

University of Bern, Center for Cultural Studies
Independent project
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mann tanzt

How male dancers destabilize gender roles

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1. Introduction

„To dance is to show what is hidden inside.“

This quote originated from one of my project's workshop participants. Nevertheless, dance for men generally implies having to portray a certain image of masculinity and to attract potential sexual partners rather than to explore and express "what is hidden inside". Although in many cultures dance is considered an appropriate activity for men, "the Western European cultural paradigm situates dance as primarily a "female" art form and has done so since the 18th century."¹ Accordingly, long term experience as a dance teacher and choreographer as well as research² show, that the overwhelming majority of dance students are female.

Being aware of the female socialization of dance in our society³, as well as experiencing the underrepresentation of men in dance classes of all kinds (with the exception of Hip Hop, see chapter 2.2.), I looked for a way to bring men to dance and dance to men. The result is "mann tanzt," a dance/theater piece of around an hour, whose participants have no formal dance training and little prior dance experience. Fueling the rehearsal process were my questions about their inhibitions, the reasons that kept them from dancing and their motivation to try it anyway, even though "Tough guys don't dance"⁴ still exemplifies a commonly held male belief. As a choreographer, I was interested in finding ways to transform everyday movement into dance, to uncover the aesthetic dimension of the participants' movement qualities and to bring a positive example of untrained dancing men to a larger public.

The research process was conducted as an artistic project: 18 men between the ages of 25 and 70 signed up for the introductory workshop, 13 of them followed through with the performance project. In collaboration with Roger Nydegger as director and myself as choreographer, we created witty and moving scenes around questions raised during the 10-week rehearsal period⁵. Participants' memories and longings regarding dance in their lives were presented in words and movement sequences. Clichés surrounding the male dancer were presented as well as deconstructed. Originally, only showing a work in progress was planned. But thanks to the richness of the material and the conviction of the participants, "mann tanzt" developed into a successful piece. Indeed, it was performed at the Fabriktheater - Rote Fabrik Zürich in June 2012, at the Tanzzeit Festival of Contemporary Dance in Winterthur, November 2012 and as a 12 Min. version at Community Dance Festival, Bern, June 2013. (DVD attached)

¹ Risner, Doug: What We Know about Boys Who Dance. The Limitations of Contemporary Masculinity and Dance Education. In: Fisher, Jennifer; Shay, Anthony (ed.): When Men Dance. Choreographing Masculinities across Borders. Oxford, 2009. P 57-77, here p. 57

² Doug Risner specifies several authors as well as the Higher Education Arts Data Services' Dance Annual Summary 2002-2003 to substantiate this claim. Risner 2009 p. 73. Trying to recruit male students for a dance program at the University of the Arts, Zurich in 2009 provided the same evidence: from over 50 applicants, only three were male.

³ I am focusing my study on the situation of men and dance in a western, northern European country such as Switzerland, Germany or Austria. Similar conditions in the USA or England are assumed. In Southern or Eastern European countries where folk dance is a vital part of society, men are more naturally integrated as dancers.

⁴ Mailer, Norman: Tough guy's don't dance. Novel 1984, Movie released 1987. Translated in German 1987 under the title: Harte Männer tanzen nicht.

⁵ See Chapter 3.1. for a summary of the working process

In this paper, I will apply theories from gender studies, sociology and dance theory to examine questions regarding men and dance by means of scientific research. The project looked for reasons that might be keeping men away from as well as attracting them to dance. In this paper I intend to clarify how fixed gender roles, normed representations of masculinity and media-driven images of dance impact a conflicting and charged relationship between men and dance. And I hope to support the thesis, that men performing dance on stage can destabilize normative male gender roles, especially when they are not professionally trained⁶ as in “mann tanzt”.

In his introduction to “The Male Dancer” from 1995, Ramsay Burt asserts the following: “(...) Patriarchy is maintained through limiting the ways in which masculinity is represented in cultural forms including theater dance.”⁷ Following this argument, “mann tanzt” and similar projects help to diversify the image of masculinity on stage. By presenting men’s vulnerabilities, adding irony to their competitive behavior and showing non-threatening ways of physical closeness between men, stereotyped male roles are put on stage for interrogation.

Why have I, a woman who is keenly aware of the unequal distribution of power between men and women and sympathetic to feminist concerns, chosen men to work with and study? As an artist, it is easy to answer this question: I found a challenge in the fact that it is very hard to find male dancers - men interested in dance as an art form and possible profession - in Switzerland. A vision shaped itself in my head of amateur male dancers on stage, their bodies creating poetry through movement. I will write about the distinction between theatre dance and dance as a social practice later. First let me answer the question regarding my motivation and why I believe it is important also for feminists to engage in work with men.

Feminism has succeeded in exposing the sexist mechanisms and oppressive effects behind supposedly natural, biological differences between men and women. Today, at least white middle-class women are better educated, have better employment opportunities, are less dependent on men financially and generally succeed in creating meaningful, rich lives that can include but are not restricted to the traditional role of mother and housekeeper. While still a lot remains to be done to achieve what is generally called “true equality”⁸, women have come a long way in the last 150 years since the beginnings of the women’s movement. As a mother of two sons and a wife I am also concerned with the well being of men. Not just because there are men I care about, but also because I truly believe that “the stalled revolution”⁹ of feminism can only reach its goals, when men undergo a deeply rooted shift in their own self-image and self-conception. Engaging in a project like “mann tanzt” or to a lesser degree watching male amateur dancers perform on stage, can contribute to such a shift.

