from Michael Kirby's discussion of 'acting/not-acting'.[9] I use it to outline that the humans and animals in the dressage act that I analyse in this chapter do not metaphorically stand in for human actors, but come to present their characters. Such performances with animals therefore link theatre's symbolism with corporeal realism.

It is important to stress that a non-acting approach does not indicate that a stage performance of humans and animals is authentic, nor does it

suggest that it is not planned, choreographed, pre-scripted, and rehearsed. Instead, a non-acting approach facilitates re- and inter-actions between human and animal stage actors and incorporates a possible element of chance. It represents an ethico-political reaction to species differences and determines the visual appearance and course of a live performance. As Michael Shane Boyle, Matt Cornish, and Brandon Woolf note, theatrical artistic practices give form to, and are formed by, what is being put on a show as performance.[10] A non-acting approach that human actors perform with animals generates therefore a distinct performance aesthetics of dressaged animality.

The concept of theatrical non-acting that I outline in this chapter resonates with the staging of theatrical experiences referred to as 'Happenings', produced by visual artists in the late 1950s and early 1960s, primarily in New York.[11] Happenings were live events, staged in site-specific locations for an audience. The emergence of Happenings coincided with the increasing presence of real animals in artistic performances and did, in a similar way, provocatively counter theatre's fully scripted performance approach, as well as the visual art world's focus on the production of material objects. The form of acting shown in traditional theatres and Happenings are different, Michael Kirby notes, because the actors in Happenings, in contrast to theatre actors, do not 'play roles' but are regarded as 'characters' in their pre-conceptualised live events: Artists that produced Happenings 'scripted' and 'played' their own characters, instead of merely re-enacting prescribed theatrical roles.[12]

Non-acting is staged by 'dressed up' human actors in stage costumes, as well as by non-costumed animal actors. To recall from Chapter II, the etymology of the term dressage points towards the interconnectedness between performed actions and dressing: The French verb *dresser* started to change its meaning from training, preparing, making straight to dressing in the first half of the fifteenth-century. Although a costume shapes the corporeal performance of the actors, it can, however, as Aoife Monks writes, also be taken off.[13] The corporeal dressage of the human and animal actors, in contrast, can however not be 'taken off' like clothes, as it infiltrates into one's habitual way of moving and 'acting' and shapes the actors' characters.

Furthermore, performances with animals—such as English, Beuys, and Bartabas' dressage acts—are reminiscent of what Hans-Thies Lehmann calls post-dramatic theatre. This is a form of theatrical performance that advances from a Brechtian alienation (*Verfremdung*) approach, makes its performance techniques visible, and is not primarily led by text: It does not mimetically reproduce historical and institutionalised acting and performance-making practices but intentionally incorporates improvisation.[14] Instead of didactically making the asymmetry between human and animal

agency visible, as the subject of their performances, they stage responsive interactions between them which are representative of their subjective ethics. Rose English's vaudeville-like speech and physical performances, Joseph Beuys's physical performance actions (*Aktionen*), and Bartabas's circus-like performances with trained animals, produce, stage, and perform the artists' performances alongside that of their animal co-actors.

The inclusion of animals in artistic works implies the aesthetisation of 'things' that are not immediately considered as being relevant. This aesthetisation, however, can lead to, as the German philosopher Juliane Rebentisch stresses, the 'penetrat[ion of] the deep structures of the way we understand both ourselves and our political culture': Aesthetising has the potential, she observes, to transform our understanding of ethics and politics by making the aesthetised alien to its initial meaning.[15] English, Beuys, and Bartabas's aesthetic uses of animals exemplify Rebentisch's remark, as they include animals as stage actors and not as static symbolic or task-performing props. The demonstratively ethico-politically concerned performances of these artists not only sensitise the viewers through the presence of the animals in regard to living agency but they also non-didactically—and yet educatively—visualise the limits of human and animal agency. Without shocking their viewers with a theatrical demonstration of violence being enacted on real animals in a morally didactic or Brechtian tone, their theatrical dressage acts show how responsively, interactive human–animal engagements on the stage can offer a way to critique the societally ingrained (legal, cultural, and mental) asymmetry between the agency of humans and animals.[16]

Exploring the Limits of Posthumanist Ethics

To question culturally ingrained, anthropocentric forms of acting and interacting, the chapter progresses from a posthumanist approach, which analyses performative human–animal interactions in experimental theatre productions, to a Marxist mode of socio-economic analysis, which takes the capitalist framework in which performance operates into account. While the Marxist theory is caught in the dialectics of class struggle underpinning capitalist production, and does not focus on analysing the social relations forming the political economy on a micro-level, Karen Barad's posthuman*ist* and science-critical approach is helpful to critique historically predefined social markers and habitualised behaviours that humans perform towards animals, and to reimagine more ethical, and less discriminating human–animal performance forms.[17] With her concept of 'agential intra-action', forming part of her 'agential realism' framework, she turns the idea of humans being superior to other living beings on its head.[18] Drawing on Barad's concept of 'intra-action' in the first part of

this chapter reveals the limitations of Marxist analysis, while the last case study—which takes the materialist economic dimension into account—exposes also the limitations of her posthumanist theory. As the interactively performed dressage acts of English, Beuys, and Bartabas negotiate performance forms of human and animal acting, their individual approaches resonate with the aspirations of posthumanist theory and democratic ideals to resist a totalising political-ideological subjectification of humans and animals.

Chapter Summary

This chapter begins with the analysis of Rose English's evening-long vaudeville performance, *My Mathematics* (1992–93). English, an untrained actor and equestrian, performs her non-acting interactively with a horse and puts a comedic horse play on the show. As she neither physically nor verbally forces her co-performer to obediently perform with her, *My Mathematics* provides a glimpse into how rehearsed performances can stage 'real' physical interactions between dressaged human and animal performers in the form of a theatrical performance. It is English's self-critical approach to working with and staging a dressaged horse on a theatre stage that exposes, and yet theatrically plays with, the power imbalances that exist between human and animal actors.

In contrast to English, the following section analyses Joseph Beuys's absurdist and ontologically-rooted stage performance, *Titus Andronicus/Iphigenie* (1968), which radically deconstructs theatre's narrative and anthropocentric form. He creates a performance that shows the difficulty of producing a 'make-believe' theatre play. While Beuys performs in the foreground, a real horse is left to its own devices in the background of the stage. The physical presence and non-acting of Beuys and his nonhuman stage actor point towards, I posit, the limit of what and how *some-thing* can be performed on a theatre stage. The moments in which the hay-eating horse voluntarily pays attention to him highlight Beuys's attempts to let the animal be there with him on the stage, without asking it to perform spectacular circus tricks with or for him, or for the audience.

In the last part of this chapter, I focus on Bartabas's spectacular show, *Ex Anima* (2017), which contrasts with both Beuys and English's non-acting performance approaches as they openly negotiate the agencies of their animal performers in and as their work. Although this performance of Bartabas's multispecies company derives from his urge to show his performance animals 'as they really are', his attempt to realise a theatrical dressage act with trained animals reinforces the impossibility of having animal performers act as if they were freely performing within the anthropocentric, socio-economic operations of the theatre. His circus-like

performance *Ex Anima* attempts to naturalise human–animal dressage through theatrical means.

Playing Comedians: Rose English's *My Mathematics*

Rose English's performance *My Mathematics* came about when John Major took over the Conservative government from Margaret Thatcher in the role of prime minister in November 1990. Despite continuing to privatise public services, such as the rail, postal, and coal services, the British government then also started to increasingly support the NHS, the arts, schools, and reformed the higher education sector by merging universities with polytechnics. Amidst this political climate in the early 1990s, the British artist Rose English returned to her engagement with equestrian cultures. Back in the mid-1970s, she choreographed *Quadrille*, a performance in which six women danced like horses. *Quadrille*, which I analyse in Chapter III, is a touchstone performance in her body of work: It focuses on the societal dressage of women and horses by criticising the dominating patriarchal politics that reproduce dressage norms by presenting the women as cross-species-dressed and dressaged animal performers. Now, 17 years later, English takes centre stage herself. She puts an educative and yet ironically entertaining theatrical performance on show: In March 1992, she premieres her horse play, *My Mathematics*, performed with a real stallion, on the large stage in Queen Elizabeth Hall, London, before it tours to several locations in Australia and America.[19] Her show puts established norms of human and animal acting at stake by demonstrating that its dramaturgy comes about through her non-acting approach, shaped by responsive and sensuous interactions between her and her animal co-performer.

The red curtain of the theatre stage is closed when English first appears. The artist, formally trained in the visual arts and self-taught in diverse performance practices, introduces herself as the character of the faded showgirl and equestrian, Rosita Clavel. The costume that she wears creates the role that she performs. At the beginning of the evening, she is dressed in an extravagant, blue, floor-length dress, a striking blonde wig, and oversized black eyelashes. The lashes, made from real bird feathers by the British jeweller Simon Fraser, had the names of six horses attached (Fig. 4.1): Venus, Vulcan, Bonita, Beau & Beau, Princess, and Mathematics. English reveals in her opening speech that these names refer back to the days when she still had 'a great troop of horses', by which she means her dancing horses. The verbal staging of her past and the material appearance of these eye shutters reinforce the importance these animals have for English, and that she conceives of her human agency as having been shaped with them.

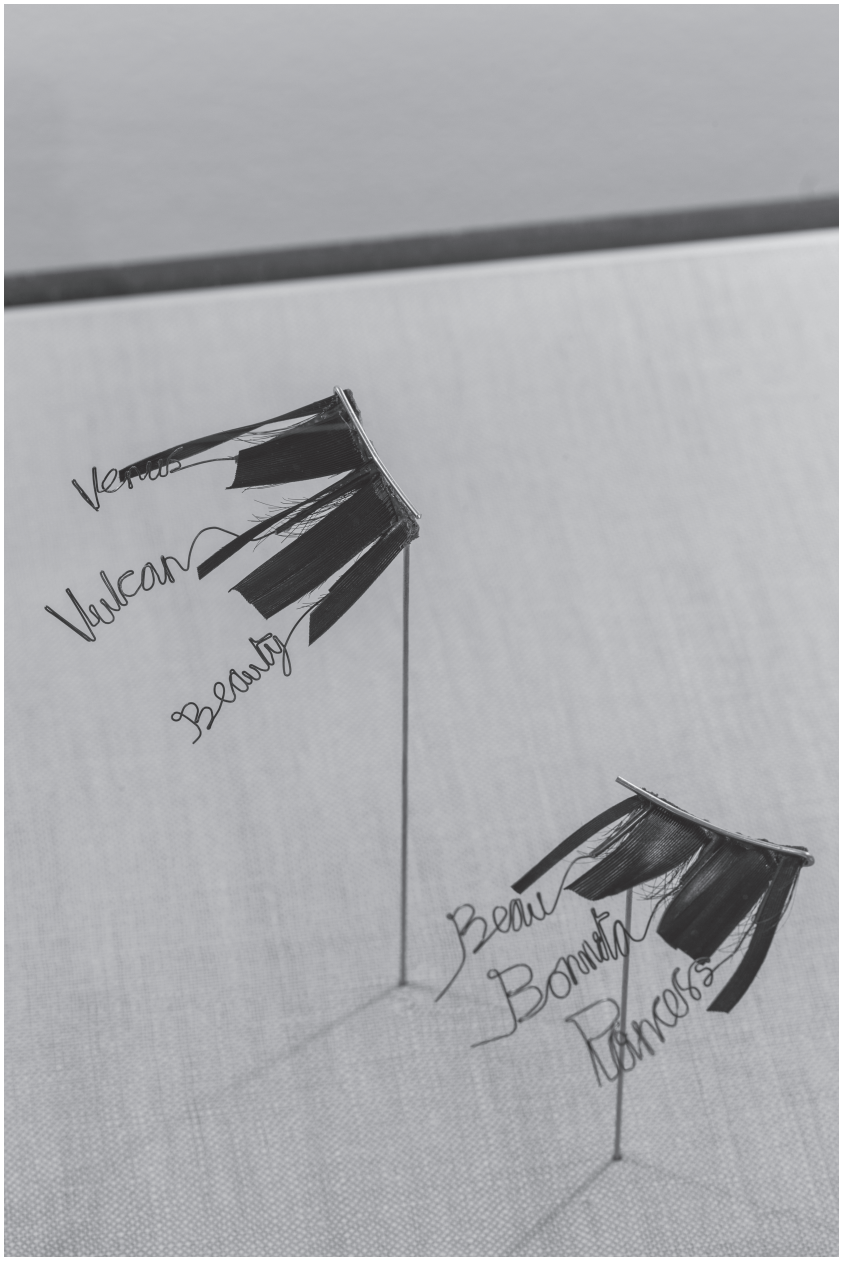

Figure 4.1 Rose English, performance eyelashes, installation detail from *The Eros of Understanding* (Kunsthal Charlottenborg), 2014, Courtesy of Kunsthal Charlottenborg, Copenhagen, photograph by Anders Sune Berg.

Following her introduction at the beginning of the performance, English invites members of the audience, one after another, to join her on the stage and come close to her to either trim her giant horse eyelashes with a pair of scissors, or to be butterfly-kissed by them. English uses this expression to describe being slapped by her extraordinary eye lashes. Her invitation for audience participation is immediately followed by the self-ironic and aggressively voiced line: 'I know, this is very early in the evening for audience participation but I'm a great believer in getting it all over with as soon as possible'.[20] As the digitalised film version of *My Mathematics*, screened at the Theatre Royal in Brighton on 16 May 1993, shows, the audience responds to her verbal utterance with hesitant laughter. Having bridged the illusionistic gap that lies between the theatre stage and the audience, English begins a satirical monologue.

English's play from the early 1990s correlates to what Lehmann later described as 'postdramatic theatre', which is a form of theatre that self-critically reflects upon its illusionistic technique.[21] English's stagecraft feeds on the staging of 'dialogues with imaginary others', which is reminiscent of the work of the American actor and vocal artist Ruth Draper, an American performing artist (a *diseuse*) who developed a unique theatrical monologue style.[22] English's performance script demonstrates an attempt to critically distance herself from her previous work and her embodied ideologies, 'her mathematics'. As she playfully puts into question what is intentionally, by chance, but also eventually not performed at all at a specific performance, it is the gap between philosophical abstraction and a performed reality, in which English's entertaining show operates.

Rose English's show, *My Mathematics*, is a rehearsed, scripted, and yet partially improvised theatre performance. Following the interactive eyelash scene with the audience, the next non-acting performance number in *My Mathematics* is the slapping scene, in which English hits a *chaise longue* with a whip and then shifts magic cones across a table while the musician, Ian Hill, seated at the back of the stage, accompanies her words and actions with music. These activities end with the red curtain shutting again for the intermission.[23] Upon reopening, English reappears dressed down, wearing a lascivious white G-string leotard that reveals her naked buttocks. Still wearing the horse eyelashes, she is joined by another performer—the English Palomino stallion, Goldy, a trick horse that she borrowed for the night from his owner and trainer, Joan Rosaire, based outside of London. Goldy stands loosely and calmly in the centre of the stage, inside the round-shaped area that was partly covered with sand. Apart from wearing a bitless cord head collar, his uncovered fur is brightly illuminated by the stage light.

When Rosita turns to the dressaged (socially conditioned, trained, and functionally tacked up) stallion, she calls him 'my Mathematics, the horse

who studies its own form', 'my beloved', or 'the horse who knows its history'.[24] The nickname of the horse is reminiscent of Tony Morrison's novel *The Beloved*, where the beloved operates as an allegory of love to describe the search for the self and the one who loves it.[25] English's speech act of naming and symbolically valuing Goldy as the beloved produces the flesh-and-blood animal's stage role and its character in English's *My Mathematics*. As the vaudeville-like performance progresses through the responsive interplay between English's and Goldy's performed actions, the dressage acts that follow between English's 'costumed' and Goldy's 'naked' real-life persona reinforce the fact that their performance roles are mimetically connected to the characters of the performers. English's non-acting approach shows that human dressage and intuitively acted-out animality are dependent on each other, with their costumes drawing attention to the connection between training, dressing, and performing.

Costumed Acting

In a lecture given at the V&A in London in 2001, two years after *My Mathematics*, Rose English tells her listeners, 'wearing a costume was a question of being worn. Let it wear you; some roles are the costume'.[26] Her observation, based on the many fancy-dress costumed performances that she had produced, draws attention to the interdependence of putting on a costume and performing a particular role. The interdependence between human and animal acting in English's performance is also reflected in their dressing style. Costumes touch, affect and inform the bodies that wear them. Although a costume visually shapes the performances of a stage character, it is ultimately the performers who give the costume its real meaning through their performed actions.

Sociology scholar of dress, Joanne Entwistle, notes, following Judith Butler's social constructivism of gendered humans, that bodies are always already perceived as being dressed bodies because their identities are socially constructed. The repeated and habitualised gestures and the ways humans perform in costume imbue, Entwistle points out, their activities with social meaning.[27] Her comment stresses that social conditioning, training, performing, and the often superficially perceived act of dressing cannot be separated, as it is their interdependence that produces stage characters and adds meaning to the actions. It is pertinent to remember that the French verb *dresser* shifted from its original meaning, the act of preparing, setting up, and training an animal, to actual dressing by the end of the fourteenth-century.[28] Similar to how costumes add to the ways in which performers are perceived, and yet remain separate entities, the manner in which dressaged actors perform specific roles cannot be separated from their bodily animalities as they animate their actions.

English found the erotic leotard costume that she wore in the second half of *My Mathematics* accidentally. On one of her visits to the Lisson Gallery in London, which had championed the work of many minimal and conceptual male artists, including Dan Flavin, Donald Judd, Carl Andre, and Sol LeWitt since the 1960s, she turned left, instead of right to get to the gallery, and encountered Trends—a second-hand costume shop in Marylebone.[29]After telling the women running the shop about Rosita Clavel, English was offered a white G-string cowboy-like leotard, which was cut at the bottom and decorated with fringes hanging down from the shoulders. The costume had previously been used for dance productions in the famous Parisian night club, coincidentally called Le Crazy Horse de Paris. The name of the club was appropriated from the tribal name of the Native American war leader, Tashunka Witko, who defended the land of the Lakota tribe against the white American settlers, and who ended up suing the club. The club's Western and commercial appropriation of his name is also visible in the style of the elastic bodysuits that its dancers wore, which problematically merged (whitewashed) exoticism with erotic features.

The leotard form of the nightclub's costume is of French origin. It was invented by the French acrobatic performer Jules Léotard in the nineteenth-century and was mainly worn by men for circus and aerial acts. By the 1970s, it was revived as a popular dress code for showgirls on Broadway and in the pop music industry. Although English makes use of the erotic and culturally appropriated cowboy-like fringe costumes of the night club's female dancers, the nightclub's costume received a second critical stage life. Her flesh-tone costume stages English as the eroticised and semi-naked, animalised, blonde-wigged human stage character Rosita Clavel, who acts with, but also seemingly contrasts, her naked golden-coloured animal co-performer. The performance aesthetics of the stage costumes that Rose and Goldy wore reinforced their embodied animalities.

Conceiving the comparison between the sexualised female human actor and the undressed stallion as a feminist critique of the societal dressage of women, it is worth recalling Roland Barthes' comment on Parisian striptease. A woman, Barthes writes, 'is desexualised at the very moment when she is stripped naked': It is the 'artificial clothing' that draws attention to the 'natural vesture' of the women's body.[30] The furry and yet 'naked' animal who performs with English underpins the role of her costume operating as a 'vehicle for affect', as Jill Dolan describes in her writing about the drag artist David Alexander Jones.[31] The leotard's G-string that English wore particularly adds to the erotic sexualisation of her stage persona. As Barthes noted, the G-string's geometrical triangular shape points directly towards the body's sexual parts.[32] It is therefore the lascivious costume that sexualises English's stage character and provocatively stages a theatrical and eroticised form of human animality.

English's performance as the semi-naked showgirl persona demonstrates that women actors are still often reduced to their sexual identity markers, which reproduce their characters and roles according to culturally ingrained gender roles. English's intentionally sexualised performance mocks the cultural eroticisation of the female sex with the Westernised cowboy costume. Biological sex, as her performance foregrounds, defines a character similar to race (species belonging)—and yet its sex and species belonging are just two identity markers of the multiple components that define the character and behaviour of human and animal actors, and consequently how they can enact their societally conditioned dressaged animalities.

As both the non-acting undressed animal and the costumed human actor performs specific roles and tasks in *My Mathematics*, English's self-staging as a sexualised female actor next to her dressaged animal co-performer challenges the anthropocentric perception of the animal as a 'beast' that is unable to control its behaviour, a point of view that is so deeply anchored in culture, dating back centuries, to the Christian imaginary. Jacques Derrida points out in his seminal essay, *The Animal That Therefore I Am,* that animals are in truth not naked. He notes that animals are only naked in the eyes of the dressed-up humans who are the only animal species that dresses itself; and in making clothing 'one of the "properties" of man', humans create the idea of the animal being 'naked'.[33] The act of describing someone as being naked operates therefore similarly to the act of dressing and training—which is a human activity that creates symbolic meaning.