⁶ Professional dancers fall more readily into a normative model of masculinity because of their looks (shaped by years of training) and their skills, both creating a distance from viewers, thus inhibiting identification with the performers. Consequently, gender roles tend to be enforced rather than undermined.

⁷ Burt, Ramsay: *The male dancer. Bodies, Spectacle, Sexualities*. London, 1995, p. 2. I will use the term “theater dance” as well as “concert dance” to describe dance as an art form, performed on a stage, rather than in a social setting or for commercial purposes.

⁸ I will not try to define, what true equality in gender relations should mean, but I sense that this is one of the unanswered questions in society.

⁹ Schacht, Steven P., Ewing, Doris W.: *Feminism with Men. Bridging the Gender Gap*. New York, Oxford 2004. *The Stalled Revolution* is the title of the first chapter.

I will argue that men drawn to creative dance are seeking to and succeed in developing better body perception and consciousness, more sensory awareness, access to their emotions and physical expressivity - all skills traditionally attributed to women. Thus dancing allows men to develop their feminine side, alongside with strength, endurance and complex motor skills, all of which are generally associated with virility. Engaging in this process is not only of benefit to the individual dancing man, but to society at large. For I believe, along with Schacht/Ewing 2004 or hooks 2000, that the next change our society requires, must engage efforts of women and men separately as well as in cooperation.¹⁰ For if we believe with Burt, that patriarchy is maintained through limiting the cultural representation of masculinity, then stretching those limitations will help to destabilize patriarchy in its current form.

I admit that my motives for initiating the project were not to make society more just. Actually, doing a piece with men was a novel idea with good chances of finding a production site, funding and an audience. In that respect, I adapted typical male attributes like goal orientation, risk calculation and a certain desire for success when focusing on "mann tanzt" and thus applied a strategy typical for women wanting to be effective in their field by using male-connoted qualities of their personality. On the other hand, by asking a male director to cooperate, I also used typical female qualities like modesty, desire to work in a team and share the burden of responsibility. These characteristics might be partially responsible for the fact that women, though overrepresented in dance as performers and teachers, are less often found in positions of higher rank. Dancing men have more employment opportunities in their profession, because there is less competition, and a disproportionate number of men hold leading artistic and administrative positions in dance.¹¹

Now, it could be argued, that leaving the field of dance primarily to women would offer them a rare opportunity to thrive and succeed without having to function within male power structures. But "dance" as an art form is part of our society with its underlying rules, hierarchical organization and culturally inscribed male domination. The fact, that dance is considered a "female" art might be partially responsible for its marginalization within the canon of the arts. The reasons why a disproportionate number of men hold positions of power in dance are the same as in any other field, but reiterating issues of gendered power imbalance is not the topic of this paper.

Instead, I will focus on the thesis, that bridging the gap between mainstream men and theater dance, both as participants in courses, performers and spectators, contributes to the forging of a more open, gender diversified and non-oppressive society between men and women across race, class and age.

¹⁰ Compare Schacht/Ewing 2004, p. 19

¹¹ Compare Burt 1995, p.1, and Lynne Hanna 1987, p. 23

2. Dance's multiple meanings

*To dance is talking with your feet.*¹²

Asking a group of people what dance is to them, will surely bring forth as many definitions as speakers. Dance has many faces, meanings and functions in society, all of them contributing to the complex relationship between men and dance in western societies. For instance the role men have to take on in Social Dance: no matter how knowledgeable or skillful he is, literally, "the leading part" necessarily belongs to the man. This cannot be encouraging to a man who doesn't know the right moves. Seeing the stereotypical demonstrations of masculinity in entertainment dance and popular media, it is surprising to me that men who don't fulfill the ideal image of the male dancer, which is most men in the general population, have the courage to venture onto the dance floor at all.

In the last 30 years contemporary and certain neo-classical ballet choreographers have presented a great variety of possible male identities on stage¹³, including an open negotiation of the long suppressed homosexuality in many male dancers¹⁴. However, the conflicting image of the male dancer as represented by the classical ballet principal is deeply embedded in western society. He epitomizes the cultural cliché of a feminized male dancer, presenting an ideal object for homophobia, while at the same time fulfilling predominantly traditional gender roles, when he presents his strength, stamina and virtuosity in large jumps, multiple turns and lifts of his female partners.

While I am concerned with dance as an art form, I will also briefly outline some of dance's other meanings in society and how they facilitate or impede accessibility to dance for men.

2.1. Social Dance

Dance, as a social practice is an ingrained part of most cultures, found in discos, clubs, at various festivities and social gatherings. Social dances from around the world have been taught in innumerable dance schools and remain the basis for partner dancing usually with the opposite sex. Whereas in the 18th and 19th century formal dance invitations used to be one of the few accepted occasions for physical contact with the opposite sex, dancing at discos and parties today is more of an individual activity which serves as an outlet for stored up physical energy and the desire to become one with the beat and the crowd. However, displaying the body in a favorable way to attract possible sexual patterns is also one of the drives behind dance in social settings and presents an obstacle for men and women who don't feel comfortable with their bodies and/or their dancing skills.¹⁵

¹² Anton Häni, participant, during the scene „dance for me is...“ in „mann tanzt“

¹³ Examples are Matthew Bourne's Swanlake with an all male cast, the works of the british Dance Company DV8, works by Mark Morris or Joe Good. For discussion of such works see: Burt 1995, and Fisher/Shay, 2009

¹⁴ See Burt 1995, p. 12, Fisher/Shay 2009, p. 5

¹⁵ Compare with this empirical study of men who don't dance: Marek, Michael: „Harte Männer tanzen nicht!“ Männer im Konflikt mit der Tanzlust. In: Bechdorf, Ute (Projektleitung): Tanzlust. Empirische Untersuchungen zu Formen alltäglichen Tanzvergnügens. Ludwig-Uhland Institut für Empirische Kulturwissenschaft, Universität Tübingen, 1998. p. 39 - 45

2.2. Street Dance

I am not an expert in Street Dance and it would exceed the scope of this paper to give an adequate summary of Street Dance from a cultural, sociological and dance theoretical perspective. However, since it is one of the few genres of dance where male dancers outnumber female dancers, it is necessary to include it in my reflections on gender distribution in dance. Hip Hop and Breakdance are examples of a male dominated dance subculture, that is highly popular and has begun to exert its influence on theater dance and mainstream entertainment dance. As the name suggests, Street Dance originated on the streets, not in dance studios and was performed on the streets and in clubs. Though it has found its way onto the theater stage, the form still includes battles between single dancers and groups, where the guy with the most innovative moves, fastest execution of steps and virtuoso display wins. It might be called an artistic diversion of gang activities that offered talented, underprivileged youths an accepted outlet for their energy. Although Street Dance has been professionalized and is taught in numerous studios to young people who have never seen a slum, it kept its down-to-earth, cool, streetwise quality. With characteristic clothing and musical style, Street Dance also provides its practitioners a group identity not unlike that of a gang. All these elements make Street Dance attractive for young men. Since it celebrates traditional male attributes such as strength, rapidity and virtuoso display in a competitive setting, the prevailing prejudice against dancing males is nearly non-existent for Street Dancers.¹⁶ This is also the reason why Street Dance doesn't contribute to a new interpretation of gender roles and masculinity – indeed, it enforces gender stereotypes rather than questioning them.

2.3. Dance as Entertainment

In popular culture dance is often a partner for (as in musicals) or an accessory to (music videos) music as the main entertainment form. Entertainment Dance is also seen in advertisements on screen and in print media as well as in various commercial exhibitions where half-naked, often female dancers attract the public's attention to products from cars to furniture.

The training for Musical or Show Dance, though just as vigorous, differs from dance programs for the concert stage and is usually offered in private schools rather than university or conservatory settings. It includes voice training and acting and the dance technique is based on U.S. American Jazz Dance. Because the main goal is to entertain a large audience, the aesthetic employed is tailored to mainstream expectations that include the presentation of young and athletic bodies often in revealing costumes, normed gender roles and movement, designed to express basic emotions according to the demands of the music. Male dancers in the entertainment industry thus have to fit stereotyped notions of masculinity.

Creating and performing dance for the entertainment industry requires skills and talents comparable to those demanded of professional dance for the concert stage. The main difference is that entertainment dance gives easily accessible enjoyment and distraction to its audience,

¹⁶ Fisher/Shay notes that „it is often thought that men in modern dance might be less stigmatized than ballet dancers, or perhaps not at all if they do tap, jazz or hip hop.” However, they also state, that the prejudice can be so strong, that the dancing style is of little importance: “But for many prejudicial parties, a male dancer is a male dancer is a sissy, no matter what the genre.” Fisher/Shay 2009, p. 6

whereas dance as an art form tries to question the society it is part of and to instigate perceptive and reflexive processes in its audience.

2.4. Dance as an Art Form

Dance as an art form emerges out of 16th century court dance, where it fulfilled representational functions and was initially performed both by male and female members of the court. Beginning with the late 16th century, women disappeared from dance history for about one hundred years.¹⁷ As demands for higher skills and more virtuosity arose, dance underwent professionalization and with the foundation of the Académie Française in Paris, 1841, classical ballet was established. Its most popular and enduring form was the 19th century romantic ballet. Here the ballerina was celebrated as the symbol for an airy, other worldly and pure beauty, an image she achieved by seemingly overcoming gravity with the help of the newly invented point shoe and the concealment of her physical efforts. The highly idealized image of the ballerina was to a large extent shaped by male writers like Théophile Gautier, who used actual ballet performances as inspiration for his poetic views of beauty.¹⁸ These writings shape the notion of classical ballet to this day, including the subordinate role male dancers played during this period. As Joschi Neu declares at the end of his extensive study “When Achill tanzt... Männlicher Bühnentanz vom Mythos zum Markenzeichen”:

“Das klassische Ballett beherrscht weiterhin als Vertreter des Tanzes das Bewusstsein der breiten Öffentlichkeit. Und damit auch das Klischee eines tanzenenden, überkommenen Männerbildes, das einem Rahmen verhaftet ist, in dem er nichts verloren hat, in dem er vor allem nichts (neues) zu sagen hat.”¹⁹

As all other art forms, dance underwent many transformations over time and older forms continue to be performed while innovative practices bring forth new ones. Both within the ballet vocabulary and outside of it, visionary choreographers²⁰ left their mark. However, the image of the traditional ballet dancer continues to dominate society’s image of how a male dancer has to look and move.