In *My Mathematics*, the animal is, in contrast to English's sexualising outfit, only technically dressed. The stallion wears a light, bitless head collar made out of chord so that English could, if needed, grab him. The show's contrast between English's sexually provocative performance costume and the staging of the nude Goldy foregrounds that modes of dressing are, like acting, socially conditioned and therefore repeatedly practiced. The non-acting, costumed human and naked animal performers in *My Mathematics* corporeally perform what lies in between forms of acting and not-acting, dressing and training, dressage and animality.

'Intra-action': Rehearsing the Dressage Act

Acting is always interactive, taking place between and because of particular social, political, and economic relations. The politics of acting are rooted in 'relations of power' that is, as Joe Kelleher puts it, distributed 'across social relations, among different groups or classes or interests that make up, however momentarily, a social body'; and it goes without saying, he points out, that this distribution of power is often unequal.[34] Goldy, the animal performer who was taken to the stage due to English's 'will to power', to borrow Nietzsche's term, in *My Mathematics*, allegorically

stages how human politics, or human acting, reinforces control over animals in the theatre, a performance site in which nonhuman actors are rather unusual performers.[35] Nicolas Ridout, too, notes that the inclusion of animals in the theatre points towards the power imbalances that have driven human/animal relationships on and off the stage within capitalism.[36] In *My Mathematics*, the horse is, however, not there to be shown as a symbol of human power excised over animals, but performs a critique of the power relations that have reified humans' relationships with animals and commodified them into living props.

Highly aware of the ethically risky undertaking of wanting to act with and, at the same time, control an animal, English stressed the problem of trying 'to develop what my co-performers say' in the performance script of *My Mathematics,* before starting the actual performance rehearsal. When working on the script of the theatre performance, *The Double Wedding*, staged the year before, she writes in her personal notes, 'to write but to write what?'[37] To resolve the paradox of producing a script before having met and worked with a living animal, the performance shows that she decided to develop the script for the second part of her show with the horse. This required her to learn to perform with a horse in a rehearsal process lasting several weeks (Fig. 4.2). Months before *My Mathematics*

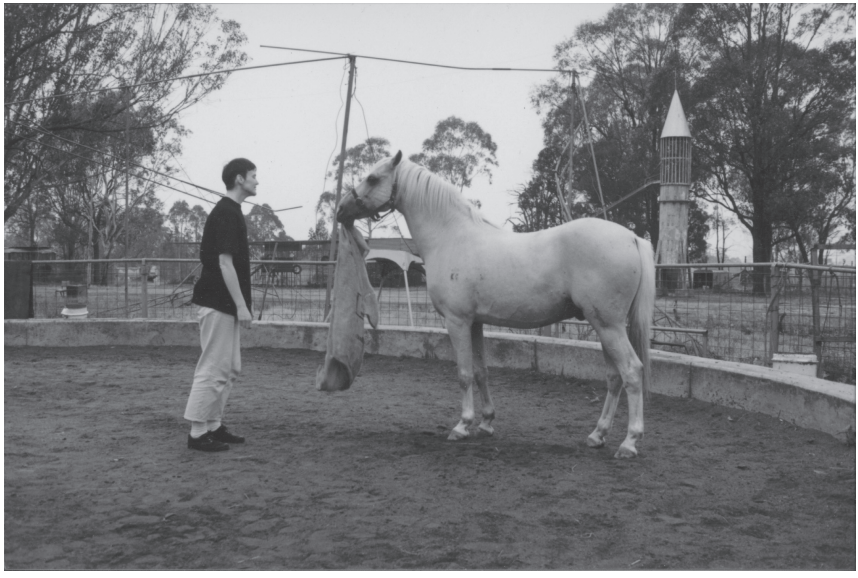

Figure 4.2 Rose English, *My Mathematics*—development process, the artist working with the performing horse Charlie, Sydney, 1992, Courtesy of Rose English Studio Archive.

took place, English spent weeks getting to know Goldy at his domestic habitat, in his yard, before taking him down to the theatre. Goldy and English played and worked together and, over time, they developed English's performance script through performing interactively.

English's openness to letting the rehearsal process determine the actual performance blurs the line between acting and non-acting, anthropocentric dressage and human/animal animality, and gives way to their collaboratively staged non-acting—a form of acting that stages moments in which socially conditioned and trained practices of dressage overlap with the viscerally, intuitively performed animalities of human and animal actors. Such rehearsed ways of non-acting demonstrate how distinct agencies can act together, without forcefully making their actions identical. The sensuous interactive quality of their co-performance defines how they stage their dressage together.

English's attentive rehearsal process and performance resonate with Karen Barad's 'agential realist' concept of 'intra-action', which forms part of her diffractive, ontological, epistemological model. Informed by Derridian and Foucauldian philosophy, she negotiates the entanglement of different ontologies, epistemologies, and ethics. Barad suggests that human and nonhuman agency is formed through their interactions. Agencies, she writes, 'are only distinct in a relational, not an absolute sense' because 'they don't exist as individual elements'.[38] Her posthuman concept of agency, operating as a 'matter of interacting', is an enactment of interactive practices and the Cartesian cut, which presumes an inherent distinction between subject and object. Her concept of 'interaction' offers a new term to think 'the other', the animal actor here, as being interactively defined with human agency.

Similarly to Barad, the Slovenian Hegelian philosopher Mladen Dolar analyses the dialectical relation between two distinct entities but goes one step further. He visualises the Cartesian cut through the Ying Yang symbol and argues that 'there is a two, but there is no relation. There is no relation between One and the Other, they don't complement each other'.[39] His reference to the Maoist dictum from the 1960s—'One divides into two, two doesn't merge into one'—foregrounds that traditional ontologies have constructed the 'other', the object versus the subject, in order to turn subjects to objects, and not objects into subjects. Furthermore, Barad's performative attempt to universally overcome dualistic and differential thinking, and ideally also actions, resonates with Dolar's dialectic difficulty in sublimating (*aufheben* as Hegel put it) two distinct entities with one subsuming 'thing'. While Dolar points to the void as a reference to the missing other half, which is desired to feel whole, Barad proposes the metaphorical trope of 'cutting together/apart' as one move, to stress that agencies can potentially

be transformed through interactive engagements.[40] Her posthumanist approach to interaction performatively attempts to bring distinct and different agencies closer together.

As the rehearsal process of *My Mathematics* determines the actual form of the performance, English's show reflects Barad's approach to 'intra-action'. But her performance also foregrounds that the 'beloved' horse actor operates as 'the void', as Dolar conceives of it as the counterpart to the self, the human actor. English herself regards the 'rehearsal process' as a site to 'learn to speak to each other', which keeps her from drowning in her 'own idiosyncrasy'.[41] If rehearsal processes are, in the theatre, traditionally conceived of as a way to realise and perfect what has already been pre-conceptualised by a playwright, then English's *My Mathematics* dramaturgically demonstrates that the rehearsal process—regarded as a way of working (a methodology)—can also create a performance. She does that by allowing the horse to interactively script and realise the performance together with her. Their stage performance is both improvised but also pre-scripted through the rehearsals. English's dramaturgical approach to performance-making with animals resonates with how Kathrin Busch describes René Pollesch's post-dramatic approach. She suggests that he does not understand rehearsals as a site to repeat scripted actions to the point of automatisation and 'rejects the idea that rehearsals serve to perfect something'.[42] In experimental theatre practices, it is therefore 'impossible to distinguish between rehearsal and performance'.[43] A rehearsal is, following Annemarie Matzke, an 'artistic [performance] practice' in its own right.[44]

Although English and her beloved perform according to the previously co-developed script, their interactive stage acting also comprises moments of improvisation. In the stage performance, as in the rehearsal, English performs her agency in response to the reactions of her animal co-performer. She gives the professional trick horse the freedom to either follow or disobey her commands to perform the exercises that they have rehearsed. In the interspecies performance zone on the theatre stage, English politely asks Goldy, verbally and physically, to perform specific exercises with her, such as crossing his front legs (a socially-conditioned gesture that has been attributed to women, so as to keep their legs closed), asking him to let her climb onto his back to ride him bareback in her G-string leotard, performing the Spanish walk, showing his bodily shape from the side to present his 'form', walking in a perfectly rounded circle and a figure of eight around her, bending one of his front legs, picking up a flower bucket, or rolling in the sand with her. If Goldy does not do what English asks him to perform, she transparently tells the audience that she did not communicate clearly enough with him.

English's self-critical approach to performing as the barely dressed persona Rosita Clavel, with a horse, turns her theatre performance into a stand-up comedy show. The performance receives its comedic character insofar as English's stage actions allow for and work with the animal's reactions. She does not dominate the trick horse to perfectly stage the rehearsed performance numbers but performs in the same style as she rehearsed with the horse before. The artist's openness to letting the rehearsal process determine the actual theatrical performance results in their co-performed dressage act incorporating their human and animal animalities interactively, within the predefined dressage operations of a theatre site. Their non-acting creates a *mise-en-abyme*, a picture within a picture, presented as live actions, within a performance. As English says in her soliloquy, at the beginning of the performance with Goldy, it was 'a sort of number and yes it wasn't really a number at all—it was really an anti-number'.[45] Her performed attitude towards horse-human engagements playfully destabilises culturally ingrained power structures operating between human and animal actors on the stage.

Off the Script, Who is Educating Whom?

My Mathematics was staged after a rehearsal process with different horses in England, Australia, and New York.[46] This required English to develop a connection with the different horses and to remain open to improvisation to realise her show. In the recorded Brighton performance, the basket scene in which the horse has to pick up a flower basket with his mouth did not work out well for Rosita. When she asks Goldy to lift a flower basket off the ground for an instant (in which there was a small treat that he could have smelled), all he does is put his nose into the sand on the stage and pull the basket across the ground with his head. Rosita, talking both to the audience and the horse (who seems rather unimpressed by her verbal inter-actions), takes it in good humour. As the recording shows, she takes over the horse's task and says, 'If you don't do it, then I will, there is absolutely nothing humiliating about performing such an entirely tedious task'.[47]

The incorporation of real inter-actions, which might be choreographed or improvised, on the stage reinforces that although theatrical dressage acts put into place a certain amount of automatism due to the repeated rehearsals, the circumstances and actions are never absolutely the same or identical. As Lefebvre notes that there are always changes, 'dressage' can also 'fill the place of the unforeseen, of the initiative of living beings', which is 'the secret of the magic' that lies 'at the heart of the everyday'.[48] Instead of only making Goldy execute the rehearsed and scripted tasks, English performs interactively with the stallion who playfully reconfigures the roles of both stage actors. If the framework of a performance

has developed through its rehearsal process, it can, as *My Mathematics* demonstrates, incorporate unplanned animal reactions without losing its script. And as the interactive rehearsal is part of and shapes the actual performance into an artistic dressage act, the agencies of the dressaged human and animal actors are co-constitutive, entertaining, and educative as they demonstrate their dressaged animalities.

Without knowing which parts of the horse and English's non-acting were scripted or not in the performance, *My Mathematics,* reminds us of the scientifically approved educated horse performance method. English pointed towards this performance history when she first introduced Goldy as 'My Mathematics, the horse who knows its history'. The best-known example is that of Clever Hans, as his owner Wilhelm von Osten, a gymnasium maths teacher, called his co-performer. Hans successfully solves the exercises that von Osten asked him to complete, including mathematical exercises, spelling words, and distinguishing between colours, tones, and musical intervals in front of a committee of psychologists in September 1904, by tapping his right foot on the floor to provide his answers. Oskar Pfungst, an assistant to Professor Stumpf, the director of the Berlin Institute of Psychology, showed that the horse could perform such tasks—maths aside—by responding affectively to the bodily movements of his owner.[49] As physical interaction is key to how different species communicate and perform together, Vinciane Despret refers to the Clever Hans phenomenon as 'anthropo-zoo-genesis', a process that configures humans and animals.[50]

While English's *My Mathematics* parodies and deconstructs the scientific dressage techniques of the Clever Hans performance, which is associated with Pavlov and Skinner's animal conditioning experiments, Judith Hopf's Clever Hans-style video performance *Zählen* (2008) offers a critical commentary on the instrumentalisation of animal and human actors. In contrast to English, who stages interspecies 'mis-communications', Hopf puts herself into the shoes of von Osten, next to a horse that is physically attuned to her and, together, they perform in front of an audience inside a small outdoor horse ring.[51] Although English and Hopf both critically allude to the dressage mechanisms that are at play in the 'Clever Hans performance', they also, paradoxically, perform efficiently by producing artistic 'dressage acts' with 'their' horses. While Hopf disguises the role of body language as the means of communication to produce a 'magical' and 'educative' horse performance, English's work particularly fleshes out that humans and animals educate one another, about the other, by learning to understand each other's bodily non-verbal language. As physical communication is a form of learning that is not verbally instrumentalising, it implies that both actors sensuously engage with each other.

What English's humorous basket scene foregrounds more clearly than Hopf and Osten's educated horse performances is the void—the fact that there is nothing other than acting out sensuous interactions between living beings that make the performance script. Verbalising a self-reflective answer to her inability to make the horse 'act', English addresses both the horse and the audience to make clear that she (a visually trained actor and a non-equestrian) performs 'in that gap between training and lack of training, between skill and lack of skill, between being boring and wonderful'.[52] As she and Goldy communicate and perform together through non-verbal language, their physically intra-active performance fleshes out that language is an instrument that conceptualises and represents human thinking. *My Mathematics* stages a form of subjective ethics that does not reduce humans and animals to actors who have to be educated in order to be able to perform. Since humans are human even before they are educated, trained, or socially conditioned, *My Mathematics* exposes, what Lyotard calls, the inhuman. The inhuman, he suggests, is embodied in humanism and points towards the fact that humans, in contrast to animals, have to be educated in order to 'work' within existing institutions, such as the theatre.[53] English's critical dressage act is therefore not a humanist dressage act, but a critical attempt to undo dressage's humanistic ideals by staging an interactive form of cross-species dressage.

Undressing Dressage, Staging Sensuousness

Despite allowing for unplanned animal and human actions, English does not lose total control of her show. At the end of *My Mathematics*, after the curtain has reopened again for the very last time, Rosita lies next to and partly on Goldy in the sand (Fig. 4.3). English, physically connected to the horse with her upper body, lying head-to-head, says: 'In this moment I feel that I have at long last seen eye to eye with you and you have made me come to the horse's mouth to understand that we are all animals'.[54] Her blunt comment in this scene, which she calls the 'bed scene', is not so much an affirmation of the sexual instinctive animal 'drive', as Freud would call it, but reminds us to conceive of humans and animals as sensuous actors who communicate physically by watching, listening, and responding. Intra-actions, to use Barad's term again, reconfigure the roles of human and animal actors and, respectively, their characters.

At the end of the show English, speaking as Rosita, neatly summarises the performance, *My Mathematics*, that she and the horse put on show: 'We are both dressed in costumes', she says longingly, we are 'both in danger of becoming emblematic and symbolic […] in our lack of abstraction […] we wanted to be sensual and not circumscribed'.[55] English's concern for physical sensuousness becoming defined and choreographed resonates

Figure 4.3 Rose English, *My Mathematics*, digital video still (taken by Lisa Moravec), Theatre Royal Brighton, 16 May 1993, Courtesy of Rose English Studio Archive.

with Eve Kosofky Sedgwick's comment on how one's identity must not come to signify monolithically due to one's identity markers, such as gender and species beings' sexuality.[56] *My Mathematics* constitutes an attempt to unlearn prescribed human and animal roles, as it allows for moments in which the stallion refuses to perform with and according to the script that he previously rehearsed with English. In such disruptive moments, the limit of what it means to be a human animal looms—Goldy is not staged as a living stage prop, but is allowed to present, and consequently represent, his stage characters in a non-acting mode. In *My Mathematics,* Goldy, the beloved, embodies, like English, the dialectics of being both a staged subject and a performing object. Operating between abstraction and reality, script and improvisation, theatrical illusion and culturally ingrained norms, *My Mathematics* challenges the idea that humans and animals can only act according to culturally ingrained hierarchies. English's interspecies dressage act shows that nonhuman actors indeed interactively, and pedagogically, configure and characterise human actors.

Moving on from a discussion of interactive human and animal acting, the following section of this chapter analyses how Joseph Beuys exposes

the absurdity of pre-scripted acting per se, in the presence of a real horse, as he radically dismantles theatrical narratives and acting conventions, inside an experimental black box theatre, together with a white horse.

A Radical Staging of Animality: Beuys's *Titus Andronicus/Iphigenie*

On 29 and 30 May in 1969, as part of the experimental theatre festival *experimenta 3*, which provided emerging avant-garde performance-makers with a stage, nothing and everything happened at once in Beuys's performance, *Titus Andronicus/Iphigenie*, at the Theater am Turm in Frankfurt am Main.[57] A properly cleaned white horse stood inside a fenced-off zone in the backspace of the dark theatre stage when the German artist, Joseph Beuys, appeared. He was dressed in a white lynx coat, which he immediately took off, and performed in his usual artistic habit: He wore a worn hat, blue jeans, and a white shirt below his signature feature, the Beuysian greenish angler waistcoat that his wife gave him. The animal stood behind Beuys on an iron platform to amplify the sounds of his small steps and peacefully ate its hay while the recorded voice of the German dramaturg and theatre producers, Claus Peymann and Wolfgang Wien, recited 18 pages of text fragments from Goethe's *Iphigenie*, an early play that tackled the Weimar human ideal, and Shakespeare's brutal tragedy of *Titus Andronicus*.[58] The vocalised text montage was staged simultaneously with the animal sounds and Beuys's repeated actions: He walked across the stage, took up the microphone to speak some of the recorded verses himself, crouched on the floor, jumped in the air, picked up pieces of fat that lay on the floor and spit them back out, clashed two metal slides to make loud noises, stretched his arms horizontally to the side, and calmly walked towards the horse to feed him sugar cubes.

The above description of the performance derives from the material leftovers of the performance: Today existing performance script and the black-and-white photographic documentation, taken by the German documentary and press photographer, Abisag Tüllmann (Fig. 4.4), and the German performance photographer, Ute Klophaus.[59] Besides drawing on these visual representations of the Beuys performance, the following analysis takes into account the review of the performance by Peter Handke, published in the national German newspaper, *Die Zeit*. Handke understands Beuys's repeated performance actions as socially 'ritualised gestures' that demand the viewers actively engage and think.[60] The abstract narrative of the performance *Titus Andronicus/Iphigenie* becomes 'utopic', as Handke observes, which means 'political'.[61] While Handke's review draws attention to Beuys's animal politics, Caroline Tisdal writes that Beuys plays Iphigenie and that the empty stage, with the controlled horse, represents

Figure 4.4 Joseph Beuys during the rehearsals of *Titus/Iphigenie,* Experimenta 3, Theater am Turm, Frankfurt am Main, Mai 1969, photograph Abisag Tüllmann © Bildrecht, Wien 2024.

Shakespeare's cruel figure of Titus Andronicus.[62] As Beuys's theatrical stage *Aktion* dismantles both classical play narratives, his one and only *Aktion* (action) performed in a theatre radically challenges theatre's conventions of staging canonical plays: He abstracts Goethe's classical play *Iphigenie* and Shakespeare's tragedy *Titus/Andronicus* and performs a series of absurdist actions in front of a horse, a staged animal that doesn't perform a specific task but is put there to naturally eats the hay that it was given.

Although Beuys's performance with a real horse predates Rose English's, it similarly attempts to dramaturgically break the illusion that there is a difference between acting and not-acting, by staging a form of non-acting. While the stallion in *My Mathematics* is attributed a certain 'power of acting' (*Handlungsmacht*), has a 'power of effect' (*Wirkungsmacht*), to use Mieke Roscher's terms, and performs a specific role, the horse in Beuys's German postwar stage work is allowed to show its domesticated and socially conditioned animality inside a marked off performance zone.[63] The freely moving but fenced-off animal in Beuys's performance operates not as an actor or prop performance, at a time when animals slowly started to be used in artistic performances, but is exhibited to perform its embodied animality—its natural animal behaviour—as uncontrolled as possible in Beuys's dressage act.

Disalienating? A Radical Attempt of Letting the Animal Just Be

A co-founder of the German Green party, Beuys's political interest in an alternative to the two-party system and expanded societal understanding of art (he made 'social sculptures') particularly plays out in this very first performance with a living animal. Beuys's decision to perform with a real animal, standing in the back of the stage inside a fenced-off area, reinforces the German post-war crisis, in which human agency was largely restricted. Immersed in the events of World War II, Beuys volunteered to serve the German Luftwaffe and had a plane accident the year before the war ended. His one-and-only artistic performance with a living animal reveals a lot about his perception of the agency after his own war experience when Germany tried to come to terms with its war crimes while also trying to reconstruct the country.[64]

Today, Beuys's engagement with his only theatre performance work offers a site through which the infrastructurally installed performance roles of humans and animals can be productively negotiated. In Beuys's dramaturgical staging, he and the horse do not represent certain characters, but perform themselves through their physical actions, their non-acting. If we read Beuys's experimental performance with the animal as a critique of theatre-makers' restaging of canonical plays, then his performance practice can be understood as relating back to Martin Esslin's 'theatre of the absurd'. Esslin outlines that the absurd theatre 'stages allegories and symbolic representations of abstract concepts' that are 'personified with characters whose costumes and accoutrements suggest what they are representing'.[65] Resonating with Esslin's description, Beuys consciously performed the tasks that he had made up and wore his usual art habit without personifying another character on the stage or staging a fully pre-scripted narrative. Instead, Beuys's repeated actions stage a 'sense of senselessness of the human condition', a description Esslin uses to describe the theatre of the absurd.[66] Similar to the fact that the horse is present on the stage to perform its socially conditioned and limited animality, Beuys's performance debunks the assumption that artistic actors have to perform prescripted characters and roles.

While Beuys's theatrical performance demonstrates an absurdity of staging a pre-scripted theatre play, the improvised physical interactions that happen during the actual performance between Beuys and the animal create moments that seem to unite Beuys, the artist, with his Beuysian stage character. Although the artist himself hardly pays attention to the animal for most of the play, the horse watches his actions, as Abisag Tüllmann's black-and-white photographic documentation shows. As Beuys occasionally turns to feed the horse sugar cubes, the animal operates as a point of tranquillity. The rare physical interactions between them are intimate acts

of compensation: On one hand, the feeding gesture demonstrates an empathy for the fact that the horse has to be logistically presented inside a small area of a theatre space that is fenced off from the rest of the stage and can only act in a limited way; and, on the other hand, their interactions seem to free both Beuys and the horse from their representative stage presence, which reifies them as stage actors.

The split performance zone, one realm for the horse and one for Beuys, reinforces the difference between the animal and Beuys's agency, and the fact that an artist's anthropocentric pre-eminence is often at the expense of an animal 'co-performer', who is granted only a limited amount of agency as its bodily movement range is restricted and controlled. Despite, or precisely because of, the placement of the animal inside its own zone at the back of the stage (a stage concept perhaps offset by theatre's technical and safety restrictions), Beuys lets the horse co-inhabit his stage without forcing it to take on a pre-scripted role. Without telling the animal what to do, Beuys lets the animal just be. With *Titus Andronicus/Iphigenie* Beuys destabilises the social perception that animals only come to perform as dressaged, living props in theatrical performances. Instead of staging a spectacular circus-like dressage act in which human and animal animality is exposed through the submissive demonstration of specific virtuosic skills, his performance lets the domesticated and already socially conditioned horse be—unconditionally—there with him. His use of the animal in the theatre also reflects the way he stages his own human animality.

Although it is Beuys who puts the horse onto the stage, it is the horse who expresses itself physically. The animal's voluntary, attentive, and physical responses to what is happening around it present a form of animal agency that is not based on performance tasks but on attention. Beuys dramaturgically averts the understanding that a stage animal is only there to perform specific tasks that are imposed onto it by a human. Beuys allows the horse to perform itself as a subject, next to him. The artist's radical affirmation of the animal on the stage, however, also implies the negation of its ability to perform a specific task, as he presents the horse as a mere witness rather than as an interactive co-performer. The fenced-off animal foregrounds that only the human actor can choose how and what to perform in the theatre, an anthropocentric culturally defined performance space.

Beuys's dramaturgy not only includes the horse but also the audience: The artist performs several actions as a means to provoke reactions from the audience. When he wants to create more activity and energy in the theatre space, he adds drama by clapping together two large metal cymbals, so as to not lose the performance's rhythm, and when the horse urinates in the back of the stage, as Handke notes in his review, and the audience starts to clap, Beuys claps back at them.[67] These interactions between the

human performer and audience demonstrate that his theatrical *Aktion* overcomes the artificially installed fourth wall between the viewers and the stage, and thereby breaks the captivating spell that a stage-based theatre play, with its audience sitting in front of it, produces.

Neither Object, Nor Subject: Of Other Non-Dressage-Able Animal Actors

Beuys's integration of a non-acting horse in his performance demonstrates an aversion to theatrical acting. Over the last decades, some theatre companies, performing and visual artists have, in distinct ways, also used live animals in their theatre work to stage (human and animal) animality. Beuys and English's performances with living horses markedly stand out from other contemporary performance works with real animals as they dramaturgically challenge how these particular socially conditioned animals usually have to behave: As horses were domesticated, they have a strong affinity for cooperating with humans and have executed specific tasks with them. Their historically ingrained, complex subject-object status is rooted in their disposition to interact with humans and explains the predominance of horses in artistic performances. But, of course, not all horses, as with other animal species, are equally suitable for artistic performances. Just as 'certain animals refuse dressage', as Henri Lefebvre notes, many performance-makers are less interested in exploring how animals really act and interact with humans.[68] Such an understanding of animals contributes to them being legally treated as mere objects and used for their symbolic representation of animality in artistic performances.

David Weber-Krebs and Maximilian Haas's performance *Balthazar*, made with a socially conditioned but untrained donkey, provides a more recent exception to the common practice of using real animals as symbolic living props in theatre performance. Similar to Beuys and English's questioning of how human and animal agency can be performed on a theatre stage, Weber-Krebs and Haas's dramaturgy offers a critical commentary on the anthropocentric superiority of human agency and human dominance over animals by having a donkey, called Balthazar, inspired by Robert Bresson's film *Au hazard Balthazar* (1966), move freely on the stage with six human actors who perform around the animal.[69]

Weber-Krebs and Haas's human–animal performance exposes how theatre historically reproduces anthropocentric species power relations, and therefore anthropological differences between human and animal. Species-based differences between human and (domesticated) animals, which cause discrimination against animals, are reinforced in the scene in which one of the female actors insults Balthazar by calling him a 'low-quality horse'.[70] The donkey's unimpressed, hence missing, reaction underpins

Ridout's observation that an animal does not understand theatre's performance register, although it performs within it.[71] In his book, developed in parallel to this theatre project, Haas remarks that theatre is an 'anthropomorphising machine' (*Anthropomorphisierungsmaschine*) to describe what performances with real animals highlight.[72]

In the experimental performance, *Balthazar*, the donkey performs: It is physically present, let loose in the space; it can act and is allowed to immediately react to the events that take place around it. Haas and Weber-Krebs's *laissez-faire* approach towards working on the stage with a donkey, which is commonly regarded as a non-dressage-able animal, demonstrates their resistance to reducing an animal to an acting prop, or put differently, to a dressaged living being; instead, they present it as a sensuously responding subject that can move across the stage as it wishes (Fig. 4.5).

Beuys's and English's way of treating animals in their artistic work resonates strongly with *Balthazar*, as well as with *Sheep*, *Pig*, *Goat*, a performance project by the performance philosopher, Laura Cull, and the artistic company, Fevered Sleep. It similarly experiments with how human performers can interactively perform with animals, without forcing them to follow prescribed methods. In 2017, in their first performance, they brought a group of dancers, singers, and musicians together with untrained, domesticated livestock in front of a live audience at a venue in Peckham. The animals could eat hay or move through an enclosed and

Figure 4.5 *Balthazar 1*, Theatre Performance by David Weber-Krebs und Maximilian Haas, Amsterdam, 31 March 2011, photography and copyright Maximilian Haas.

animal-friendly, white contact zone, fenced-off from the audience area, in which the human performers playfully tried to communicate with the animals. Their approach towards performing with animals is reminiscent of Ann Carlson's animal performances.

Between 1988 and 2017 Carlson performed with a different animal species each time (*Scared Goats Faint*; *The Dog Inside the Man Inside*; *Duck, Baby*; *Visit Woman move story cat cat cat;* and *Madame 710* with a cow). As the animals in her performances and in *Sheep, Pig, Goat* keep physical distance from the artists for the most part but were interested in physically interacting with them from time to time, they communicate in a physically contactless form. In the 'human–animal contact zone' they perform 'a contact without contact, a relation of nonrelation', which is how Ron Broglio describes human–animal encounters.[73] Such experimental performances with real animals demonstrate that the question of how humans can interact with other (nonhuman) stage actors lies at the core of human acting. The anthropocentrism that performing with domesticated animals implies, given the historical power imbalances, can therefore not be overcome by technique or even in the absence of direct force applied to animals.

While English, Beuys, Haas/Krebs, and Cull/Fevered Sleep's performances are preoccupied with representing animals as subjects, one of the most renowned contemporary theatre-makers working within an Aristotelian Western theatre tradition, Romeo Castellucci, shows statically arranged animals as cultural symbols to add 'drama' to his stage performances. Castellucci's form of theatre engenders a theatrical reality through animal presence that results in a supernatural and artificialised staging of animals. In his early performances, *Experimental School of Children* (1997), *Sanzie uilio Cesare* (1997), and *Sanzio Genesi from the Museum of Sheep* (1999), Castellucci shows living cows, sheep, dogs, and horses. His decorative use of real animals affirms their powerful and expressive bodily presence, as well as establishes fully controlled forms of animality to create his own theatrical world. Castellucci glorifies animals to such a degree that he represents them as fetish objects, making them appear mythical.

Castellucci's static and symbolic use of animals is rooted in his perception that 'technique must be overcome' in order to prevent theatre from being associated with the economy.[74] His desire to do away with theatrical technique and capitalism, by paradoxically producing his own aesthetic form of theatre, is rooted in his observation that animals on stage seem to be comfortable with 'being not perfectible'.[75] What animals have taught Castellucci is, he notes, that 'technique is not necessary' as it can be wrong. That is why he wants to draw attention to 'the [immediate] material' of the animal and human actors on the stage.[76] His critical approach

to the production of theatre has, paradoxically, made him renowned for his over-dramatic and atmospheric performance style, and symbolic storytelling technique. Although he does not ask the animals to perform specific movements, apart from standing still, which has become his trademark, he integrates them—like the horse in *Giulio Cesare* (1997)—to create a juxtaposition between theatre's artificiality and the corporeal materiality of his actors.[77] Castellucci's early use of statically presented animals, despite his desire to do away with technique, reinvents theatre as an illusionistic, symbol-generating machinery. Having traced a line from Beuys, Haas/Krebs, and Cull/Fevered Sleep's performances and contrasting them to Castellucci's theatrical form, it becomes clear that the artists all distinctly attempt to show living animals as uncontrolled as possible in their experimental performances, within the mechanics of the theatre.

Predating the work of these artists, Jannis Kounellis's use of living animals in his art installations posed a challenge to animals' subject-object definitions in the (visual) culture industry. In the 1960s, four months before Beuys, the Greek-Roman visual artist was one of the first to present live animals as both organic and symbolic art objects. Read as a critique of the objectifying socio-economic condition of dressage to which labouring humans (including artists) and working animals are, albeit to different degrees, subjected, he showed his well-documented work *Untitled (12 Horses)* in mid-January 1969, for three consecutive days: A 'live installation' for which he borrowed local working horses and temporarily installed them in the new art space of Fabio Sargentini's established Roman gallery L'Attico (an abandoned car garage where the international avant-garde, including Yvonne Rainer, Simone Forti, and Trisha Brown would later perform 'new dance'). Upon being led into the gallery space by the horse handler on 14 January, the horses remained inside the space, tethered onto the walls, unable to move their bodies, as in the photographic documentation by the Italian press and performance photographer Claudio Abate show.

In the late 1960s, it was still legitimate to treat animals like living props and to deprive them of any physical necessity. Kounellis's interest in both the theatre and the visual arts gave way to his idea to transform the newly set up art exhibition space into a stable-like, site-specific live art installation, and to show living animals instead of art objects for the duration of the art show. His interdisciplinary approach to the arts was the driving interest of the *Arte Povera* curator, Germano Celant, who promoted Kounellis's work. Celant's curatorial manifestos draw on Grotowski's theatre theory to outline why he staged 'poor [living] materials' instead of manufactured art objects.[78] Kounellis's choice to stage an immediate experience with real animals as a live installation, rather than with static objects that he had made, underpins the instability

and fragility of subject and object categories alongside the emergence of contemporary performance; because even if the art objects are living animals, they do not come to perform as agential subjects but as partially controlled living beings within a specific context and space.[79] As Kounellis performs through the animals, his work underscores the idea that both domesticated working animals and labouring humans have to perform their dressage according to societies' socio-economic dressage mechanisms.

Kounellis, however, did not only work with socially conditioned and trained working horses. The year before he showed *Untitled (12 Horses),* he used several caged birds in his stage design for Tadeu Rozewicz's experimental theatre production *The Witnesses* at Turin's National Theatre Teatro Stabile in 1968.[80] In 1974, some years later, Kounellis returned to horses and used one for his first solo show at the New York gallery, Illena Sonnabend, in 1974. He put on a white plaster mask and placed himself on the top of a white unsaddled horse for three consecutive Saturdays. Kounellis's critical commentary on the commodification of artists and their work coincided with the emerging international trend to use live animals in visual performances in the 1970s.

The same year Kounellis showed his work in America for the first time, Beuys's coyote performance, *I like America and America likes Me*, took place. In May 1974, the German artist spent three days locked inside the New York-based René Block Gallery with the freely moving (domesticated) coyote, Little John. In there, Beuys created his own performance space with America's native 'wolf'—an animal that entered America with Spanish settlers—inside an empty white cube space. Tisdall's videoed performance documentation shows that although Beuys interacted with the animal, it was mostly the artist's disinterested form of acting that led to their interactions. Similar to his stage performance, the gallery performance merges animal behaviour and human acting. Beuys's performances with animals offer a radical alternative to spectacularly programmed dressage shows, in which human and nonhuman animality is aesthetically shown to be sterile and under full control.

Beuys's continuous desire to perform with socially conditioned animals points—like the other above outlined works—towards the subjective, ethical crises that the production of post-war and contemporary art implies: Living subjects only come to perform as objectified representations of their species within society's neoliberal infrastructures. Beuys's political visions, however, separate him from other post-war visual artists who have also made works with live animals and experimented with the medium of performance.

The key difference between Kounellis, the American Minimalist artist Robert Morris, and the solitary figure of Bruce Nauman, who have all

used horses to produce live performances and experiences (I return to the two latter artists in Chapter V), and the Vienna actionists who have used living and slaughtered animal remains, is that, while Beuys daringly negotiates the limits of what it means to be human through animal agency, the others' engagements with animals put fully controlled and normatively used animals on display.[81] Their inclusion of animals in artistic performances underpins the reified condition that the capitalist system produces. In contrast to Beuys, the animal performances of Morris, Nauman, and the Vienna actionists intentionally stage situations in which human and animal actors have to function like breathing props, organic resources, and souled animal machines. Their inclusion of real animals in artistic performance reinforces the idea that even artists' resistance to being reduced to their art objects, and to functioning as societally dressaged agents, operates partly according to the ideologies of the institutions of art, within the capitalist infrastructures.

Continuing to tackle the questions of whether, when, and in what kind of formation human and animal actors can ethically enact their human and animal animalities together, under the anthropocentric societal condition of dressage, the last part of this chapter explores the tensions between the socio-economic condition of human dressage and the performance of animality in Bartabas's circus-like performance, *Ex Anima*.

Searching for Animal Spirits: Bartabas's *Ex Anima*

After three decades of performing equestrian, circus-like tricks with horses and his theatre company, Zingaro, mounted on horses' backs and performing next to them on the same ground, Bartabas set himself the task of celebrating horses. He wanted to show them, 'the inspiration of our creations, the engine of our desire', he explains, 'as the real actors of his "théâtre équestre"', as 'the mirror of humanity' in his upcoming human/animal spectacle; and to do this, Bartabas points out, the human performers of the equestrian theatre company need to act merely as 'the enactor[s] of horses'.[82]

Inside Bartabas's permanently installed circus tent in Auberville, located at the outskirts of Paris, where I saw his performance, *Ex Anima*, in 2017, two Arab stallions, Majestic and Noureev, are let lose somewhere in the middle of the performance. They energetically gallop inside the sand-filled circus ring that is only separated from the audience's seating area by a wooden barrier. The burning candles, which are placed on that barrier, are the only sources of light in the show's stage design. Sitting there, inside the pitch-dark circus ring, I have the impression that the powerful presence and movements of the two stallions light up the dim and mythical atmosphere, despite the fact that they seemingly do not see or care

about us sitting around them. Spurred on by sounds produced by Chinese, Irish, and Japanese flute and drum music played in the background, which imitates bird sounds, the stallions repeatedly rear up, bite, and chase each other through the small circular ring: They playfully test out who is dominating whom. Only when the doors to the outside of the ring reopen do the animals stop their fight and leave the area in an energetic gallop.

One of the photographs in the show's programme captures one of the more playful moments of their theatrically staged duet (Fig. 4.6). Fights and flights like theirs happen naturally amongst these kinds of herd animals, especially between stallions, as they, time and again, renegotiate their ranks. Animal fights can however also be extremely cruel and even lead to marginalisation or physical harm of herd members. Usually, a herd has only one lead stallion and one lead mare. In Bartabas's show, the staged animal fight operates as a form of non-acting: It is real, but at the same time it is staged. The two Arab stallions are set against each other to show off their natural horse behaviour in a wooden circus tent.

With *Ex Anima,* which translates from Latin to 'from the soul', the horse trainer, star performer, and artistic producer, Clément Marty (who calls himself Bartabas), attempted to withdraw human actions and acting as much as possible. The human actors are supposed to, if they are

Figure 4.6 Opening scene of *Ex Anima*, performance by Bartabas, performed by Théâtre Équestre Zingaro, photograph and copyright Marion Tubiana.

present in the scenes, merely set up the horses to perform themselves for the human audience. While all the horses are introduced with names and photographic portraits in the performance programme, not a single human performer, apart from Bartabas—the producer of the show—is mentioned.

Bartabas's desire to give the stage to his socially conditioned animals, while nonetheless producing a dressage act, addresses the ethical crux that performing with animals implies: Animals, similar to human actors, appear on the stage as objectified things, but they are also the subjects of the performance. *Ex Anima* thematises the troubles of keeping the soul, the animal spirits, incorporated in human–animal performance spectacles. The dramaturgy of the equestrian show enacts specific movements that make the animal actors appear as if they are moving naturally, by acting but not really acting: The two Arab stallions immediately start to perform the movements that they are meant to show off, show after show, when they are set free in the circus ring. This dramaturgical form foregrounds the fact that animals perform their rhythmically embodied and societally conditioned dressage, like the included human actors, according to Bartabas's choreography.

Bartabas's performative attempt to continue producing theatrical performances, while changing the way he stages animals, results from his 30-year-long career as a theatre producer and performer with his human-animal company Zingaro. Since the 1980s, he has developed a distinct corporeal and dramaturgical performance form with riding horses and other animals, which he calls *théâtre équestre*. It combines the artistic humanist tradition of the high art of French *manège* (which I discuss in Chapter II and is today referred to as classical equestrian dressage, or the art of riding) and ex-cavalryman Philip Astley's practice of trick horse riding which started being performed in the late 1760s in Lambeth, London, then spread to Paris, and gave way to the equestrian circus genre of hippodrama. The time when Bartabas's approach to human-horse performance came about is telling: it differs from both, nineteenth-century (equestrian-dominated) circus and contemporary (animal-free) circus which came about as a 'radical art form' in the 1970s.[83]

Over the past decades, he and his performance company Zingaro have collaborated with high art performers such as Philip Glass (who wrote music for him), the star conductor Pierre Boulez (who played an orchestra for him), the Belgian designer Dries van Noten (who made him saddles, donated by Hermès, and riding clothes), the Japanese butoh master Ko Murobushi, and the German Tanztheater star Pina Bausch, with whom he had planned to conceive an upcoming performance and who he had taught how to ride. Perhaps, if Bausch had not passed away in 2009, Bartabas would have also accomplished the merging of his own equestrian ballet with top contemporary dance. Bartabas holds an *Ordre des Arts et des Lettres*, the highest national awards of the French Cultural Ministry, and also gained international success for both his live performances and film work at the Cannes Film Festival.[84]

His first, more theatrical, circus-equestrian-like performance was *Cabaret Équestre* (1984–90). Here, he showed off his horseman skills, wearing traditional riding chaps, as virtuosic 'dance' and freely staged movements, embedded in a set of energetic and aggressive cabaret-like urban scenes, through which Bartabas and his Frisian horse manoeuvred together. The show involved the audience, as the performers crossed over from the circus ring to the audience ranks, which is a common practice in the circus. He made this performance at a time when he called himself 'Bartabas the Furious' and also performed the hardly practiced backwards canter (*gallop arrière*).