¹⁷ Compare: Neu, Joschi: Wenn Achill tanzt... Männlicher Bühnentanz vom Mythos zum Markenzeichen. Stuttgart 2002, p. 21

¹⁸ For examples of Gautiers writing and their influence see: Gautier, Théophile: *Écrits sur la Danse*. Edited and commented by Ivor Guest. Arles 1995. Gautier, Théophile: *The romantic ballet as seen by Théophile Gautier*. New York 1980 (= Books for Libraries collection: Dance). Reprint, edited and translated by Cyril W. Beaumont. London 1932.

¹⁹ Neu 2002, p. 127

²⁰ For example in ballet: George Balanchine, Maurice Béjart, William Forsythe. In *Modern and Contemporary Dance: Martha Graham, Merce Cunningham, Anna Theresa de Keersmaeker, Pina Bausch*. For further reading on canonic 20th century choreographers see: Schmidt, Jochen: *Tanzgeschichte des 20. Jahrhunderts in einem Band*. Berlin 2002. On the History of Modern Dance: Huschka, Sabine: *Moderner Tanz. Konzepte. Stile. Utopien*. Reinbek 2002. On Dance Theater: Schlicher, Susanne: *TanzTheater, Traditionen und Freiheiten*, Pina Bausch, Gerhard Bohner, Reinhold Hoffmann, Hans Kresnik, Susanne Linke. Hamburg 1987

2.4.1. Contemporary Dance

As I have shown, prejudices against dancing men are found to varying degrees in most expressions of dance, making it difficult, sometimes even impossible for men to engage with dance. As a contemporary choreographer I agree with Ramsay Burt when he writes, "it is only within work that is progressive, experimental or avant-garde that staid, old-fashioned images and ideas about gender can be challenged and alternatives imagined."²¹ As experimental and progressive dance practices mainly originate in Contemporary Dance, my focus for the remainder of this paper will be on this dance form, as it is practiced in western Europe and the US since the 1980s, preceded by Post Modern and Modern Dance in the US and Ausdruckstanz, later Tanztheater in Europe.²²

In Contemporary Dance, choreographers focus on the body and its manifestations through movement while conscious of the co-presence of performer and spectator. Instead of representing or expressing something through dance, the body and its energy are the main content of a piece. Structures, modes of representation and production generally used in theater dance are questioned and deconstructed. In radical or subtle ways, choreographers force audiences to reflect their own position and expectations while watching a performance. Theatre scholars like Erika Fischer-Lichte²³ and Hans-Thies Lehmann²⁴ examined similar developments in theatre and performance art. The definition of key words like "performativity" and "post dramatic theatre" gave these new phenomena on stage a theoretical framework.

The body is the primary instrument for communication in dance. The body is also the place, where we are identified with our gender. Dance therefor necessarily mirrors the social construction of gender in society over time. Gender representation in theatre dance is formed by a normative heterosexual, male perspective and has mostly reinforced this point of view.²⁵ However, as Judith Butler points out, bodies are always in the

"...mode of becoming, and in always living with the constitutive possibility of becoming otherwise, the body is that which can occupy the norm in myriad ways, exceed the norm, rework the norm, and expose realities to which we thought we were confined as open to transformation."²⁶

Thus, dance can also challenge and offer alternatives to normative gender representations²⁷ and several choreographers, like the ones mentioned in footnote 11, as well as Pina Bausch and others, have contributed to a richer, more diversified image of the male dancer and gender relations on stage.

²¹ Burt 1995, p. 5

²² For a comprehensive overview of the history of Modern Dance see: Huschka, 2002

²³ For example: Fischer-Lichte, Erika: Ästhetik des Performativen. Frankfurt 2004

²⁴ Lehmann, Hans-Thies: Postdramatisches Theater [1999]. Frankfurt am Main 2008

²⁵ Compare Burt 1995, p. 7

²⁶ Butler, Judith: Undoing Gender. New York/London 2004, p. 217

²⁷ Compare Burt 1995 p. 5

3. Gender Theory

“The very attribution of masculinity to male bodies as if it were a natural or necessary property takes place within a normative framework (...).”²⁸

My reflections on men in dance and my argument, that especially non-trained men performing dance can destabilize gender roles in the society they belong to, would not be possible without the work of Judith Butler²⁹. With her seminal work, “Gender Trouble”, Butler developed the influential theory, that the male and female body are not naturally given by biology, but that they are constructed through repeated performative acts, following a normed pattern of what is considered male and female in a given society and culture. In our western society the “ritualized repetition of conventions is shaped and compelled by compulsory heterosexuality”.³⁰ So a man is only considered a (heterosexual) man, if he performs acts that are considered masculine. Since dance, at least in our society, is female connoted, men’s access to dance is hindered. By interrogating the male/female dichotomy, Butler also proposes a radical new thinking of hegemonic, patriarchal power structures. She deconstructs the heretofore unquestioned semiotic view of the body, the reading of gender according to external sexual attributes, and replaces it with a performative interpretation of gender. Thereby she questions unwritten rules that have regulated gender relations in our society, like the existence of only two sexes, which are naturally given, unchangeable and without transition from one to the other.