Having lived in caravans with his animals, family, and employees for several decades, producing, performing, and touring several shows (such as *Opéra Équestre* 1991–93, *Chimère* 1994–96, and *Éclipse* 1997–99), Bartabas stresses in his Manifesto that he conceives of his dressage work with horses as building an intimate common vocabulary, a grammar with them rather than 'training [*dresser,* in French] a horse to make it acquire automatisms'.[85] His poetic approach to working with animals has led him to continuously stage spectacular dressage acts with different animal species, to provide a living for them. Before making *Ex Anima*, Bartabas already noted in 1997 that he was ready to give up performing with horses to please an audience, because the spectacle fails to show what is 'most beautiful' about working with horses daily.[86]

Bartabas's differentiation between working and performing with animals and his reoccurring consideration of determining his dressage acts altogether resonates with Michael Peterson's argument that the 'ethics of animal performance', and not the effectiveness of techniques, should be analysed. Taking David Williams's discussion of how Bartabas attempts to stage 'the possibility of an inter-species inter-subjectivity', Peterson notes—before Bartabas made *Ex Anima*—that 'any ethics of animal performances should include the question of whether an animal presence destabilizes the identity of the bourgeois spectator or troubles it'.[87] For Kim Marra, Bartabas's dressage performances with horses draw attention to the 'imperial relations' that have re-produced all sorts of human–animal working relationships.[88] Taking this critical scholarship into account, the following section outlines what *tableaux vivants* (moving images) Bartabas's spellbinding dressage act, *Ex Anima*, produces: They, on the one hand, reinforce that animals—working horses, in particular—continue to be naturalistically employed in artistic spectacles, upholding the tradition and skills of performing with animals; and, on the other hand, they show that the ethical concerns of the performance-maker, over enacting dressaged animals, demonstrates that the reproduction of dressage is anchored to the necessity to financially sustain the animals and humans that form Zingaro. And this generates *Ex Anima*'s artificial-natural (second nature) performance form.

Self-Dressaged Performers: Spellbound Things

Subjecting his fascination for dancing with horses to the economic dressage mechanisms of the capitalist system implies that Bartabas submits his human–animal engagements to the laws of profit. Over the years, he has produced spectacles that not only appeal to a small elitist equestrian world but also please working, middle, and upper-class people alike, who are interested in diverse artistic interspecies spectacles. Instead of continuing to present his expertise in dramaturgy, choreography, and horse training, Bartabas announces that he wants to show animals as they really are. The touring show, *Ex Anima*, was produced with various animal species (dogs, geese, birds, donkeys, cold-blood working horses, and selectively-bred purebred horses), a crew of human performers, and Bartabas appearing himself on and off a horse towards the end of the show.

The performance evening of *Ex Anima* comprises several scenes. In the beginning, a herd of multi-coloured horses is let loose in the ring and starts rolling in the sands, then the playfully fighting Arab horses appear, followed by cold-blood horses. During the evening, the Arabs reappear, this time running around the ring, and a larger herd of animals galloping around the ring. These energetic scenes are broken up by calmer ones, in which a cold-blood pulls a harrow in geometric circles with the human performers standing statically on the outside of the ring, apparently doing nothing; or a donkey moves across the ring; horses with gas masks (Fig. 4.7) are instructed to put their front legs onto a pedestal, while smoke fills the circus space, and remain there for several minutes; or the heavy Irish working cob horse Angelo is lifted off the ground on ropes, hanging there, while five human performers remain on the floor and glorifyingly look up at him (Fig. 4.8). In other scenes, a horse does a 'cat walk' across a 'runway' (Fig. 4.9); huskies run from one to the next human performer, who lie on the floor to grab treats; and, towards the end of the show, a stallion copulates with a wooden horse dummy, with the human performers standing around it.

These are just some of the ethically questionable and spectacular scenes of *Ex Anima*. The magically spellbinding show references the uses of a selection of companion animals throughout history, but also includes more 'natural' animal behaviours, such as rolling in the sand, lying down, and just standing in the ring. *Ex Anima* thereby recalls the exploitative societal uses of horses, who have had to serve in the leisure and industrial industries such as in mining, on the battlefield wearing masks, in animal racing, and of dogs, who have been employed as sniffer dogs in policing operations. The aestheticising of such task-based, choreographed movements in *Ex Anima* foregrounds the ethical crux of working with animals. Instead of artistically trying to challenge the human superiority over service animals,

Figure 4.7 Historical war scene (horse with gas mask) of *Ex Anima*, performance by Bartabas, performed by Théâtre Équestre Zingaro, photograph and copyright Marion Tubiana.

Figure 4.8 Historical working (mining) scene of *Ex Anima*, performance by Bartabas, performed by Théâtre Équestre Zingaro, photograph and copyright Marion Tubiana.

Bartabas's show restages the normatively performing animals as an artistic performance, and transforms his white, patriarchal labour power into a spectacular human–animal dressage act.

Despite the increasing popularity of the animal-free circus that emerged from the early 1970s, offset by the Anglo-American animal rights

Figure 4.9 Scene of *Ex Anima*, performance by Bartabas, performed by Théâtre Équestre Zingaro, photograph and copyright Marion Tubiana.

movements and slowly changing scientific studies of animal cognition, Bartabas has continued to stage performing animals whose 'instinctive reactions' are conditioned, trained, and rehearsed.[89] The animal actors appear as if they were merely instrumentalised puppets and not, as he imagined it, the 'protagonists' of Bartabas's dressage act. The impossibility for animals to really act within anthropocentric spectacles points towards the fact that humans, as Carry Noland notes, have the 'power to alter [those] acquired behaviours and beliefs'.[90] Conceiving of human agency as both representational in society and embodied, as Noland does, reinforces the idea that labouring humans and working animals have to perform physically in order to economically survive. Bartabas's work with performing animals, *Ex Anima*, in particular, presents as a form of neoliberal dressage, which reinforces that human desires and economic necessities transform them into spellbound things; or, put differently, into subjects who perform in order to societally realise themselves, which means socially and economically.

The commodification that performance-making with humans and animals implies brings to mind Theodor Adorno's concept of the 'spell': Humans perform according to particular rules within the capitalist system, but their acts are likewise driven by psychological and bodily desires. Operating as spells, such drives or dispossessions work both from the inside out and are enforced onto humans from the outside, which turns them into 'things' that are then spellbound to re-produce techniques of power, social hierarchies, labour, (moral and economic) value, and ultimately create and consume surplus enjoyment. When it comes to human experience, Adorno writes, 'a psychological spell is equivalent to the fetish character of merchandise'; it is the 'self-made thing', he continues, that 'becomes a thing-in-itself'.[91]

In Bartabas's case, as a self-trained equestrian, it is the self-possessive spell that has transformed his sensuous engagement with horses and the horses themselves—which, in turn, spellbind their viewers—into corporeal commodities that put on an internationally renowned theatrical spectacle from which 'the self cannot escape'.[92] Over decades, Bartabas, a spellbound 'thing', in Adorno's sense, has become a spellbinding iconic performer, a popular national symbol who has, since then, operated as a political symbol of the French state and, simultaneously, feeds global streams of capital by participating in the neoliberal leisure time economy with his animals. It is the double-bindedness of human's self-dressage, which is fuelled by economic necessities and creative desires to realise themselves, that provokes the transformation of a reified consciousness into a totality within the capitalist system.

With the magically enchanting performance *Ex Anima*, Bartabas attempts to reverse the transformation of his individual sensuous interspecies performance practice into an objectified 'thing', a national French dressage spectacle. His attempt to make a spectacle with his *dressaged* animals by exercising as little visible control over them in the

shows as possible, however, demonstrates that his animal and human performers are, like him, irreversibly objectified. The form of animality that he stages reinforces that the socio-economic parameters define how humans and animals come to perform, on the stage and in everyday life.

Inside the Circus Ring: Machinic Movements and Animated Souls

Bartabas's human–animal spectacles operate in alignment with the neoliberal performance conditions of life under capitalism, which reproduce historically ingrained forms of human and animal dressage, coated in a distinct aesthetic form. While humans sell their labour power to receive a wage in return for their work, and thereby generate economic capital, flesh-and-blood animals are incorporated into the operations of capitalism by means of exploitation. The latter happens, as Nicole Shukin notes in *Animal Capital*, at the turn of the twentieth-century.[93] The difference between general human labour and animal work is reinforced by Bartabas's human–animal spectacles: They are idiosyncratic and eccentric circus shows that put a physical form of mechanic virtuosity on display. His shows dazzle the spectators by intensifying, like circus spectacles, the performance of physicality and by showing off athletic skills. Bartabas's dressage acts transform the visceral movements of living human and animal bodies—their animalities—into specific stage movements through social conditioning, repeated training, and rehearsal processes. Everything that appears to be natural and easy about their staged movements is, in fact, practiced until the performers 'know the script' and their bodies have automatised particular movements and performance sequences.

The dressage method of the French artist is rooted in the training principles that were practiced in the early modern *manège* (see Chapter I). In general, dressage comes about through training sessions that feed on feedback loops, happening inside and between bodies and their environments. Norbert Wiener describes such psycho-physiological 'mechanical movements' of developed vertebras in his systematic, cybernetic theory in the post-war years of the late 1940s.[94] Wiener's theory, which notably failed as a universal scientific theory, outlines that the feedback loops—which means 're-actions'—of the human and animal nervous system are offset by conditioning and training methods. This process, he writes, aids the formation of human subjects through self-optimisation and regulation; or, as Katherine Hayles stresses, forms 'liberal humanism'.[95] Simultaneously to Wiener's cybernetic studies, the Russian physiologist, Ivan Pavlov, ran lab experiments on the gastric function of dogs, and later also of children in the 1940s, which became widely known as classical conditioning processes; and the American scientist, B. F. Skinner, experimented with the

behaviour of animals (such as rats, dogs, pigeons) to learn more about the functioning of the human body. The scientists refer to the controlling of a reflex as 'associated learning'.

In the essay, *How to Teach Animals*, Skinner provocatively argues that the objectives of his scientific operant conditioning method differ from animal training, as the techniques of science are 'superior to the traditional methods of professional animal trainers as they yield more remarkable results with much less effort'.[96] He also notes here that 'teaching' is often said to be an art, 'but we have increasing reason to hope that it may eventually become a science'. Wiener, Pavlov, and Skinner's scientific experiments with physical reactions of animals, implemented through positive or negative reinforcement, operate in contrast to the animal trainers and artistic performances of embodied knowledge because social conditioning is a means to an end, with the aim to produce knowledge of the animals' learning processes. Given the instrumentalising character of their dressage methods, scientific 'pre-cybernetic' animal studies have, for example, been exploited by the military to condition soldiers to operate like war machines, by letting them conduct specific exercises, according to specific orders, in the name of the state and economic powers.[97]

While such scientific war experiments are concerned with demonstrating how to steer the bodily movements of humans, animals, and machines, some philosophers have critiqued instrumentalising dressage mechanisms. Foucault notes that the 'technique of training, of *dressage*' is likewise applied to schoolchildren to 'teach them' how to act in a socially and morally 'normative' way.[98] Deleuze, similarly, refers to such institutionalised dressage mechanisms as the 'societies of control' in regards to Foucault's 'disciplinary societies'; and the Marxist philosopher, Adorno, describes this societal condition as the 'late capitalism' condition.[99] It is the socio-economic instrumentalisation and corporeal mechanisation that these three philosophers stress, which Bartabas has, arguably, tried to circumvent at the very beginning of his career by inventing his own artistic, cross-species performance form, his *Théâtre Équestre*.

Three decades after starting to perform his own dressage acts, the production of *Ex Anima* was another attempt to break the economic 'spell' by envisioning a way to show the animal spirits of the animal actors. The combination of conditioned dressage tricks and free animal movements in *Ex Anima* recalls the body-mind discourse that preoccupied precapitalistic French philosophers in the eighteenth-century. Diderot, for example, stressed that human actors performed mechanically, as corporeal machines who have no soul but are driven by what he called (nerve) fibres rather than 'animal spirits' to explain how acting can be used as a craft and the body as an instrument.[100] The atheist and anti-Cartesian doctor-philosopher Julien Offray de La Mettrie

provocatively argued against Diderot, suggesting that both humans and animals operate like machines, but that they are nonetheless both souled 'automatons'.[101] Challenging Cartesian dualism that draws a line between mind-body and human–animal and only attributes a 'spirit' to humans while regarding animals as soulless machines, La Mettrie drew on his own empirical findings and provocatively argued that the human and animal functions of the organs are expressed through 'animal spirits'.[102] *Ex Anima* addresses, with its title, the troubles of keeping the soul, the animal spirits, animated in a mechanically performed dressage act, because his shows have long operated as commodified human–animal spectacles. As the animal performers are under the control of humans, which is reinforced by them standing either on the outside or inside the ring and holding the animals on ropes, the animal actors come to act—similar to Bartabas's human performers—as living props, as controlled living beings who have to perform submissively, and yet, at the same time, as expressively and freely as possible to demonstrate a spectacular bodily aesthetics.

Bartabas's performers can be described as exemplifying what Adorno calls a 'domesticated naturalism' (*ein domestizierter Naturalismus*) in reference to the liberal market mechanism.[103] Circus animals doing tricks appear as 'emptied images', Yoram S. Carmeli notes, as their tameness in human spectacles provokes anxiety over nature losing some of its assumed realness.[104] Although *Ex Anima* seems to emerge from a self-critical reflection of Bartabas's working method with animals, it restages the power imbalances between dressaged human and animal actors and puts them into a theatrically delusive light. Instead of letting the animals perform themselves on the stage, as Beuys does, Bartabas set out to choreograph their appearances and movements according to tasks that they had to perform throughout history. This poses the question of how humans ask animals to perform for them.

In the attempt to theatrically do away with centaurian myths, in which humans and horses are conceived of as one body, the animals in *Ex Anima* are presented as actors, as animal subjects. Such an apparently forceless performance practice of human and animal dressage describes, following Lauren Berlant, 'a model for subjectivity in general': Dressage, she notes, 'scrambles the distinction between forced adaptation, pleasurable variation, and threatening dissolution of life-confirming norms' in the ongoing crisis of the everyday, which is organised by capitalism.[105] Embedded within the capitalist operations of the leisure time industry, Bartabas's animal actors come to perform as simultaneously animated and machinic. They effectively respond to and interact with their human co-performers, trainers, and caretakers, to whom they are attached and with whom they perform their animalities together in a theatrically

staged non-acting manner, in and as dressage acts within the capitalist framework.

Conclusion: Theatrical Experiments with Animals

Given that humans have interacted and thought with animals since their domestication, which has configured both flesh-and-blood actors as human and animal subjects, it is fitting to recall the words of Isabelle Stengers. The philosopher of science has raised her voice to caution against understanding and using the notion of the human and nonhuman as two different 'things'. 'Nonhumans', she notes,

> were never cast out of the political fold, because this political field mobilized the very category of humans, and that this category is anything but neutral as it entails human exceptionalism at its crudest—reducing (against Plato and the biblical God) what causes humans to think and feel to human productions. From this standpoint, the very drastic opposition between human and nonhumans would then itself be the witness of this unleashed power of this (nonhuman) Idea that made us humans, as it allowed us to claim exception, to affirm the most drastic cut between those beings who 'have ideas' and everything else, from stones to apes.[106]

Stengers reinforces here that it would be a true faux pas to return to a Kantian rationalist idealism that regards humans as the ultimate measure of all that lives and exists in the world, and conceives of nonhumans as being only recently integrated into political theory. As humans have continuously performed with animals, precisely because of their animalities, the societal dressage of human and animal actors is therefore affirmative of their animalities—leading to that the performance practice of dressage realises the subjectivities of humans and animals interactively.

'Animal spirits' are what drive symbiotic interactions between and across societally dressaged humans and animals: They often intuitively give hands, feet, eyes, and brain to one another and thereby equalise heterogeneous and unequal biological, economic, and political operations. Even the John Maynard Keynes, who argued for market regulation in times of socio-economic crisis, noted that people decide to do 'something positive […] as a result of animal spirits—of a spontaneous urge to action rather than inaction, and not as the outcome of a weighted average of quantitative benefits multiplied by quantitative probabilities'.[107] As differences generate symbioses that empower nonhuman and human actors alike and generate species companionships, facing what is inhuman in the human is a first step to that allow for more tolerant practices of making with.[108]

Being conscious of differences between and across humans and animals is just the beginning of learning how to work and engage with *other* animals in a more sensitive way, which could be one that lives up to the embodied rhythms of human and animal animality, the visceral animal spirits.

What the ancient practice of human–animal dressage has taught us humans continuously, reaching back to Xenophon's very first equestrian manual, is that taking the bodily needs, capabilities, and potentials of domesticated and socially conditioned animals seriously with which we interact, also makes us feel more human again. Creation of such 'encounter values', as Haraway calls them, implies that we do not forcefully try to create an ethical balance between animality and the societal condition of dressage.[109] In such rare moments, when humans and animals can perform more freely together, their societal and economic dressage can also materialise within the capitalist societal infrastructures, instead of having to perform according to neoliberalised humanistic desires.

As bodily animality and anthropocentric dressage methods are dependent on one another, ethical and aesthetic approaches towards acting are also interwoven; socially valuable forms of non-acting in interspecies performances unfold within these intersections. English, Beuys, and Bartabas's ethically driven non-acting approach towards human–animal dressage demonstrates that it is possible to move away from purely representational, reproductive human and animal acting conceptions, if animal agency is increasingly interacted with, as well as allowed to independently perform alongside human agency. The artistic dressage acts that I have analysed with critical theory, and historically contextualised, dismantle the idea of humanism by corporeally staging what is inhuman, through close engagements with animals, who constitute an externally embodied form of animality. And it is animals who, indeed, help us to recognise, as Alan Read stresses, our human limits.[110]

English, Beuys, and Bartabas's performances with animals pose a challenge to the established hierarchies implicit in human and animal acting, in which domesticated and trained animals can only perform perfected dressage movements. The artists do not uncritically reproduce historically ingrained power imbalances, but: English's comedian performance, *My Mathematics,* shows that the rehearsal process with a real animal co-produces the human script and the actual performance, if animals are allowed to perform interactively with humans as well as misbehave their orders; Joseph Beuys's *Titus Andronicus/Iphigenie* presents animality by letting the animal just be on the stage with him inside its own zone; and Bartabas's spectacular dressage acts show that performances with animals are concerned with the issue of keeping the animal spirits implicit in cultural dressage performances alive. Although these three artists attribute different amounts of agency to their animal co-performers, all of their

performances demonstrate a self-critical approach to societal dressage, as they dare to negotiate their subjectivities together with animals. English, Beuys, and Bartabas's dressage acts reinforce that animals are not living performance props, but animal actors with their own subjectivities.

Embedded within the cultural performance machinery, these three human–animal performances also draw attention to the fact that domesticated animals work and are employed similarly to labouring human actors in the performance-based capitalist system.[111] When they perform themselves physically, they start to embody use values and create cultural surplus values. Subjected to production, labouring artists and their working animals are economically entangled: They both realise their subjectivities when they come to, albeit to different degrees, perform themselves interactively in front of an audience. The key difference between human and animal actors is, of course, that while the artists conceptualise, produce, and realise dressage acts, the animal actors are often employed in their performances as living props.

As not all animals can be trained to act in specific ways like horses, I have focused on their dressage acts in comparison to other interspecies performances, in which artists have performed with arguably *non-dressage-able* animals. The inclusion of different animals and animal species in artistic performance works invites us, as I have outlined through the socially progressive combination of posthumanist and critical Marxist analysis, to imagine more ethical ways that human actors can perform with other nonhuman actors, on and off the stage. Theatrically staged dressage acts, as discussed in this chapter, reinforce that the theatre operates as a site in which collective critical thinking can be generated and performed by non-acting humans together with their animal actors.

Notes

1 Lefebvre, H., *Rhythmanalysis: Space, Time, and Everyday Life*, Elden, S. and Moore, G. (trans.), London: Bloomsbury, (French 1992) 2017, p. 49, Italics are original.
2 Ibid., p. 25.
3 Ibid.
4 Ibid., p. 5.
5 Orozco, L., *Theatre & Animals,* London: Red Globe Press, 2013, p. 56.
6 Nannicelli, T., 'Animals, Ethics, and the Art World', in: *October*, No. 164, pp. 113–32, Spring 2018.
7 Ibid.
8 Orozco, L., and Parker-Starbuck, J., 'Goats, Badgers and Other Beasts', in: *Performance Research*, Vol. 22, No. 2, 2017, pp. 63–8.
9 On the dialectic between 'acting' and 'non-acting', see Michael Kirby's 'matrixing' concept. Kirby, M., 'On Acting and Not-Acting', in: *Drama Review: TDR*, Vol. 16, No. 1, March 1972, pp. 3–15.