Her theories were widely discussed in social and women’s studies as well as in all scientific circles with a strong focus on the body like performance, theater and dance theory. The notion that maleness is not a natural attribute that originates with the fact that a person has a penis, also gives masculinity studies a new dimension while going against the grain of mainstream beliefs in a hegemonic, patriarchal society.

An important explanation for prejudice against dancing men lies in the historical change the male body underwent over the last two hundred years. The male dancer practically disappeared from western theatre stages in the 19th century, during the period of the Romantic ballet. There is a similar disappearance of the male nude in painting and sculpture and male dress underwent a uniform understatement with the adoption of the black suit.³¹ Rosalind Coward sums up a modern attitude to the gendered body by stating that

“under the sheer weight of attention to women’s bodies we seem to have become blind to something. Nobody seems to have noticed that men’s bodies have quietly absented themselves. Men have managed to keep out of the glare, escaping the relentless activity of sexual definition.”³²

²⁸ Quoting Butler 1995, p. 10 with reversed gender: The very attribution of femininity to female bodies as if it were a natural or necessary property (...).

²⁹ See: Jagger, Gill: Judith Butler. Sexual politics, social change and the power of the performative. Oxon and New York 2008; Butler, Judith: Gender Trouble. Feminism and the Subversion of Identity. London, 1990; Butler, Judith: Undoing Gender. New York/London 2004

³⁰ Jagger 2008 quoting Judith Butler’s “Gender Trouble” on p. 21

³¹ Compare Burt 1995p. 13

³² Coward, Rosalind: Female Desire. London 1984, p. 227

That explains why men on stage are in a precarious position when they put a spotlight on their bodies. In a patriarchal society the conventional gaze at cultural forms like dance is a heterosexual male gaze. By definition it must not be interested in the spectacle of the male dancing body, lest unconscious or conscious homoerotic reactions are aroused, which in turn provoke homophobic responses.³³ As Steve Neale remarks: "in a heterosexual and patriarchal society, the male body cannot be marked explicitly as the erotic object of another male gaze: that gaze must be motivated in some other way, it's erotic component repressed."³⁴ For instance by underlining the athletic achievements of the dancing male (see chapter 3.2.).

At the same time, by not presenting men as possible objects of desire, the way women were staged, they remained in a dominant position as Ramsay Burt argues:

*"white, heterosexual, middle-class masculinity remains largely invisible and is generally assumed to be an unproblematic norm and therefore not in need of testing. Without needing to think about it, men generally avoid drawing attention to them selves because as Peggy Phelan³⁵ observed, 'visibility is a trap (...)'. Underrepresented communities can be empowered by an enhanced visibility, but 'there is real power in remaining unmarked.' "*³⁶

Burt concludes that it wasn't the dancing male that became conflictual, but the spectacle of the male body per se. For men continued to enjoy social dancing all the while the male body almost disappeared from public display in artistic representation.³⁷

For my analysis, I will focus on Butler's notion of gender performed according to a script that is inseparable from the actor. Because if I understand with Butler "constituting acts not only as constituting the identity of the actor but as constituting that identity as a compelling illusion, an object of *belief*."³⁸, then changing the script and varying the constituting acts will over time result in changes to the belief in, the illusion of and possibly identity itself. For dance is an ideal platform for revealing some of the gaps in the construction of male identity³⁹ and for offering alternative models of multiple masculinities.

Secondly, I will use the idea of power linked to the invisible, unmarked, normed male to support my argument. Because presenting ordinarily indistinguishable males on stage, engaged in activities that break with expectations of male behavior in public, will undermine patriarchal power structures that depend on men's inconspicuousness.

³³ Compare Burt 1995 p. 8

³⁴ Neale, Steve: Masculinity as Spectacle. Reflections on men and mainstream cinema. In: Cohan, S., Hark, I.R. (ed.): Screening the Male. London, New York 1995, p. 14

³⁵ Phelan, Peggy: Unmarked. New York, 1993. P. 6

³⁶ Burt 2009, p. 151

³⁷ Compare Burt 1995 p. 13

³⁸ Butler, Judith: Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. In Theatre Journal Vol. 40, No. 4 (Dec., 1988), p. 519-531, here p. 520

³⁹ Compare Burt 1995 p.13

3.1. Gender Theory and the Male Dancer

Let me briefly outline how the prejudice against dancing men - as part of society's script on masculinity - limits men's potential and creates enduring obstacles between men and dance.

Boys can have discouraging and embarrassing experiences with dance from early childhood on. Children's dance classes rarely address boys as possible participants and boys get called names as early as Kindergarten age, when they express their interest in dance. The media show only highly athletic men's bodies in virtuosic jumps, while real life fathers and uncles are rarely seen moving to music with any enjoyment. And thus, boys learn that dance is not for men and they look for ways to explore their movement potentialities and challenge their physical limits in sports and high-risk activities, or, alternatively, suppress them altogether. Of course there are exceptions, otherwise no men would be seen in professional dance companies. But as Sascha Radetzky wrote in an article for Newsweek: "The boy who perseveres in dance must have a genuine hunger for it, must be uniquely motivated and dedicated, and must develop a truly thick skin."⁴⁰ It is needless to say that the same is true for girls and women who try to follow a career in a male dominated field.