10 *Postdramatic Theatre and Form*, Boyle, M. S., Cornish, M., Woolf, B. (eds.), New York: Methuen Drama, 2019, pp. 1–20.
11 Kaprow, A., *Essays on the Blurring of Art and Life*, Kelley, J. (ed.), Berkeley: University of California Press, 2003.
12 Kirby, M., *Happenings: An Illustrated Anthology,* New York: E. P. Dutton & Co, 1965, p. 15.
13 Monks, A., *The Actor in Costume*, New York: Palgrave Macmillan, 2010, p. 11.
14 Lehmann, H., *Postdramatic Theatre*, Jürs-Munby, K. (trans.), London: Routledge, 2006, p. 26.
15 Rebentisch, J., *The Art of Freedom: On the Dialectics of Democratic Existence*, Cambridge: Polity Press, 2016.
16 I refer to interactively produced human–animal stage performances as 'dressage acts' and not as 'interspecies performances' or 'animal acts' to stress that I critically approach performances that include animals. Lisa Jevbratt has coined the term 'interspecies collaboration' in her conference talk 'Interspecies Collaboration—Making Art Together with Nonhuman Animals', Minding Animals, Newcastle (Australia), July 2009.
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18 Barad, K., *Meeting the Universe Halfway: Quantum Physics and The Entanglement of Matter and Meaning*, Durham: Duke University Press, 2007.
19 The 90-minute performance was first presented at the Lincoln Center, New York, NY, US (28 July); Queen Elizabeth Hall, London, GB (5 August); Sadler's Wells, London, GB (6–7 November); Brighton Festival, Theatre Royal, GB (16 May 1993); Sydney Festival, Seymour Center–Everest Theatre, AU (18 January–5 February 1994); Adelaide Festival, Festival Tent, AU (3–12 March 1994); Edinburgh Festival Theatre, GB (11 November 1994). Script: Rose English, words and acting: Rose English, horse: Tzigan (New York), Goldy (London, Brighton, Edinburgh), Charley (Sydney and Adelaide), musician: Ian Hill, singers: Sorena Borgelova, Mike Henry, Todorka Momsheva, Margareta Philipova, and Eilidh Thompson, music composed by Ian Hill, lighting design: Dan Kotlowitz.
20 Citation from the video recording of *My Mathematics,* Brighton performance, 16 May 1993.
21 Lehmann, H., *Postdramatic Theatre*, 2006, p. 26.
22 Brett, G., *Abstract Vaudeville*, London: Riding House, 2014, p. 122–3.
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32 Barthes, R., 'Striptease', 1955, p. 87.
33 Derrida, J., 'The Animal That Therefore I Am', in: *Critical Inquiry,* Vol. 28, No. 2, Winter 2002, pp. 369–418 here p. 373.
34 Kelleher, J., *Theatre & Politics*, New York: Palgrave Macmillan, 2009, p. 3.
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36 Ridout, N., *Stage Fright, Animals, and Other Theatrical Problems*, Cambridge: Cambridge University Press, 2006, p. 127. Also see Ridout, N., *Passionate Amateurs: Theatre, Communism, and Love*, Ann Arbor: The University of Michigan Press, 2016, esp. pp. 148–9.
37 Brett, G., *Abstract Vaudeville*, 2014, p. 19.
38 Barad, K., *Meeting the Universe Halfway*, 2007, p. 33. Compare this to how Rebecca Schneider conceives of interaction as becoming 'intrainanimatingly' with material objects and living subjects. Schneider, R., 'Intra-Inanimation', in: *Animism in Art and Performance*, Braddock, C. (ed.), New York: Palgrave MacMillan, 2017, pp. 153–75, here p. 165.
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61 Ibid.
62 Tisdall, C., *Joseph Beuys*, London: Thames & Hudson, 1979, p. 182. Tisdall's reading of the performance echoes the many shamanistic readings that exist of Beuys's performance work. For example see *Ich (Ich Selbst die Iphigenie),* exh. cat. Schellmann Art Munich, Munich: Schirmer Mosel, 2011.
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64 I do not refer to Beuys's interest in shamanism here, and how he used it to work through his war experience to, on one hand, offer an alternative reading focused on contemporary human–animal performances, and on the other, because I do not want to provide a pragmatic reading of Beuys's self-mythicised persona to debate his public role as a German artistic figure in post-war Germany and America. For a critical account of Beuys's performances with all sorts of living and dead animals, see my own essay Moravec, L., 'Beuys' Radikale Tierperformances'/Beuys's Radical Animal Performances', de/eng, in: *Joseph Beuys, Think. Act. Convey*, Krejci, H. and Rollig, S. (eds.), Bevedere21 & Koenig Books, 2021, pp. 149–62.
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68 Lefebvre, H., *Rhythmanalysis*, 2017, p. 40.
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72 Haas, M., *Tiere auf der Bühne*, 2018, p. 92. My own translation.
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74 Castellucci, R., 'The Animal Being on Stage', in: *Performance Research*, Vol. 5, No. 2, 2000, pp. 23–8.
75 Ibid. pp. 25–6.
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80 Scheps, M., *Jannis Kounnellis: XXII Stations of an Odyssey*, Munich: Prestel, 2010, pp. 69–70.
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82 As quoted in French on Bartabas's website: http://bartabas.fr/produit/dvd-ex-anima/ [my own translation]: 'Pour cette ultime création, je souhaiterais les célébrer comme les acteurs véritables de ce "théâtre équestre" si original […] Montrer un rituel sans mémoire, une cérémonie où le spectateur, se sur prendra à voir l'animal comme le miroir de l'humanité. […] N'être plus qu'une présence en retrait et devenir des "montreurs de chevaux" et avec eux, défricher des terres nouvelles'.
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5 The Technology of Dressage
Animal Machines

> The domination-exploitation of human beings begins with animals, wild beasts and cattle […] After which human beings separated themselves from each other: on the one hand the masters, men worthy of this name – and on the other, the subhumans, treated like animals […] given the progress, the advances that there were through the situation: in knowledge, technology, world exploration and the mastery of the natural. Man made himself *master* and *possessor of nature*, of the sensible, of substance. It was throughout this that he divided himself against himself, in realising himself. Thus did capitalism![1]

Throughout history, Western cultures have appropriated animals for their animal powers and spirits and treated them like economic resources to increase their socio-economic performance. In twentieth-century competitive capitalism, the progressive advancement of humans' reproductive activities with animal work has generated the perception that living beings can perform like machines. Before the invention and subsequent mass production of the automobile and steam engine in the second-half of the nineteenth-century, horses were used as physical workers and means of transportation, in addition to working the land. Henri Lefebvre's above-cited comment criticises that much of the profit-generating capitalist production is built on the premise of exploiting 'nature' (human and animal life) to meet anthropocentrically created socio-political and socio-economic necessities. He draws particular attention to the fact that this form of human mastery over animals, part of the dominantly male colonial project, has reproduced power imbalances between humans and non-humans, which in turn increases the accumulation of capital.

Lefebvre's Marxist critique of how humans apply human and animal labour power in the capitalist system relates back to Marx and Engels' observations about specific species differences between human and animal nature, at the dawn of the Industrial Revolution. Before Darwin's co-evolutionary theory was published and started to challenge

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the divine image of human superiority in the name of scientific progress in 1859, by proposing a more egalitarian and categorical approach to the diversity of human, animal, and plant life,[2] the young Karl Marx noted about human production in his economic manuscripts from 1844 that 'all production is appropriation of nature on the part of an individual within and through a specific form of society'; for Marx, it is therefore 'a tautology to say that property (appropriation), as the ownership of animals, is a precondition of production'.[3] Thinking with Marx, Friedrich Engels stresses that the exploitation of other natural resources separates humans from animals. While animals use, feed on, and change their external nature to sustain themselves physically, he stresses that humans consciously appropriate their natural environment (including animals), and learn how to control and change it.[4] The ability to intentionally change the environment around them distinguishes 'animal work' from 'human labour': Human labour does not only serve the fulfilment of bodily human–animal needs, but it also leads to the generation of economic surplus. The issue of the monetary capitalist system is, however, not capitalism per se, as Lefebvre stresses in his commentary from 1991, but how and under which conditions human and animal agencies perform to generate economic and, ideally, also surplus values, in the capitalist system.[5]

Racing Horses, Performance Technologies

The anthropocentric cross-species performance practice of and economy around horse-racing is representative of this cross-species socio-economic issue. Drawing on Marxist analysis (Marx, Sohn-Rethel, Federici), this chapter analyses a selection of late twentieth-century filmic and photographic documentary works that critically address the tensions and synergies implicit in the cultural performance form of horse-racing. Robert Morris's horse performance *Pace and Progress* (1969), Mark Wallinger's *A Real Work of Art* (1992–94), and Tamara Grcic's *Turf* (1999) not only feature racing horses, with each distinctly addressing the socio-economic, eugenic, and physical dressage mechanisms of the competitive culture of horse-racing, but they also expose that the spectacularisation implicit in using their horse power (the animal's embodied nature) for the production of economic surplus values is temporally and physically limited.

Critical of technological and economic progress, Morris, Wallinger, and Grcic neither artistically experiment with the latest technological apparatuses, nor do they produce new ones to address how racehorses perform. In contrast to the nineteenth-century serial instant photography of Eadweard Muybridge, Étienne-Jules Marey, and Ottomar Anschütz, who artistically and scientifically advanced the apparatus of photography

while capturing the movements of galloping and trotting horses, the still and moving images of Morris, Wallinger, and Grcic draw attention to the structural problem of considering and treating 'racing horses' as technological performance tools in the performance-based economy. This chapter therefore explores the following question.

If the systematic appropriation of selectively bred, 'broken-in'—which in non-equestrian terms means conditioned—and trained horses lies in humans' nature and contributes to the reproduction of the capitalist system, what does this tell us about how we came to understand human and animal nature—the dressaged animalities of humans and animals—in regard to the technological performance practices of dressage?

In contrast to Chapter II, in which I discuss 'a feeling for nature' to critically outline the relation between horses' natural and artificial movements presented as performance spectacles in early modern France, as well as in contrast to Chapter III, in which I explore ethical possibilities of interactive forms of non-acting between humans and animals in theatrical stage performances, this chapter analyses a selection of artistic new media works that critically visualise the physical impact that the professionalised performance practice of racing, including the industry around it, has on horses. As racing is spurred by improving selective-breeding, training, and performance methods, and thereby simultaneously advances the identity markers and natural capacities of the animals (their bodily animality), the horse-racing industry combines scientific with cultural performance methods. Racehorses operate as what Bruno Latour refers to as 'hybrids'.[6] These nonhuman animals are neither fully subject or object, nor are they performing either as machinic or organic actors, but they are always already both and represent scientific and economic production.

When I use the term performance in this chapter, I do this to, on one hand, address 'a broad spectrum of performance' embedded within cultural realms as live and mediated spectacles.[7] And, on the other hand, I understand performance in economic terms, anchored to Jon McKenzie's term 'techno-performance', which refers to technological performances that develop through scientific performance research.[8] Focusing on both the corporeally executed sportive performances and their technologically produced photographic and filmic representations (the 'visual abstractions' of their mediated cultural performances), the chapter's entangled performance-new media framework resonates with the historically ingrained corporeal-technological, human–animal entanglement: Horses have been socio-economically used as bio-technology to extend humans' physical capabilities, enabling humans to progressively realise themselves in society; resulting in the generation of humans and animals' dressaged animalities, which is enacted as a physical performance of their dressage.

The Horse-Racing Industry

The infrastructure of the modernist horse-racing industry plays an important role in the performance practice of race-horsing plays. It comprises the horses' owners, breeders, trainers, riders, fans, bettors, consumers of souvenirs, and the horses—which is similar to the art industry's social environment shaped by collectors, curators, gallery and museum workers, and visitors, writers, and artists. The commodification of the corporeal performances of humans and animals (their labour power) is indicative of the dressage performance practice of the leisure time horse-racing industry, which produces the animals' economic values. Each training session and performance increasingly transforms the performers, leading to a situation in which the animal athletes embody, similar to other physical artistic practices, the socio-economic performance rhythm of the capitalist operations. When the combination of scientific breeding, training, and competing (a combination of human and animal labour deriving from their bodily animality) is successfully performed, then these animals are transformed into living capital.

This cultural use of such *dressaged* horses implies that these animals have to perform human orders, and their dressage (their culturally shaped, alienated animalities), in order to exist. The economic mechanisms of, and around, the contemporary horse-racing industry are determined by the animals' track performances and literally determine the duration of their lives, up to the very second: This starts with them being born and trained, followed by them having to perform until they do not or cannot generate sufficient economic (surplus) values anymore through successful racing or reproducing, and often ends with them being shot.

It is well known that the horse-racing industry is one of the cruellest leisure time industries in which animals are used. Each year around 100,000 new thoroughbred foals, of which only a small proportion make it to the performance track, are registered worldwide. The horse-racing industry is not necessarily cruel because of its physical training methods but is so because the horses that fail, get injured, or do not make it to the races before they reach the age of three or four, are mostly shot or slaughtered.[9] About 75% of the existing racehorses are slaughtered every year.[10] In the horse-racing industry, horses have to perform their perfected bodily powers at a fast pace. This performance form is therefore not sustainable over a longer period as it feeds on a short-term extraction of their bodily resources.

Chapter Summary

The following analyses of Morris, Wallinger, and Grcic's use of still photography and moving-images of racehorses draw particular attention to the corrupted mechanism of the horse-racing industry. Robert Morris's

performance *Pace & Progress* (1969) and his book *Hurting Horses* (2005); Mark Wallinger's real-life performance project, *A Real Work of Art* (1992–94); and Tamara Grcic's video installation, *Turf* (1999) visually capture—in non-moralising and non-sentimental ways—the legitimised practice of exploiting animals' physical performance capabilities, which makes them appear as if they were animal machines, performing live, as speculative capital.

Morris's performance, *Pace and Progress*, and his later-published poetic essay collection, *Hurting Horses* (2005), shows that, if horses were not exploited for their horse power to technologically advance human mobility and produce economic (surplus) values, then animal nature would not have to strike back and remind humans of their bodily limitations. While Morris critically tests his own stamina and that of his animal co-performers, Mark Wallinger engages with the socio-economic and corporeal performance operations of the British horse-racing culture and challenges the fact that the actual bodily performance of selectively-bred and trained horses, and thereby their creation of economic values, depends solely on their pedigree. In contrast to the work of Morris and Wallinger, which draws attention to the structural exploitation of horses, Grcic's looped filmic installation, *Turf*, abstracts the bodily mechanics of racehorses from their immediate environment. Her work offers a critical model to analyse the visceral strains that nonhuman performers experience in the competitive leisure-time sports industry, which is spurred by gambling.

Wallinger, Morris, and Grcic critically approach the uses and exploitation of horses in the Western capitalist system, where they function as technologies. While Morris demonstrated the use of horses as mechanical machines in his endurance performance in 1969, the other new media works were produced after the Western capitalist system brought down Eastern socialism and increasingly started to implement global forms of 'laissez-faire-liberalism' (also referred to as neoliberalism) and speculative financialisation mechanisms.[11] Wallinger and Grcic's photographic and filmic documentary works of competing racehorses reinforce the speculative base of capitalism, culminating in the events of the financial crises in the late 2010s. In comparison to Morris's preoccupation with stamina, feeding on his bodily resources and that of horses, their work critically exposes the modernist machinery built around the high performances of racehorses in the 1990s.

To provide further insights into the tensions operating between the bodily capabilities and the societally constructed techno-performance condition of dressage, in which humans and animals perform with different amounts of agency, let's first examine Morris's *Pace & Progress*: A photographically documented live performance that focuses on the physical exploitation of the self-dressaged artist and the horses with *whom*, and through *which* he performed.

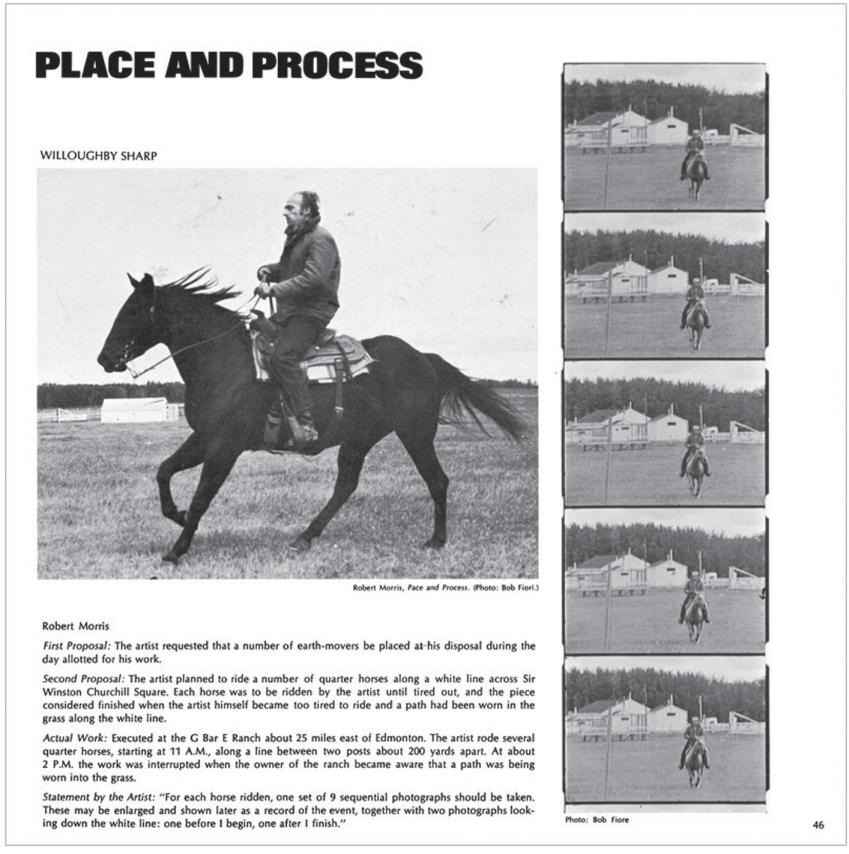
Testing Physical Limits: Robert Morris's Horse Performances

For Robert Morris the desire to perform politically gained currency in 1969, a key year in his career: Four years after terminating his performance career with the Judson Church Theatre, Morris performed *Pace & Process,* his one and only work with real animals, when participating in Willoughby Sharp's similarly entitled *Place & Process* exhibition at the Edmonton Art Gallery in Alberta, Canada. In the self-instructed performance choreography, the artist rode several broken-in and socially conditioned horses back and forth in a straight line on green grass, to encounter their and his own physical limits.

In the 2000s, Morris critically reflected upon his exploitative use of horse power to make an artistic performance in his book *Hurting Horses* (2005).[12] While, in 1969, he tested his stamina with several privately-owned horses to execute the task that he had set himself in advance, 40 years later, he literally tried to come to terms with his continuously progressive and productive artistic performance practice. His collection of texts, *Hurting Horses*, is his first and last written publication. The book comprises 12 literary texts about the cultural and technological significance of horses. Across these sections, Morris reflects upon his upbringing with horses at the stockyard where his father worked in Kansas, his wrangler summer job in Wyoming in the 1950s, and his artistic performance *Pace and Process*. Although he claims in the text 'Horseworld' that we do not need to bother with subjective ethical judgements, Morris's physical and text-based performance with horses pursues a clearly entangled political and ethical agenda that critiques the exploitation of animals as technological means.[13] The intrinsic motivation of *Pace and Process* is mirrored by its production as well as performance process.

Performing in *Artforum*

In 1969, two months after Morris's *Pace and Process* took place in Alberta, the artist's initial proposal for the performance was printed in the November issue of *Artforum*, alongside its photographic documentation (Fig. 5.1).[14] 40 years later, the revised version of the same proposal was printed in *Hurting Horses*.[15] While both versions included a description of the performance, only his later art writing lists all the materials needed for the performance, which Morris requested to have available: '10 to 12 polo ponies or well-broken ranch quarter horses', an experienced groom, two light Western type saddles, bits, blankets, feed, water buckets, as well as a sequential motion photography apparatus (which seems to be inspired by the chronophotography machine Eadweard Muybridge developed), operated by a hired photographer on the performance site at 8 a.m. on 6 September 1969.



PLACE AND PROCESS

WILLOUGHBY SHARP

Robert Morris, *Pace and Process*. (Photo: Bob Fiori.)

Robert Morris

First Proposal: The artist requested that a number of earth-movers be placed at his disposal during the day allotted for his work.

Second Proposal: The artist planned to ride a number of quarter horses along a white line across Sir Winston Churchill Square. Each horse was to be ridden by the artist until tired out, and the piece considered finished when the artist himself became too tired to ride and a path had been worn in the grass along the white line.

Actual Work: Executed at the G Bar E Ranch about 25 miles east of Edmonton. The artist rode several quarter horses, starting at 11 A.M., along a line between two posts about 200 yards apart. At about 2 P.M. the work was interrupted when the owner of the ranch became aware that a path was being worn into the grass.

Statement by the Artist: "For each horse ridden, one set of 9 sequential photographs should be taken. These may be enlarged and shown later as a record of the event, together with two photographs looking down the white line: one before I begin, one after I finish."

Photo: Bob Fiore

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Figure 5.1 Robert Morris, *Pace and Process*, as printed in *Artforum*, November 1969, Vol. 8, No. 3, photograph Bob Fiore © The Estate of Robert Morris/Bildrecht, Wien 2024.

The proposal printed in *Artforum* excludes the materials, as well as his concern for caring for the horses on the site. In the *Artforum* version Morris however notes that he initially asked for a number of earth-movers to be available on the performance site, but then, as the second proposal states, he eventually decided to make a performance with two real horses. The artist's change of mind, going for living co-performers instead of inanimate machines, on the one hand underpins Morris's ethico-political concern towards realising this commissioned performance, and, on the other, it gives the impression that Morris considered his co-performers as living performance props. While machines entirely perform according to humans' instructions, Morris's choice to work with living animals that he

borrowed implies that he not only had to pay attention to the animals' well-being but that he also took into account the risk that working with previously unknown animals implies.

In the *Artforum* proposal, Morris states that he intended to race the horses, one after another, back and forth along a straight line, and to change horses when one became exhausted, until either the horses or he himself became too exhausted to continue, or until a path had been worn in the grass. Despite setting out to take the physical limitations of his co-performers and himself as the durational limit for his performance, in *Hurting Horses* Morris confesses, decades later, that although two horses threw him off their backs, he continued his performance as he did not injure himself.[16] The artist's overriding of the animals' dissent to continue being raced back and forth in an assembly line style explains why it was, in the end, the owner of the G Bar E ranch, the performance site, who eventually terminated Morris's performance, when a brown trace had been engraved onto the green field. Hence, it was the ranch owner's concern for the material condition of his properties, not for his animals, that determined the end point of Morris's continuous performance.

Although humans and animals are running on physical energy and, literally, feed on nature, Morris's pre-conceptualised durational performance with horses reinforces that it is humans who decide *how* animals perform their embodied animalities with and for them. As the artist performed with and, at the same time, against himself as well as with the animals, the artist treated himself and the horses like animal machines. Karl Marx's definition of nature is telling about Morris's technological use of nature. In *Economic and Philosophic Manuscripts of 1844*, Marx notes that although humans live in nature and appropriate it, nature functions as man's 'inorganic body', as an extension of the universal human subject.[17]

Decades later, after the experience of *Pace and Progress* in a natural environment, Morris reconsidered his mechanical and rational understanding not only of animals' but also humans' animality. In the poetic texts on the societal function of horses in *Hurting Horses*, Morris self-reflexively questions humans' exploitive use of animal nature as corporeal technology. In the introduction of that book, he refers back to Raymond Duchamp-Villon's sculptural fusion of the horse with a machine from 1914 and highlights the pre-industrially ingrained horse-machine metaphor with a positive remark on human technology. He outlines that technology 'advanced' society by the mid-twentieth-century and increasingly replaced animal, as well as human physical labour with real machines.[18] Arguing for the liberation of horses through modern technology, Morris draws attention to the animal's historical

use in the advancement of human history. In the introduction of his artist book, he writes:

> [I]f advancing technology, not empathy, freed the horse from six millennia of enslavement, this animal is inseparable from numerous and significant so-called advances in warfare, agriculture and urbanization in the West. Take this carrot, Equus, and stand still and let me look you in the eye.[19]

To embed Morris's insistence on human agency in regard to both the uses of animals and technology (his animal ethics) within his processual artistic performance practice, the following section explores the dialectics operating between a productive and exploitive use of bodily animality within the socio-economic dressage operations of political economy.

'The Body in Motion': A Progressive Performance Practice

Over several decades, Morris has performed in front of live audiences, published analytical texts, and exhibited his own and others' artworks. His artistic performance practice spans from body-based minimal art (new dance) to sculpture and art writing. Interested in both performing with his own body and with objects installed inside gallery spaces, Morris made his debut as a performer as part of the Living Theatre and the Judson Dance Theatre in New York in the early 1960s. Together with a group of emerging artists, he developed a non-virtuosic, yet highly technical, task-based performance aesthetics, which, by the mid-1970s, became a common postmodern approach to performance-making that explored the definition of art through the application of the body.[20] In *Notes on Dance* (1965), he remarks that his performance practice was sparked by his interest in 'the body in motion', an attempt to find alternative movements rather than exemplifying culturally inscribed dance techniques.[21]

In April 1969, the same year Morris made *Pace and Process* with real horses, his partner at that time, Yvonne Rainer, choreographed the famous evening-length piece, *The Mind is the Muscle,* at the Anderson Theatre in New York (which comprises her group dance *Horses,* analysed in Chapter III).[22] The thematic connection between Morris's solo performance with several horses and Rainer's group performances with humans imitating dancing horses is underpinned by the termination of their relationship. On 27 July 1969, Morris wrote to Rainer that they should go their separate ways.[23] The end of their creative relationship is connected to Rosalind Krauss's remark about Morris's performance work. She notes that his move from 'task performance' (new dance) to the notion of 'process art' as 'a form of

performance came naturally' to Morris: This was the same year when he made *Pace and Progress*.[24]

1969 marks not only the breaking point of Morris and Rainer's relationship, and his move away from dance to other modes of performing societally as an artist, but it was also an extremely productive and successful moment in his career. He was involved in three ground-breaking process art exhibitions that self-referentially displayed materials, leading to the incorporation of emerging American artistic practices into financially supported operations of the art industry. At the turn of the year, in December 1968, Morris curated the show 'Anti-Form' at the Leo Castelli Warehouse in New York City. The show is widely known as *9 at Leo Castelli* but was, in fact, hardly seen, as it only ran for 15 days.[25] Morris brought together works by Alan Saret, Claes Oldenburg, Eva Hesse, Keith Sonnier, Richard Serra, and Bruce Nauman. He also considered inviting Joseph Beuys, who however rejected participating, as he did not want to be the only European artist in the show. In his *Artforum* essay, 'Anti Form', published just before the show, he notes that the exhibition focuses on processes of making and the materiality of things, rather than on finished art objects.[26] Morris's artistic performance approach was inspired by Jackson Pollock's physical painting technique—which the Marxist art critic Harold Rosenberg referred to as action painting—to read the 'performing' artist subject into painting, rather than focusing on the painting's content.[27]

After the show 'Anti-Form', Morris was invited to participate in the seminal *Earth Art* exhibition in February 1969, curated by Willoughby Sharp at Cornell University in Ithaca, New York. The show comprised—amongst others—the work of Walter de Maria, Robert Smithson, Richard Long, Dennis Oppenheim, and Hans Haacke. Sharp's show was the first larger exhibition to present 'land art', which is a category of contemporary art that privileged site-specific artworks and exhibitions, often embedded in the landscape. His other group show, *Place and Progress*, presented photographic documentation by Carl Andre, Walter de Maria, Hans Haacke, Richard Long, Robert Smithson, and Joseph Beuys, who made site-specific outdoor performances that mimicked Morris's performance method of *Pace and Process,* as art objects at the Edmonton Art Gallery in Canada.[28]

Although Morris's artistic solo performance practice was productive and progressive in artistic terms, he was indeed critical of human and technological progress. Amidst the emerging post-Fordism and the increasing decline of physical labour in the late 1960s, he was preoccupied with developing a pioneering artistic technique, rather than with performing efficiently in the capitalist system. At that time, 'process' became, however, as Julia Bryon-Wilson remarks, 'increasingly institutionalised' as a distinct artistic category.[29] Morris's choice to appropriate the energy of

Quarter horses (living technological means) in *Pace and Process*—who could *not* choose if they wanted to perform with him—shows that he literally applied the animated motive power of these animals, as well as his own labour, and thereby performatively captured the process of physical exhaustion, performed as art.

Horse-Power as Artistic Performance Motive

Over centuries, horses have been used as animated technological tools, living beings who perform their horse-power. They have been exploited for their physical animality and used as 'moving forces', as Karl Marx refers to them in *Das Kapital*; even in spite of the fact that 'horse-power' is, as Marx remarks, 'the worst of all the great motors handed down from the manufacturing period' as 'a horse has a head of his own [and] partly because he is costly, and the extent to which he is applicable in factories is restricted'.[30] Despite the apparently irrational human appropriation of horses as living means of production to make them co-workers, horses continue being used for their abilities and capabilities—their 'horse power' (HP), which is still used today as a measure of mechanical force in our increasingly digitalised world. Horses have been broken in and trained in specific ways to transform their physical power into a linear, machine-like labour force.

Predating the mechanical and digitally programmed performance efficiency of machines, horses not only literally 'ran' the precapitalistic machinery with their bodies until the early twentieth-century, but they were also killed to be eaten. Such exploitive use of animals, amongst others, prompted Adorno and Horkheimer to stress that animals have always suffered in human hands.[31] Lefebvre's theory of dressage, in contrast, draws attention to a different aspect implicit in using animals. He notes that it is the technical transformation of raw and intentionally bred animals into workers that make them societally useful: '[U]nder the imperious direction of the breeder or the trainer, [animals] produce their bodies, which are entered into social, which is to say human, practice. The bodies of broken-in animals have a use-value'.[32] Rather than producing an external object by using a particular machine or technique, animal workers become, Lefebvre continues, machinic as they obediently perform according to the rhythm of capital: This is the rhythm of the everyday that 'produces everything (things, men, people, etc.) and destroys everything'.[33] Morris's use of horses in *Pace and Progress*, and also its title, directly address the artist's preoccupation with questions concerning self-efficiency and optimisation to produce cultural and ideally economic values. The way Morris uses horses reinforces that he measured his own corporeally performed efficiency

through the number of horses that he could ride in one go. As long as he or the animals had energy, Morris intended to ride them in machine-like ways.

To a certain extent, Morris's performance with horses is reminiscent of Frederick W. Taylor's scientific theory and Henry Ford's approaches to human labour power, which gave birth to the assembly line of factory production to produce the twentieth-century mass commodity, such as, Kristin Ross notes, the 'car for the masses'.[34] Taylor mechanised and quantified manual labour according to time units and scientific principles in order to increase the profit of capitalists who buy living labour power to operate and manage their production machineries, in order to generate first economic values and then surplus values, resulting in financial wealth. Taylor's motion studies are one of the first management models that increased production output in fewer time units by measuring labour tasks with a stopwatch.[35] His standardisation and monotonisation of factory workers' physical labour aimed at increasing the efficiency of an ideal 'workman': A person who is hard-working, good-willed, resourceful, and effectively operates machines as the factory's manager tells him to.[36] This modernist, self-submissive scientific approach to industrial mass production puts into practice what Marx critically describes in *Das Kapital*. He notes that 'all work executed at the machine requires an early dressage of the worker to shape his movements uniformly'.[37]

Although Morris's performance is similarly monotonous and operates 12 animals-like machines, his artistic performance with horses criticises exactly what it mimics. As it was the ranch owner who determined the end of *Pace and Progress*, not the exhaustion of the horses, the artist's performance foregrounds how inhuman a Taylorist approach to human *and* animal labour is; it stresses that the 'performer's' feeling for one's bodily limits are being overridden and controlled by the one who owns the means of production. When the sense of oneself is suppressed, then alienation takes over. This leads to humans experiencing 'nature', as Alfred Sohn-Rethel notes, precisely when labour alienates them from their bodily animality.[38] It is therefore the use and externalisation of animal and 'inorganic nature', to use Marx's term again, that defines how human nature, and its externalisation, in the form of objects and as cultural performances.

Horses (*Still*) in Motion: Performance as Photographic Material

Morris was aware that the performance of human labour and nonhuman work remains only corporeally inscribed. To exhibit *Pace & Process* as an external object at the Edmonton Art Gallery, he took inspiration from Eadweard Muybridge's *The Horse in Motion* and his nineteenth-century invention of chronophotography. In the 1870s, Muybridge built

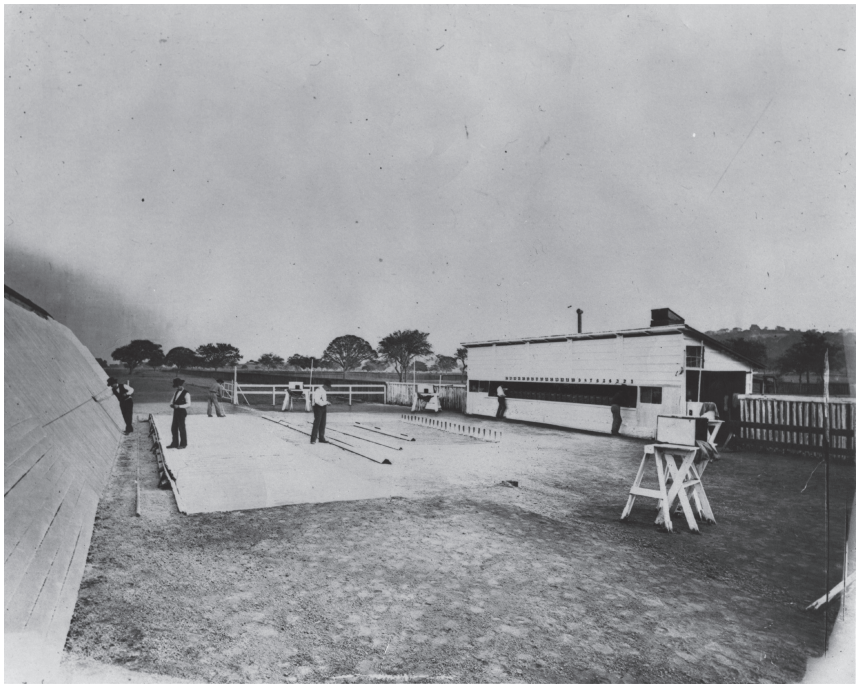

Figure 5.2 Eadweard Muybridge, *General View of Experiment Track, Background, and Cameras*, California Palo Alto, ca. 1881, Photography retrieved from the Library of Congress.

a photographic apparatus, comprised of 12 cameras installed in a straight line that were connected with wires lying in equal distance on the performance field. The camera shutters were triggered when the horse ran through the wires. This technological apparatus could reduce the photographic exposure time of a body's movement to 1/12 of a second (Fig. 5.2). The intention behind Muybridge's technological and, at the time, 'high-speed' experiment was to prove that there is a moment in which one of the fastest trotting horses in the world (Leland Stanford's trotter Occident) has all its four legs off the ground. This technological development was in fact not triggered by Muybridge's scientific curiosity, but because Leland Stanford commissioned him to produce such an image to win his outstanding bet of $25,000.[39]

The technological and scientific racehorse machinery operates, Rebecca Solnit observes, as a metaphor for industrialisation and indicates 'a race against the clock'; this means, she elaborates, 'to race time itself in the

present and the historical record of the past', as well as 'to race against an idea'.[40] While for Muybridge and Stanford, in contrast, every single second, each slice of time of a horse being 'raced' through their photographic apparatus mattered, for Morris it was the durational, day-long performance, marked only by the starting and end point of each ride, that determined the physical limit of the horses' and Morris's embodied energy. This cross-reading of late-nineteenth-century instantaneous photography with contemporary conceptual documentary art photography underpins the interdependence between the actual image taken, the scientific innovation of technology, and motion studies.[41] Just as Morris tested the limits of human and animal animality to exhibit his performance as an artistic performance, Stanford commissioned Muybridge to take a series of images of 'flying horses' to win his bet by visually capturing that a trotting horse lifts all its legs from the ground for an instant. In both cases, ready-made racehorses perform their natural paces and are visually reproduced through the means of photographic technology—this is the nexus between human and animal bodies with technology that Muybridge and Morris's experimental work with horses foregrounds. What distinguishes Muybridge's photographic and Morris's performance work, one made with 12 cameras, and the other with 12 horses, is that, for Morris, the performing human and animal bodies were more important than the documentation and the camera-technology, because he performed, himself, with horses and did not work with the camera.

Although Morris set out to have nine sequential photographs taken, as well as one before and after finishing riding each horse, only three photographs survived from the performance.[42] The photographer Bob Fiore captured Morris's self-imposed 'dressage test' as three still and sequential images on film: One horizontally developed film strip shows Morris on a horse galloping away from the photographic apparatus, one shows the artist in profile, and another one shows him in a vertical film strip constellation. These photographic documents were exhibited as part of Sharp's gallery show and printed in *Artforum* (Fig. 5.1).

The reliance of performance on an external visual documentation, to prove that it had happened, foregrounds the dependency of a physically performed work on an external object, which keeps it visually remaining and economically in motion. Morris's sequential photography enabled him to transform his performance with animals into a visual art commodity, depicting his self-imposed dressage performance to test human and animal corporeal limits. *Pace and Process* operate as an ethico-political self-critique of his bodily embeddedness in the operations of political economy in which artists, similar to horses, have to perform specific tasks to generate economic values.

Hurting Horses: Robert Morris's Animal Ethics

Decades later, Morris critically reflected not only on the use of horses as a technological means for human progress but also as an artistic medium. In *Hurting Horses*, he draws attention to technology, on the one hand, operating as a liberating force, and to how it, on the other hand, adds to human progress by advancing the means of economic production. Besides contemplating horses' pre-modernist technological function and active role as historically mobilising agents who are being appropriated for their labour power, Morris also addresses the use of horses in the culture industry to realise artistic concepts. In a brief statement, printed in *Hurting Horses*, he remarks that he considers the taming and breaking in of horses as 'immoral' and that he 'regret[s] having made so-called art with these animals'.[43] It is the dual use of horses as human technologies and motifs in art that Morris condemns at a later point in his life. The way Morris approached making artistic work, and working with horses as a wrangler and artist, resonates with a note by Katia Schneller and Noura Wedell. In their analysis of Morris's earlier writing on his own artistic practice, published in leading academic journals and contemporary art magazines, Schneller and Wedell note that although Morris performs the role of the critic through his writing, he does not directly critique the institutional, museum, and academic, or commercial gallery realms in which his work performs and through which it is validated.[44] In contrast to Morris's embedded art criticism, his much later poetic texts printed in *Hurting Horses*—which Schneller and Wedell do not consider—cast a new light onto the work of the progressive artist: *Hurting Horses* demonstrates that Morris was interested in a larger societal critique and not primarily in the critique of art institutions.

In *Hurting Horses,* we learn that Morris's performance *Pace and Process* emerged as a critique of his job as a wrangler in the 1950s and was performed with borrowed horses. His documentary short-story, 'Wrangling', recalls Morris's intense physical experience of breaking-in and working with horses.[45] He writes that working days were long, beginning at six o'clock in the morning and ending in the evenings, with most days being spent in the saddle, cleaning, feeding, and shoeing horses.[46] After outlining the tasks he had to do as a wrangler, the text ends with a reflection on an accident that happened to one of his experienced colleagues who physically abused his own riding horse and was later killed in a riding accident with the same horse. A comparative reading of Morris's literary documentary text and his performance *Pace and Progress* makes clear that he first returned to his professional non-artistic work through his artistic performance with horses, and again later in writing, to conceptually work through this traumatising experience. Morris's artistic practice is therefore not only progressive in artistic terms, but it also conveys a clear

ethico-political message as it criticises the use of horses for their embodied energy as technological means.

A visual comparison between Morris's documented live performance *Pace and Process* and the work of his contemporary, Bruce Nauman, who, in 1988, made the cowboy video performance, *Green Horses*, further suggests that Morris's artistic performance practice was highly self-reflective. While Morris later regretted making an artistic performance with horses, Nauman has continuously bred, broken-in, and trained Quarter horses on his own ranch in New Mexico, where he used to live with his wife, the abstract-figurative painter Susan Rothenberg, who died in May 2020. Nauman's reproductive approach towards working with horses is visualised by the aesthetics of his pastel-coloured video, which he made almost 20 years after Morris. Nauman first exhibited *Green Horses* at the Konrad Fischer gallery in Düsseldorf, as a site-specific gallery installation that came with a leather chair, in which the viewer could sit comfortably while watching the work projected onto a large wall, as well as on two TV monitors (all showing different non-synchronised parts). *Green Horses* shows Nauman riding back and forth in straight lines and circles in a deserted landscape in New Mexico (Fig. 5.3). The looped video has no clear beginning and no end and, from time to time, turns the moving images upside down.