During the identity-forming years of puberty, dance is linked with often awkward first attempts at establishing physical contact with the opposite sex. In social dance contexts, the expected leading role of the male dancer is in painful conflict with the insecurities adolescents feel with their bodies, especially their dancing bodies. It is generally the man who has to choose his partner and take the lead in dances that require partnering. As well, since dancing in public settings is often linked with mating behavior, it is always experienced as a form of performance, putting the dancing man on the spot, making him vulnerable.⁴¹

While girls and women are subjected to the same mechanisms of presenting their bodies on the dance floor as boys, they are better equipped to handle the situation. Women learn in childhood to understand their body as an essential constituent of their selfhood. Therefore dance, which requires a sensitive attentiveness to one's own body, meets the demands of female socialization more readily than that of a man's.⁴² Girls are encouraged to dance from an early age without any prejudice. They have to come to terms – much more than boys do - with being looked at and viewed as an object of desire. If they succeed in feeling comfortable in their bodies, they are much better equipped than boys are at handling the awkwardness of being looked at by their peers on the dance floor. Being allowed to follow the lead of their male partner contributes to a more relaxed interaction with social dance. Also, women can experience dance as a way of connecting with their bodies and expressing themselves more readily than men, because all sorts of dance opportunities are open to them without having to overcome gender prejudice. So women have access to dance both from an internal motivation to feel and express themselves through their bodies as well as an external motivation to display their sensuality and sexual attractiveness.

⁴⁰ Sascha Radetzky in <http://atimetodance.wordpress.com/2008/03/09/men-in-danceis-it-really-that-tough/> 19.11.12.

⁴¹ See Marek 1998 p.42

⁴² Comp. Klein, Gabriele: *FrauenKörperTanz. Eine Zivilisationsgeschichte des Tanzes*. München 1992, p. 281, 288

On the other side of the dance floor, man is the audience for woman's display and, at best, a partner who facilitates her dancing. Because displaying his own sensuality could bring up the conflicting issues mentioned in the previous chapter, turning him into an object of a potentially homoerotic gaze.

3.2. Performing Masculinity

„ Almost everywhere one considers beautiful the strong and able man who exposes at first sight his ability for fight, work and reproduction. Beauty in a man is always linked to a task.“⁴³

One example of how the potentially erotic aspect of displaying and watching male dancing was averted, can be found in Ted Shawn with his “Men Dancers”.⁴⁴

Ted Shawn (1891-1972) was partner to Ruth St. Denis, one of the early Modern Dance pioneers in the United States. Together they directed the Denishawn School, the first school to give formal dance training to aspiring dancers outside of classical ballet. Influential choreographers like Martha Graham and Doris Humphrey first trained at and performed with Denishawn. After separating from St. Denis, Ted Shawn became a choreographer in his own right, and between 1933 and 1940 he directed an all male company of dancers, trying to assert the masculinity of dance at a time when women overwhelmingly dominated it.

Janine Schulze writes in her analysis:

The fact that writers repeatedly mentioned the virility of Shawn's “Men Dancers” shows, that dance was assumed to be a female domain, and dancing men were effeminate and didn't correspond with the common notion of masculinity.

Shawn wanted to manifest a male essence of dance through the performance of athletic bodies expressing “combative spirit, strength of will and the desire to strive for power” (p. 172). His dance was a dance directed by the mind, thus distancing it from uncontrollable emotionality and primitive nature, attributes often ascribed to the female nature of dance.⁴⁵

Shawn trained and rehearsed with his dancers on a farm, which they attended to as part of their physical education. He believed the hard physical labor to be an essential element in creating a convincing virility on stage, for “a man's body cannot be beautiful without being efficient.”⁴⁶ With this definition of acceptable male beauty, Shawn enforces the subject character of the male dancer, thus withdrawing the male body from the critical position as an object of desire.⁴⁷ That Shawn had no choice but to reinforce the socially accepted image of the American, white, heterosexual man, is not surprising. He was dependent on public funding and

⁴³ Fischer, Hans: Körperschönheit und Körperkultur. Sport, Gymnastik, Tanz. Berlin 1928

⁴⁴ Schulze, Janine: Dancing Bodies, Dancing Gender. Dortmund 1999, p. 159-178

⁴⁵ Schulze, Janine: Dancing Bodies, Dancing Gender. Dortmund 1999, Chapter: Ted Shawn und seine Men Dancers. p. 159-178, here p. 171-172

⁴⁶ Shawn, Ted: Dancing for Men. In “Dance” July 16/17 1966, P. 17

⁴⁷ Compare Schulze 1999 p. 169

recognition and was a pioneer in his fight to prove and assert the masculinity of dance. All this at a time, when an openly declared homosexuality would have been socially unacceptable and would have damaged modern dance's struggle for recognition as an art form.