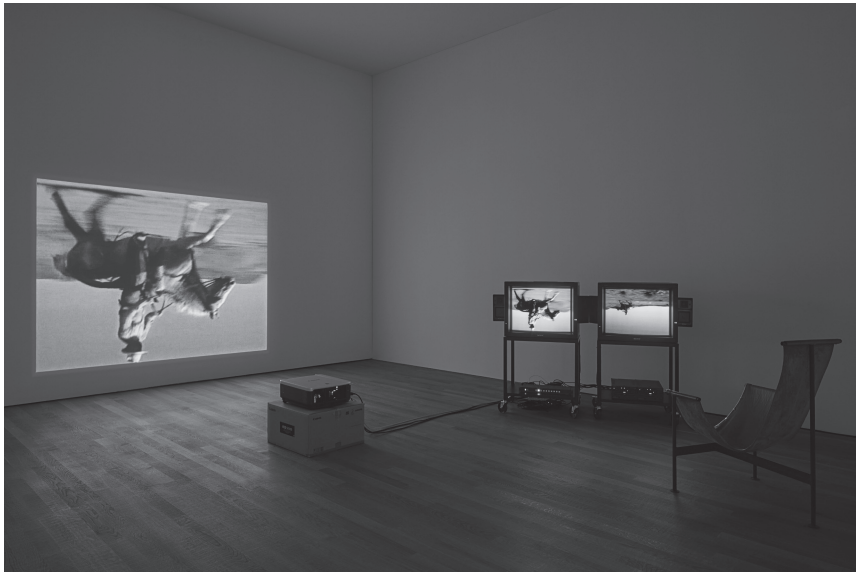

Figure 5.3 Bruce Nauman, *Green Horses*, 1988, two-channel video installation (colour, sound), one projection, two monitors, and chair, 59.40 min, continuous play, photograph Tom Bisig, Basel © Bruce Nauman/Bildrecht, Vienna 2024.

In contrast to Morris's endurance performance, Nauman's enduring video reenacts the white heroic and masculine American cowboy myth that has been structurally inscribed into visual moving images, representing white American cultures.

The most significant difference between their visually documented performances with horses is that, for Morris, the performance's start and end point, as well as the material conditions, mattered, while Nauman's videoed performance results in a looped filmic illusion that has no clear end or beginning. For Thomas Beard, *Green Horses* marks a key work in Nauman's practice as it links his early and mature work.[47] The monotonous rhythm of Nauman's cowboy performance relates back to his earlier post-minimalist 16mm film work *Dance or Exercise on the Perimeter of a Square (Square Dance)* from 1967 to 1968, which he created alone in his studio by moving through a square, taped onto the floor, to the sound of a metronome. Nauman's rhythmic performance with an American Quarter horse is a post-studio documentary art performance, made in the same style as his early dancerly piece. Although Nauman and Morris take their corporeal experiences with horses as aesthetic points of departure for these artistic performances, Morris is mainly concerned with testing his bodily limits within his pre-conceptualised set-up. His artistic performances are, in this sense, not purely theatrical—which is what Michael Fried provocatively critiqued about his work—but are realised through his and the animals' embodied animalities, which are both dressaged according to the societal, including economic, condition.[48]

As a performative attempt to free himself from the capitalist dressage operations, after writing *Hurting Horses*, Morris wrote *Unavailable* (2011), a personal statement that he sent to people who expressed interest in working with him, towards the end of his life: *Unavailable* is telling in regard to his approach to artistic work. Morris declares here, in writing, that he does not want to answer questions and that he 'got into the habit, never since broken, of writing down things instead of speaking'.[49] Working through his performance documents and literary texts published as *Hurting Horses,* the first section of this chapter has outlined how Morris's artistic performance oscillates between a human desire to work with human and animal animality, while simultaneously staging their socio-economic dressage as a form of critical self-dressage, as artistic work. Morris's performance, *Pace and Process*, and his essay collection, *Hurting Horses*, therefore underpin the idea that, if animals were *not* used like technologically progressive means in order to generate economic values within the capitalist structures of the everyday, then the very same animals would not *have* to remind us of the bodily limits of both human and animal natures, their animalities.

While looking at Morris's racing performance with horses offers a critique of machine-like uses of animals and humans' labour power, the British artist Mark Wallinger follows a different strategy when integrating working horses into his critical artistic work. Wallinger gambles with animal capital, which offers a dual critique of the socio-economic framework of the horse-racing and art leisure-time industries. Wallinger's long-term conceptual and capitalist investment in the British horse-racing industry puts to the test—as the following section will outline—the dialectics operating between the actual sportive performance of animality and its institutionalised, racist breeding and performance dressage mechanisms.

Gambling with Animality Against Dressage: Mark Wallinger's *A Real Work of Art*

In the early 1990s, Mark Wallinger, one of the older Young British Artists (YBAs), took a gamble, at a time when Britain was in a deep recession and wealthy people were looking for alternative investments. Just before the Conservatives were re-elected in May 1992 and neoliberal policies implemented further privatisation, Wallinger crossed the line between the socio-economic means of production of art and racehorses, two markets that used to be mainly consumed and produced by the upper-class. He fundraised venture capital from several private investors—the owner of his London gallery Anthony Reynolds, the German racehorse stud yard owner and art collector Peter Vischer, his uncle Jim Wallinger—and then commissioned Sir Mark Prescott, the 'king of race-horses' from the British Royal horse-racing town of New Market, to find him a potential racing champion. Prescott, who produced more than 1,500 winning racehorses over the past decades, returned from the annual Tattersalls sales in Ireland with a two-year-old female thoroughbred chestnut horse that he bought for 6,600 Irish guineas. This was a relatively cheap price for a young racehorse because she came from a working-class thoroughbred mother and a successful racehorse stallion. To increase the monetary and symbolic value of their pedigree, racehorses have to prove themselves in a competition. If they are successful, they can generate financial values up to six-digit numbers through their physical performance on a race track. As a shareholder of the two-year-old horse, Wallinger bet on the horse's performance and named her 'A Real Work of Art'. Over two years he let the animal perform its embodied animality as a living work of art on a race track.

Wallinger documented his long-term project in photographs and presented it as an art project in the hope of mediating 'A Real Work of Art' (*ARWoA)* through national and international mass-media sporting outlets. *ARWoA* is not only a racehorse that performed within the horse-racing industry, but it is also an abstracted photographic representation,

operating in both the horse-racing and art industries. The abstracted visual representations of Wallinger's project are material-based representations of the structurally installed dressage mechanisms that require humans and animals in the racehorse industry to perform extremely fast in order to continuously win races. Wallinger's involvement in the social and economic institutional operations in both the horse-racing industry and the art industry enabled him to put the institutionalised dressage mechanisms of both industries on trial, with his *ARWoA*, by testing to what extent the pedigree of a racehorse determines their performance success. In contrast to Morris's documented performance, *Pace and Process*, which focused on physical capabilities, Wallinger's *ARWoA* makes the socio-economic dressage mechanisms that transform horses into racehorses transparent.

'Phases of Dressage': Horses as Living Capital

The transformation of raw, but already selectively-bred horses into racehorses is a historically inscribed (species-based) racist practice. The corporeal dressage of horses is intentionally applied to optimise their embodied animality for their performance. To progressively achieve extraordinary performance results with horses, the breeders and trainers of racehorses manipulate their gene pools. They combine linear and cyclical breeding rhythms, in what Lefebvre calls the 'phases of dressage', to describe the scientific mechanisms of breeding optimised first by advancing, and then by repeating, specific breeding combinations, and then through specific training practices.[50]

The economic and financial embeddedness of the modern horse-racing industry in modernist capitalist society implies that horses can be regarded as distinct '*objets d'art*'; Karl Marx preferred this term for 'a work of art' to stress that it is the outcome of physical practice.[51] In the pre-modern age, racehorses were mainly selectively bred and owned by the nobility. Today, however, they operate as speculative living capital, which anyone with a certain amount of money can buy. For Nicole Shukin, 'animal matters' are shaped by 'symbolic and economic forms of capital via the fetishistic currency of animal life'.[52] Following Bourdieu and Marx, she conceives of animals as 'social capital', which is 'a disguised form of physical, "economic" capital' that represents the social relations between people.[53] As the social and economic means of production are entangled, the support that the involved agencies provided Wallinger and *ARWoA* are connected. The artist's horse—a living, fetish object—performs its bodily animality and corporeal dressage (its selective-breeding and training) physically, within the value-laden systems of the socio-economically-ingrained race course.

Wallinger was not only fascinated by the physical performances of racehorses, but he also explored their cultural significance through his

durational art project. He let his living 'work of art', a British thoroughbred, crossover from the art to the culturally embedded horse-racing industry, and vice versa, by exhibiting his race-horse as a series of documentary art photography, and as 'A Real Work of Art' in the horse-racing industry. Taking Amelia Jones' critique of Marcel Duchamp's ready-mades into account, which suggests that it is neither 'man-and-his-work' nor 'man-as-a-work-of-art', *ARWoA*, and the artist Mark Wallinger both operate as representations of themselves in the art world (Fig. 5.4).[54] *ARWoA* came about as a real racehorse within the horse-racing industry, as well as an abstracted photographic representation in the art world. *ARWoA* has, therefore, a dual use-value: Wallinger's *ARWoA*, on the one hand, operates as a venture investment in the horse-racing industry and the artist's conceptual labour in the art industry; and, on the other hand, it operates as documentary art photography. This is how *ARWoA* added two new mediums (performance and photography) at once to the existing body of British sporting art, which until then, only comprised of painting and sculpture.[55] Despite being critical of the dressage operation of capitalist society, Wallinger, a man who practises and exhibits art, and *ARWoA*, a horse

Figure 5.4 The artist with *A Real Work of Art*, 1994 © Mark Wallinger.

who performs, were reduced to their symbolically functioning and figuratively embodied characteristics within the capitalist operations of the art and horse-racing world.

Class Issues: Colonial Pedigree, Sportive Performances, and Artistic Representations

Wallinger's work was supported by the commercial Anthony Reynolds gallery, which had been representing Wallinger since he graduated from Goldsmiths in the 1980s. It was at Goldsmiths where Wallinger studied together with artists who became prominent figures, known as the YBAs. The Iraqi-British advertising mogul Charles Saatchi bought their works straight from their degree show and exhibited them at the *Young British Artists* show at his gallery in London in 1992.[56] Saatchi's show comparatively foregrounded the differences between Wallinger and Damien Hirst's approach towards working with animals. Hirst, for the first time, exhibited a dead tiger shark in a vitrine filled with formaldehyde under the title, *The Physical Impossibility of Death in the Mind of Someone Living* (1991). Wallinger, in sharp contrast to Hirst's metaphorical work, showed four traditional photo-realistic paintings of thoroughbreds. Wallinger's artistic interest in the thoroughbred and the horse-racing industry dates, similar to Morris's in wrangling, back to his working-class childhood. His uncle Jim took him to race-courses and gave him a Stud Book with photographs of successful breeding horses at the time when he took his A-levels.[57] Taking inspiration from his reading of E. P. Thompson's Marxist conception of class, which defines social classes as a historically mutable phenomenon that allows for overcoming social class-based categorisation, Wallinger made several paintings that explicitly addressed the representations of class and racial issues, rooted in and generated by selective-breeding in the early 1990s.[58]

His figurative paintings, *Half Brother* (1994–95), *Race, Sex, Class I* and *II* (1992 Fig. 5.5, 1994), *Fathers and Sons* (1993), *Lost Horizons* (1989), and *Common Grain* (1984) re-enact the British upper- and working-class's countryside and their noble and cold-blood horses. His best-known work, *Race*, *Sex*, *Class* depicts four thoroughbreds, owned by a foreign sheikh. They are painted in a photorealistic manner and put the aesthetics of thoroughbreds into question. Wallinger's horse paintings expose the relation between idealised animal painting and horse-breeding ideals. In particular, his work alludes to the work of George Stubbs's eighteenth-century naturalistic anatomical studies and animal painting of Eclipse, a uniquely successful eighteenth-century British horse-racing star from 1770. Wallinger's artistic preoccupation with the sportive performances of racehorses and their historically ingrained representations

Figure 5.5 Mark Wallinger, *Race, Class, Sex*, oil on canvas, four parts (each 230 × 300), 1992 © Mark Wallinger.

underpin his critique of the socio-economic and historic means of the production of art, class, and horses.

The ownership of thoroughbred animals signifies both a biological and social marker. Historically, the pedigree of a thoroughbred represents the social pedigree of its owner and functions in the form of a cultural symbol.[59] Anchored to imperialist colonialism, the British thoroughbred derives from the Darley horse-breeding lineage, going back to the three founding fathers the Byerley Turk, The Darley, and Godolphin Arabian. The Darley arrived on the British island from Arabia in the early eighteenth-century and, today, the ruler of Dubai, Sheikh Mohammed bin Rashid Al Maktoum, owns the Darley thoroughbred breeding operation that exists in six countries. The import of and now bi-nationally traded Arabian race-horses, which operate as living capital in the global economy, foregrounds the—once imperialist—leftovers of the geopolitical division of what was once referred to as the Orient and Occident, before the economic competition between the Global South and Global North separated the world economy after the fall of Communism.[60] Wallinger's painting alludes to Sheikh Maktoum's contemporary reclaiming of the Arabian racehorses and symbolises

a postcolonial move, which demonstrates a rethinking and critique of European imperialism and colonial rule. While Wallinger's two-dimensional paintings historically and anatomically reflect upon the lineage of the imperially in-bred racehorses, his real-life project, *ARWoA*, allegorically underpins the fact that breeding does not solely determine racehorses' sportive performance. It stresses the underlying racist structures that are implicit in imperialist world politics. With his Duchampian ready-made gallery installation, *Fountain*, at Reynold's gallery in 1992, Wallinger continued to explore his interest 'in the politics of representation', in an attempt to move beyond the art world's cultural representation strategies.[61]

Wallinger's visual commentary on the general acceptance that the performance of animals depends on their class-ingrained pedigree resonates with Robert Musil's comment that successful racehorses are perceived as 'geniuses'.[62] Musil notes this in his twentieth-century novel *The Man without Qualities*, written at a moment in time when the modern leisure-time industries emerged as being increasingly run by the bourgeoisie instead of by the nobility. Since the modernist age of mass-production, it can be argued that a thoroughbred's time-measured performance seems to matter more than the class of her or his owner. Situated at the border of urban cities, modernist race-tracks and the horse-racing leisure-time operation transitioned from staging noble, imperialistic socio-political events towards operating like a capitalist industry which is, like the art industry, based on speculative financial gambling, as well as on individual and often class-based tastes that 'race towards excellence'.

As betting on racehorses forms part of the production of speculative and scientific economic values, that once entirely belonged to the imperial means of reproduction, it operates as a theatre of real-politics. Alongside the industrial revolution which increasingly mechanised physical labour in the nineteenth-century, race-courses transformed into suburban sites of non-work. Such sportive entertainment sites, in which the 'culture of the body' is competitively performed, give space—Lefebvre notes—to capitalist work and capitalism's other, which is not reproductive work *per se* but operates as leisure-time work that also feeds capitalist operations.[63] The equalisation of pleasure with the consumption of leisure-time spectacles gave way to commercial leisure-time activities that were becoming widely cultivated across classes. In the modernist culture industry of horse-racing, working-class people could then conspicuously mingle with the bourgeoisie and the upper-classes while consuming the performances of racehorses visually, and financially involving themselves in the race through the activity of betting. The leisure-time space of the modernist race-track has played a crucial role in what Thorstein Veblen calls 'conspicuous consumption', which is when one's economic power and wealth are performed by spending money in a particular social environment.[64]

In the early twentieth-century, the race-track became, alongside the music hall and cinema, a social space for the consumption and production of activities during leisure, which means non-labour, time. But instead of offering theatrical narratives and staged illusions, race-track spectacles put the physically high-level performances of racehorses, which are measured down to the second, on show and operate as test grounds for animals' physical capabilities. The gambling apparatus operating behind the sportive exhibits generates economic (star) surplus values through the successful racing of horse capital. The production of racehorses, their live performances, and the viewers' betting on them fuel this industry; and Wallinger's race-horse project exposes the economic interests behind the historically inbred technological and social means of production and consumption built around the performance practice of racing horses.

Racing Horses: Producing Economic and Cultural (Surplus) Values

The value of Wallinger's real-life performance and documentary art photography, *ARWoA*, lies not in the transformation of his horse into a successful racehorse, defining its embodied economic value, but in its relevance in the art world, which increased the cultural value of the artist: Although the thoroughbred filly, *ARWoA*, did not become a successful racehorse under Marc Prescott's training, she won one race in Riem (Germany) under Horst Weber's training in 1994 and was then bought by one of her shared owners, the art collector Peter Vischer, who retired her from the sport and started to use her as a breeding mare to reproduce the horse both physically and economically; and Wallinger's photographically documented performance of the horse, in turn, led to the artist's Turner Prize nomination for it in 1995, which was followed by him winning the prestigious art prize in 2007, for his installation *State Britain*.

Wallinger's aesthetic translation of a real-life performance project into a set of technologically reproduced images functioning as art commodities is reminiscent of Walter Benjamin's commentary on the differences between a physical work of art and a technically reproduced one. Benjamin notes that if an artwork's 'fitness for exhibition' (*Ausstellbarkeit*) takes over its physical capability (its cult value), its quantitative qualities reduce its practical use.[65] Benjamin's observation that a 'work of art' loses its initial use value once it is reduced to operating merely in the symbolic realm of the art world, goes hand in hand with the work's auratic loss. Notably, Wallinger did not initially intend to produce a rupture between the horse's visual representation and its live performance. He imagined the horse becoming a national racing champion, who would be widely mediated live on national and international TV, at a moment in history when horse-racing started

being increasingly transmitted via mass media (TV and online streams), and online betting emerged in the recession years of the 1990s in Britain. In the end, the failure of *ARWoA's* real sportive performance was, however, overridden by the success that the photographic representations of the horse had in the art world. The corporeal performance of Wallinger's racehorse therefore added to the artist's cultural value.

Similar to Muybridge's *Horse in Motion* images, Wallinger's photographic portrait of a *ARWoA* with her jockey (Fig. 5.6), taken during a race, foregrounds that innovative artistic practices have historically been paired with expanding the existing media of art, as well as with horses. *ARWoA* reminds us that an artistic performance depends on the entanglement of creating a live performance and making a representational object of it. In Wallinger's case, the racehorse functions not only as a flesh-and-blood allegory, as living capital that forms part of the horse-racing industry but also as the subject of the artist's conceptually produced work of art.

Wallinger's unintentional split between the real-life performance of *ARWoA*'s documented representation exposes that the success of *ARWoA*

Figure 5.6 Footage of *A Real Work of Art* racing, 26 September 1994 © Mark Wallinger.

emerges within the gap between the animal's real corporeal dressage performance and the visual representation that is abstracted from it. In the same way, the artistic work first creates the racehorse's economic performance and re-values it as Wallinger's very own art performance, represented in the form of documentary art photography, the German artist Tamara Grcic abstracts the corporeal reactions of racehorses from their immediate sportive environment and turns them into an aesthetic object. Grcic's film-loop installation *Turf* draws attention to the bodily effects of the animals, through which the capitalist operations of the horse-racing industry can produce economic surplus values.

Abstracting the Corporeal Machine: Tamara Grcic's *Turf*

At a time when financial digitalisation started to expand the generation of economic wealth, the leisure-time horse-racing industry was also forced to digitalise its book-based betting system, leading to the international introduction of online betting in the late 1990s. Amidst this societal transformation, Tamara Grcic visually abstracted the real bodies of racehorses.[66] She gained access to the warming-up and cooling-down rings of race-courses across Germany, where equine experts examine the racehorses. There, she positioned a film camera inside the track and shot naturalistic close-up sequences of racehorses' viscerally working bodies, before and after a 2.5-minute race, on 16 mm film (Figs. 5.7–5.12). She later compressed the more than 700 film sequences that she took of horses' bodily conditions into a 36-minute sound-film loop and underpinned the physical cadence of the horses with the rhythmic clack-sound of the cutting machine with which she cut the DV (digital video) cassettes. She first exhibited her moving images as a room-filling video-installation via five equally large projections in a darkened exhibition space at the Westfälischer Kunstverein in Münster.[67]

Grcic's moving images of bodily details show racehorses being pumped with adrenaline before and after the race, and thereby decontextualise the animals from the surrounding performance spectacle. Some of her two-dimensional images however hint at its performance setting, as they include fragments of the jockeys' legs, the reins, or the stirrup. The artist's filmic representation of racehorses contrasts renowned images of racehorse events, such as Edgar Degas's paintings of pre-race scenes (Fig. 5.13), which show the racehorses and jockeys within their immediate environment. While Degas hand-made his paintings—neither clearly identifiable as impressionistic nor realistic nineteenth-century pastel colour images—Grcic worked experimentally with the medium of film, a modernist technology. Through *Turf*, she makes us see the horses' machine-like bodies differently, from a distanced and defamiliarised, hence abstracted point of view.