What is more surprising, but also proves the tenacity of stereotypical images of masculinity in patriarchal societies to this day, is the similarity that newer dance shows featuring male dancers have with Shawn's "Men Dancers". For example the 1996 premiered "Tap Dogs" by British choreographer Dean Perry displays similar male attributes Shawn had defined for his group: strength, competition and the functional movements performed when re-building the stage for various scenes. The costuming lent from workers clothing and the musical accompaniment with percussion instruments all affirm the normed, unquestioned masculinity Shawn had aspired to seventy years earlier. Since then, the display of male sensuality for the female and (covertly) the homosexual gaze has become accepted. Attractive, athletic male bodies are found on covers of journals and in advertising, carefully staged as the object of female desire, thus reinforcing the image of the heterosexual man. Schulze underlines that the idealized male body in the media reveals the notion that virility is not natural to males, but must be achieved.⁴⁸ She summarized her findings on the staging of masculinity by stating that although context and forms of presentation have changed, the concept of the male dancing body has remained the same. Men who dance need to dissociate themselves from feminized movement attributes and prejudices to such a degree, that what remains is only a narrow range of possibilities for staging their masculinity.⁴⁹ Over ten years after her book was published, this is still true for mainstream dance shows and the entertainment industry. For example Rasta Thomas and his "Bad Boys of Dance" have been on tour with their show "Rock the Ballet" since 2008⁵⁰. A quote from The New Yorker reveals, how little has changed since Shawn's attempt at proving the masculinity of dance: "The Bad Boys of Dance strive to free ballet from its prissy aura...(they) are proclaiming loud and clear that ballet is sexy, spectacular, and yes, very masculine".⁵¹

On the other hand, in contemporary dance, Tanztheater and experimental ballet the range of staged masculinities has widened remarkably but apparently without much influence on mainstream awareness.

⁴⁸ Compare Schulze 1999, p. 203

⁴⁹ Compare Schulze 1999, p. 206

⁵⁰ Similarly, The „Ballet Boys“ in London mostly enforce traditional gender attributes in their all male dance company. <http://www.balletboyz.com/videos/about-the-boyz/> , seen 12.9.2013

⁵¹ From the official homepage, author and date not posted. http://www.rocktheballet.com.au/media_kit.pdf ; 14.8.2013

3. The Project “mann tanzt”

*For me dance is:
like flying
being in the moment
authenticity
for once not having to talk
saying YES
the music of the body⁵²*

As the initiator and organizer of “mann tanzt,” the biggest challenge that faced me was the recruitment of men interested in dance. The artistic directors of the Fabrik Theater quickly agreed to co-produce our venture, but expressed doubts regarding the recruitment of enough participants. It must have been the sum of all our marketing efforts, which eventually provided the necessary resonance, because there wasn't one particular source of information that was especially successful in reaching potential participants. One man respectively read about the project in the journal “Männerzeitung”, Ron Orp's ad, Fabrikzeitung and the university black board. The others received the information through email networking or through personal contact with us directors or through other dance teachers. Eighteen men signed up for the initial workshop in November 2011, which surpassed all of our expectations and was the reward of endless hours in the Internet.

In March 2012 another weekend workshop fired up a period of ten weekly rehearsals, with a final week of nearly daily rehearsals in the theatre prior to the two performances.

3.1. The rehearsal process

The physical warm-up, which I conducted, aimed at expanding the participants' bodily awareness, building up their stamina and agility and providing them with a richer movement palette for their improvisations. Because the group was very heterogeneous in their prior dance experience, I had to rely largely on movement material provided by the men themselves and keep choreographed sections directed by me to a minimum. It appears that having to learn pre-existing dance material brings up the kind of fears and insecurities that keep men (and women to a lesser degree) from dancing. Whereas being allowed to follow their own movement preferences in improvisational settings allows them to be more at ease.

After the warm-up, exercises were conducted, using methods from both dance and theatre improvisation. We asked questions which the participants could answer in words and/or movement, alone or in groups. These questions were formulated by the directing team and aimed at uncovering memories, yearnings or slights regarding the men's relationship with dance. The participants' willingness to share both their positive and difficult stories⁵³ touched us all and enabled a fruitful process, during which we created scenes based on their experiences.

⁵² Answers from participants of the initial „mann tanzt“ workshop in November 2011, quoted in the project description by TM.

⁵³ See Attachement A for examples

As directors/choreographers⁵⁴ we contributed our visions of what male dance could look like and how it could be initiated, without an equivalent tradition to build on. While trying to realize these visions, the different approaches taken by Roger and me became clearly manifested. These differences were not only grounded in our differing professional backgrounds in theatre and dance respectively, but in the fact that he is a man and I am a woman. Our attitudes towards men and dance are shaped by the gendered patterns prevailing in society and our experiences living as man or woman in this society. We did not analyze our own prejudice regarding dancing men before starting the rehearsal process. Instead it influenced the decisions we thought we made intuitively and solely based on artistic criteria. Our differences were not along the stereotypical categories of intellect versus emotion, as the two of us engaged both approaches during and before rehearsals. But I looked for a poetic movement language that could be read as a feminized manifestation of masculinity, while Roger wanted to see specific expressions of masculinity based on his own sense of male identity, rather than that of the participants. I was interested in an abstraction of emotions through dance, based on the movements that the men offered. He asked them to act out competitive games, challenged them to be louder, stronger and, for lack of a better word, more virile. They faced these tasks with an initial resistance, which supports the notion that men drawn to creative dance have developed more of their feminine side, that they fit the (often derogatively used) “softy” image more than the average man. However, this thinking keeps us locked in the dichotomy of conventional categories of male and female that “mann tanzt” tries to expand. Eventually, the group enjoyed playing with their macho side. Whether that was a result of play acting, showing a true, but mainly hidden part of themselves or the pleasure of making fun of their own stereotypes I cannot answer. Psychological and theatrical interpretations, however, would say that it makes no difference.