Figures 5.7–5.12 Tamara Grcic, *Turf*, close-ups of video installation (five-part projection, displayed next to each other across 27m, in a 36min-loop system), Westfälischer Kunstverein, Münster, 1999.

As Grcic's images are, in contrast to Degas, invisibly framed by socio-economic dressage operations, her filmically represented animals operate—as Jonathan Burt notes about the representation of animals via film—in between 'the image depiction and the real' which reinforces the abstracting quality of the medium of film.[68] Grcic does not actively intervene in the sportive events like Wallinger does as a gambler and horse-owner, but

Figure 5.13 Edgar Degas, *Chevaux de course devant les Tribunes*, 1866–68, photograph Hervé Lewandowski © RMN-Grand Palais Musée d'Orsay.

she takes the position of a perceptible viewer, whose female gaze hits the pulsative and sweaty flesh of the animals with her camera lens. Working on-site with a camera is, as Susan Sontag describes, 'an event in itself', as well as 'an act of non-intervention'.[69] Grcic's filmically mediated approach to the performance of racehorses also brings to mind, for me, Walter Benjamin's comment in his artwork essay, where he notes that the camera's technological functions make us aware of the 'optical-unconscious' in the same way that psychoanalysis makes us conscious about our 'instinctive animal-unconscious'.[70]

Grcic's non-intervening role in pre-race moments at cultural performance spectacles becomes active during the editing process, at which point she constructs a critical viewing perspective of the filmically documented live event: Grcic's moving images focus on the bodily animalities of these animals. Their artificially produced sweat and popping veins reinforce the bodily stress, strain, nervousness but also the excitement that racehorses undergo at race events. Her film-based work *Turf* abstracts lived bodily experiences of the racehorses from the cultural performance events surrounding them, and depicts them as affective bodily material (in contrast to race-cars), which the viewers of her work could experience in the form

of oversized projections, as room-filling installation, at the Westfälischer Kunstverein in Münster.

Turf offers an aesthetically and ethically thought-provoking model of the visceral bodily experiences of racehorses. Focused on the racehorses' bodily animality, Grici's work reminds us, in a non-moral and non-sentimental way, that these athletic performance animals do not perform mechanically but that they are extremely sensuous performers. Understanding *Turf* as a viscerally abstracted critique of the corporeal instrumentalisation of these flight animals for leisure-time entertainments, the following section analyses under what constraints animal nature is put to work in the dressage operations of the horse-racing industry at the end of the twentieth-century.

Real Abstraction of Labour Power and Capitalist Extraction

The modernist techno-science of racehorses' dressage is comprised of breeding, training, and performing, and ranks these horses according to the number of seconds in which they perform on the race-track. The political mechanisms of the dressage condition, which connects humans interacting with the animals, feeds on the labour power of the horses as they embody the potential to realise themselves by running as fast as they can under the saddle of their jockeys. Within the scientific techno-capitalist operations, the performances of racehorses and their jockeys take on their own rhythms. By 'breaking them in', as Lefebvre notes, animals produce their bodies, work, and start to embody use-values.[71] The race-course is a leisure-time industry that aims at socio-economic growth and the increase of financial profit through the production of economic surplus values, which racehorses generate if they perform their dressage successfully in comparison to others. The performance of the animals constitutes the core of this entwined corporeal, techno-scientific, and capitalist surplus value-creation process. *Turf*'s focus on the bodily conditions of racehorses draws attention to the fact that the animals have to perform to extremes in order to fuel the ideologies of competitive capitalism, aimed at the generation of financial profit.

Focusing on the role of the body, Silvia Federici notes in *Beyond the Periphery of the Skin: Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism* that the transition from feudal society (in which horses had been raced at public events since the invention of the Roman *circus maximus*) to a capitalist one, went hand-in-hand with the transformation in our perception of living bodies as abstract 'labour power'.[72] This structural change from property to applied worker entered the eighteen-century perception when, Federici outlines, human and animal bodies started being conceived of as mechanical organisms. The

'capitalist work-discipline' relies precisely on this very mechanisation of the body and 'the deconstruction of autonomy and creativity', and has, over time, as Federici argues, transmuted living bodies into labouring machines whose work activities are reduced to abstract and disembodied labour.[73] Federici's comment underscores the idea that the transformation of, and economic value creation through, appropriated human and possessed animal bodies is rooted in the link between their actual performance and the aim to create economic surplus values. It is the mental abstraction of physically performed labour from the corporeally performing bodies that allows the incorporation of these working animals into capitalism's abstract (money-based) value system.

The focus on horses—once assistants and tools of agricultural farmers that literally laboured for, and operated as, mobilised properties of the nobility and sovereigns until the modern period—reinforces the fact that economic values are generated through labour power in relation to the material condition of production. Within the operations of the modernist race-course, modern working and contemporary performance horses have had to actively perform their embodied horse-power, and are represented both in financially and symbolically reputational terms. Racehorses are not only properties that have a symbolic exchange value, but they also actively generate their cultural and economic value: The effective application of their embodied animality has, since the industrial age and now in leisure-time economies, defined their societal relevance. While the human proletariat sells their physical labour power for money, animals receive necessary food and care to maintain their labour power. As animal work is forced, and human labour is a necessity of the working class, the exploitation of 'other animals', or as Marx would more objectively call it, the 'appropriation' and 'ownership' of nature, is what separates human from animal nature.[74]

The abstraction of physical animal work and human (now primarily service and conceptual) labour into financially measurable, capitalist surplus values certainly predates the capitalist system. Alfred Sohn-Rethel's study of (human) labour compares the economic system of antiquity to the development of the fiat-money capitalist system and argues, from a Kantian-Marxist perspective, that the ancient economic system was based on appropriation, while modern capitalism produces and circulates surplus values.[75] Drawing on the Marxist notion of 'abstract labour', Sohn-Rethel calls the transition from material-based towards abstractly defined fiat-money values 'real abstraction'. What is relevant about his concept for my analysis is his differentiation between 'real abstraction' (which takes place in capitalism's economic system as labour and produces exchange commodities) and 'thought abstraction' (which determines the value implicit in capital's realisation). In regard to the societal embeddedness of racehorses,

the term real abstraction addresses the link between concrete physical performances and the creation of abstract (financial and symbolic) values.

Taking the Marxist notion of abstract labour into account, Grcic's visual abstraction of several walking racehorses underpins that racehorses are—to a certain degree—scientifically pre-produced and function as speculative living capital, whose economic (surplus) values depend on their embodied abilities. The actively performing body is, in this sense, as Marcel Mauss observes in regards to humans, 'the first and most natural instrument', or to put it differently, 'the first and most natural object' that is of 'technical means'.[76] As cultural production is based on physical and mental labour, it is 'the possibility for the body', to use Erika Fischer-Lichte's description, 'to function as the object, subject, material, and source of symbolic construction, as well as the product of cultural inscription'.[77] Grcic's close-ups of racehorses' sensually affected bodies foreground the dual use-value of modern working horses: Their economic and cultural values are rooted in the speed with which they execute their specific dressage performances.

Politics of Aesthetics

Diana Thater's video installation, *The Best Space is the Deep Space* (1998), resonates with *Turf*'s critique of animal dressage. It focuses on a selectively bred and trained Andalusian who performs specifically learned movements inside a riding arena under the bright spotlight, with its trainer—hardly visible—standing in the dark. Thater showed this video in a three-dimensional dark and immersive art installation which allowed for seeing the performance of the dressaged animal from different perspectives. Her approach to animals and the production of video art installations resonates with Grcic's on a methodological level, but not in terms of the degree of visual abstraction.

While Thater, once a student of Mike Kelley's at the ArtCenter College of Design in Pasadena, presents the human figure only in the background, Grcic includes parts of the jockeys' bodies and its tack in the centre of some of her moving image sequences. Instead of showing the human actor subjugating the horse, which is visible in Thater's, Grcic keeps her work non-morally instructive. This visual difference between the two works is rooted in the artists' conceptions of art's societal role. While Grcic is primarily active as an artist, Thater divides her artistic work focused on animals from her animal activism.[78] For example, she donated money to the Big Life Foundation and the Tsavo Trust when working with them on another video work. Thater's activist work is, however, not visible in her art's aesthetics. The focus on the perfectly performing animal-machine in Thater's *The Best Space is the Deep Space* merely generates a self-reflective loop—similar to Nauman's *Green Horses*—that makes it difficult to shift

the attention of its viewers from the animal to the marginally visible human figure. Hence, Thater's work only indirectly addresses the anthropocentrism implicit in animal dressage. Grcic's work, in comparison, represents a more poetic critique of the impact capitalism's dressage mechanisms have on the animals.

The visual comparison between Gricic and Thater's work prompts me to recall Jacques Rancière's conception of 'the politics of aesthetics', as it describes the relation between the power of aesthetics and the representation of a specific political stance. He notes that art has possibilities to project a political message, in addition to its pure aesthetic appearance.[79] Although *Turf* visualises some of the recurring visceral responses and strains that the dressage performance practice of racing horses evokes in their sensitive bodies, it also demonstrates that artistic work has the aesthetic power to put into question the existing capitalist infrastructures and their political mechanisms, within which humans and animals come to perform as dressaged actors, without being political art per se.

Conclusion: Co-Evolutionary Developments

Conceiving of societal dressage and bodily animality dialectically, in a mutually defining relation with one another, the artistic performances of Morris, Wallinger, and Grcic, and their visual representations of racing horses draw attention to economic and scientific uses of these animals. Their artistic works spark, therefore, a critical reconsideration of the given human–animal constellation: Morris foregrounds the necessity of taking (bodily) animal responses seriously when testing the limits of his own bodily performance with these animals in *Pace and Process*; Wallinger's real-life project, *A Real Work of Art*, shows that the pedigree of racehorses is not always decisive for their sportive capitalist performance; and Grcic's video-installation, *Turf*, reinforces that sensually perceptive animality is subjected to the industrial operations of the horse-racing industry, which in turn feeds on the racehorses' visceral quality. The means of production, the human–animal relationships at play, are therefore decisive for how humans and animals realise themselves together in the performance-based art and sportive industries.

Although I have primarily applied Marxist analysis in this chapter to examine the infrastructural conditions and performance methods of the corporeally extractive, sportive performance culture of horse-racing—this methodology also has its shortcomings. In other chapters in this book, I have therefore also included feminist and posthumanist theories. The trajectory that I have mapped through the concept of dressaged animality

from Chapter IV to V moved from a posthumanist critique of modernist human–animal performance practices, which attempts to deconstruct the perception that animals perform like mere automatised machinic actors, to an infrastructural critique of the human–animal performance industry in which humans perform with, and therefore also through, animals.

The historical co-evolutionary entanglement of humans and animals' bodily animalities, dating back to the domestication of these animals, has over time shaped their position in the modernist capitalist infrastructures and keeps the antagonistic forces between societal dressage and embodied animality in motion. It is therefore important to take the bodily qualities and possibilities of humans and animals into account. As human–animal performance forms, such as horse-racing, operate within what Donna Haraway refers to as 'naturecultures', they result from the interactive and responsive co-evolutionary development of humans and animals.[80] As Haraway suggests, 'people like to look at animals' to:

> learn from them about human being and human society. People in the twentieth-century have been no exception. We find the themes of modern America reflected in detail in the body and lives of animals. We polish an animal mirror to look for ourselves.[81]

The entanglement of human and animal worlds that Haraway observes brings to the fore the idea that it matters not only which aspects we foreground and the stories we tell, but that it is also of utmost importance *how we* practise societal dressage. As the performance of dressage operates across and amongst species, less exploitive and aesthetically pleasing forms of cultural performance depend on how we perceive and conceive of (human and animal) bodily animality.

Notes

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6 Conclusion

Dressaged Animalities: Towards Human–Animal Forms of Bodily Realism

In the touring street dance performance, *City Horses* (2017), a work by the Swedish duo Helena Byström (artist) and Anna Källblad (choreographer), 20 female dancers playfully horse around through different European city centres, from one imperial male equestrian monument to another (Fig. 6.1).[1] As a loosely connected group, they perform partly choreographed and partly improvised movements, mimicking a wild herd of horses. Their urban horse dance demonstrates a form of historical consciousness that questions historically reproduced forms of societal dressage. It addresses the discriminating history of the patriarchy, implicit in imperialism, and thereby dismisses that power comes at the cost of other living beings—in this case of women and animals. Societally enacted dressage, as Byström and Källblad's performance reminds us, neither has to be performed according to given 'statues', nor does it have to directly respond to the past. When artistic work stems from the entanglement of societal dressage and bodily animality, then it can—as their historically informed performance in public space reinforces—be practised as a critical form of *praxis*.

To end this book, let me sketch a final scenario that exemplifies such critical artistic approaches to societal dressage and the growing neoliberal operations: What if human labour and animal work were structurally organised and performed according to embodied human and animal needs, generating social rather than economic values? Would this constitute an alternative to the reproduction of historically ingrained, ideologically charged dressage performance practices, which have been subsumed to capitalist wealth and value creation aiming at expanding the profit-seeking interests of the ones in power?

Henri Lefebvre, looking back at the revolutionary bourgeois events in France between 1789 and 1830, notes that such politically incisive events have, indeed, changed 'food, gestures and costumes, the rhythm of work and of occupations'.[2] His comment foregrounds the idea that if theory and praxis emerge hand-in-hand *as* a critical praxis, then 'the lived and the real, formal structure and content' can, indeed, be joined together.[3]

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Figure 6.1 *City Horses*, dance performance by Anna Källblad and Helena Byström, around the city of Prague, as part of Tanec Praha and Big Pulse Dance, 18 June 2022, photograph and copyright by Helena Byström.

Bodies that enact such a form of praxis, which Lefebvre describes, are key to understanding how the dressage performances of humans and animals come about, are produced, can be critiqued, and altered.

Thinking with Lefebvre's critical Marxist philosophy leads me to suggest that in order to generate a more sensitively responsive equilibrium between the sensual necessities of human and animal bodies, their abilities, and their physically abstracted economic labour power, the dressage mechanisms of capitalist life would have to increasingly facilitate the bodily natures of humans and animals, rather than employing them in pre-scripted, task-based, and machinic ways. To bring embodied animal necessities into a more symbiotic state with socially productive forms of societal dressage, let's recall the importance of the body in regard to practice and theory. Lefebvre suggests that:

> One could […] paradoxically begin with the bodies, the (concrete) universal that the political and philosophical mainstream targeted but did not reach, let alone realise: if rhythm consolidates its theoretical status, if it reveals itself as a valid concept for thought and as

> a support in practice, is it not this concrete universal that philosophical systems have lacked, that political organisations have forgotten, but which is lived, tested, touched in the sensible and the corporeal?[4]

In attributing greater universal relevance to the bodily realisms, as Lefebvre suggests, that is also implicit in theoretical performances, basic human and animal needs would have to be taken more seriously within the political economy, which tends to produce a society of monopoly competition amongst capitalists and particularisation amongst its workforce to increase profits and incomes.

As capitalist operations often produce and destroy according to entangled cyclical-linear rhythms to expand their financial wealth, it is important to recall one last comment by Lefebvre. In *Rhythmanalysis,* he observes that each apology for the body follows its negation.[5] For critical performance practices, an increased political consciousness of when the body is affirmed, as well as negated, is particularly important as it helps to arrive at a clearer understanding of what forms of critical practices are brought forth through the relation between the micro-operations of self-dressage and the macro-operations of societal dressage.

With *Dressaged Animality*

This book has worked through how bodily animality is performed in regard to societal dressage. Its entangled Marxist and feminist theoretical framework and interdisciplinary understanding of performances has brought art historical analysis, performance, and animal studies together to offer projection sites for analysing cultural and artistic critiques of societal dressage. It provides tools for critical analysis of how artists working with performance can aesthetically critique societal practices of dressage *with* their bodily animality, as artistic work.

Looking through the lens of what I have conceptualised as 'dressaged animality' (an aesthetic form of acting that comprises training, rehearsing, and performing), the book has, on a micro level, analysed how artistic performances can facilitate critical analysis of the entanglement of human and animal performances, their bodies with society, and of the natural and technological. On a macro level, the book's concept of dressaged animality provides a fertile ground for reconsidering how distinct forms of artistic labour can represent ethical stances through their critical practice and as aesthetic forms.

As the book focuses on how artists have, from the late 1960s until the late 2010s, increasingly performed physically through their bodily animality, as well as with animals, across the performing and visual arts, it offers a critical, historical, and theoretical contextualisation of overlooked

artistic practices and performances. The historically analysed 'animal performances' mark historical turning points in the overlapping histories of art and performance: They are representative of the move towards the artistic interdisciplinary genre of contemporary performance, in which modes of rehearsing, training, and performing intersect, and ethical positions are visualised through their aesthetic formations.

The book has focused particularly on horses, as these animals have played a particular role throughout human history. Their use, initially as workers in economic infrastructural realms and now mainly as performers in sportive and artistic realms, reinforces capitalist exploitation and over-affirmation of their corporeal capacities. The capitalist extraction of human and animal animalities resonates with the artistic practice of self-dressage as both humans and animals break themselves in, hence accepting certain values to perform corporeally. The more than 15 artistic performance practices that I have analysed, across four chapters, flesh out the forceful split and connection between embodied animal needs and societally required dressage performances. In addition, they can prompt us to embark on further socio-ecological reconsiderations of how capitalist infrastructures shape and can be shaped by humans, through the consideration of their embodied animalities, as well as with real animals.

Critical cultural analyses, critical artistic practices, as well as responsive inter- and cross-species engagements are key to dismantling pessimistic and purely rational views about the impossibility of realising actions stemming from bodily-motivated perceptions. An increased body-based approach to how we humans can perform societal dressage, also with animals, requires us to critically question cultural practices and concepts that are attached to specific material monuments.[6] As artistic work is, like cultural critique, embedded within the socio-economic framework, critical performance practices—or to put it differently, artistic *self-dressaged* performances—are balancing acts: They negotiate embodied animal needs and societal dressage mechanisms, individual and collective interests, economic and political necessities, and aesthetic preferences. The tensions between them remain, at least partially, antagonistic. Similar to how ideology operates and permeates bodies abstractly, without often doing them visible material harm, conceptual understandings of how we, as humans, perceive reality are anchored to the ways in which we act and interact with others in both the public societal and the underlying private social sphere.

Political Potentials of Aesthetic Critique

As I am proposing with this book, critical artistic performance practices have the political potential to raise awareness of and practice less suppressive and exploitative, and instead more sensually and socially invested,

work relationships and working methods. And yet, the artistic field is, of course, a slippery one. Artistic performances constitute a sphere of everyday life in which cultural, political, and economic dressage mechanisms are entangled with bodily rhythms. The aesthetics of artistic performances represent, therefore, not only how artists approach life, but also their ethical positions, which they perform politically.

This book, too, presents its politics through its incorporated ethics, which I have performed here, aesthetically, as literature. Encountering *dressaged* animals, humans, and the two together in this book through the analyses of critical artistic performance practices, in which bodily animality plays an active role, might not only give me emotional chills about the historically reproduced human–animal constellation, which operates in relation to the still too often discriminatory and exploitative performance practice of dressage.

An aesthetic performance practice of cultural critique is realisable if we mobilise, work, and perform together with human and nonhuman bodies, and the culturally-embedded material objects that we are left with. Individually and collectively performed dressage acts are as socially relevant to human and animal bodies as they are to society's health. If we were to nurture social and ecological systems, the soil of our multispecies world, a responsive practice of collective agency could, slowly over time, materialise within public and private spaces that form the operations of the political economy. The performance of 'good' spirited forms of agency is, in this sense, key to survival within the dominating, fast-paced, and increasingly digitalised, neoliberal society, in which human and animal actors have to perform as if they were racing machines.

Given that it all too often seems impossible to live, move, and work together differently, without harming or discriminating against other 'animals' in competitive capitalism, corporeally presented artistic performances that critically engage with the existing societal condition, rather than merely aesthetically represent it, remind us that the prospects for how we can train, rehearse, and perform together remain a pressing political question. To foster less forceful interactions among and across humans and animals, a persisting resistance to discriminating societal forms of dressage has to be actively performed; and therein lies the potential for socio-ecologically concerned contemporary performance practices.

Notes

1 *City Horses* toured in Sweden, Denmark, Australia, Spain, Germany, and in Czechoslovakia. The first performance took place on 27 May 2017 in the City of Stockholm at Danssens Hus, the last one, as of writing this book, in Berlin on 6 and 7 August 2022, as part of Tanz im August.

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