In retrospect, those scenes provided a necessary change in energy, helping to build up tension and providing more weight to the emotionally touching scenes. They ended up being very witty, as the men offered an exaggerated mirror of stereotypical male patterns. Knowing what I know now about the need to present other, unmarked masculinities, I wonder if we could have dispensed even with the ironic use of clichés.

3.2. Brief theoretical survey on performance analysis

In theater science, we differentiate between the analysis of the text underlying a piece, the staging of a piece and the single performance. In post-dramatic theatre and dance pieces, there usually is no underlying dramatic text that could be analyzed separately from the actual performance⁵⁵. The *mise en scène*, non-verbal means of expression or text made up of fragments collected during the rehearsal process have become the main means of expression. Foremost in dance, the presence of the body as a manifestation of energy rather than a representation of meaning requires new analytical methods of the Performance Text, which according to Richard Schechner includes the real and staged situation as an entity.⁵⁶

⁵⁴ Although Roger Nydegger is a theater director and actor, while I work as choreographer and dancer, we shared the responsibility both as directors and choreographers, not distinguishing between the roles although clearly guided by our individual backgrounds.

⁵⁵ Hans-Thies Lehmann offers a comprehensive theory on postdramatic theatre and dance: Lehmann 2008 See also: Fischer-Lichte, Erika: *Ästhetik des Performativen*. Frankfurt 2004

⁵⁶ Richard Schechner quoted in Fischer-Lichte, Frankfurt 2004

Historically, there are two main approaches to performance analysis: the semiotic approach reads the performance as a language of signs analogous to text, and is concerned with the interpretation of meaning. The phenomenological approach focuses on the observation of events as they happen to me as a member of the audience, including the corporeality (Leiblichkeit) of the observer, the performers and materials on stage. As Erika Fischer-Lichte argues, these two approaches should intertwine, because in our observation we continually shift between these two positions. Performance analysis then studies one specific, live experienced performance event, usually with the help of video recordings to support memory and any written material on a given piece. The underlying question behind an analysis and the interest to understand a specific aspect of a performance guides the analytic process. This, necessarily subjective, process receives scientific relevance through traceable and documented arguments.⁵⁷

In the next chapter I will offer a description of “mann tanzt” that combines phenomenological and semiotic methods. As director/choreographer of “mann tanzt”, it is not possible for me to separate the performance event from the rehearsal process, the intention initiating a scene and its resulting manifestation. I know a lot more about the piece than a neutral observer could know. As a consequence, there won't be any of the usual omissions due to selective memory, but I will try not to go too deeply into detail. In addition, I know that a part of myself is invested in the piece emotionally and intuitively. It evades my rational scrutiny and certainly influences the written account of the piece. Having made this disclaimer, I will now describe “mann tanzt” in the following chapter as a basis for analyzing the multiple masculinities manifested in the piece.

3.3. “mann tanzt” Description

*13 Männer, 11 Wochen, 35 Fragen, 1 Antwort: mann tanzt*⁵⁸

Men of various ages and builds enter the stage gradually. The setting is a dance studio or club, with a bar, chairs along the edges of the space and dance posters on the wall. As they prepare individually for what is about to happen, we get a glimpse of their personalities. A young, slender man with headphones moves in Tai Chi like moves, while a big dark skinned man does push-ups that correspond to his muscular torso. Two older guys talk about the traffic they encountered on their way while changing clothes. The first man who entered the space busies himself with his laptop while gradually changing into exercise clothing. Another man sweeps the floor. They acknowledge and welcome each other with nods or hugs. Following the sentence “time's up”, all men engage in running around, jumping up and down and doing various moves and actions alone and together. They follow secret cues that we recognize as food names like “toast”, “hot dog” or “Sushi”. Then a couple of men tell and enact a short story about first encounters with dance.⁵⁹

⁵⁷ For detailed discussion of dance analysis see: Leigh Foster, Susan: Reading Dancing. 1986; Adshead, Janet: Dance Analysis. London 1988; Jeschke, Claudia: Inventarisieren von Bewegung. Tübingen 1999; Fenger, Josephine: Auftritt der Schatten. Tendenzen der Tanzanalyse und ihre Bedeutung für die zeitgenössische Tanzästhetik am Beispiel des Balletts des späten 20. Jahrhunderts. München 2007; Wortelkamp, Isa: Sehen mit dem Stift in der Hand. Die Aufführung im Schriftzug der Aufzeichnung. Freiburg i.B / Berlin 2007

⁵⁸ from the program in Winterthur, see attachement B

⁵⁹ see attachement A, text by Gerold and Walter

When Kaspar talks about the threatening experience of “boys’ choice” during his first dance class, the group divides in half, some men playing the girls, the others the boys. Kaspar expresses his anxiety about having to ask a girl to dance. When he finally joins the last remaining “girl”, Tango music takes all couples into a playful, improvised dance together. In between the dancing, more memories are told, like Gerold encountering the woman he is still married to during a back to back dance at a psychology workshop, or Stephan’s frustration of taking several Lindy Hop workshops and still not mastering even the basic step. This prompts a scene where all men try to give Stephan well-meant, but ultimately destructive advice both verbally and by manipulating him into a “correct” form. Repeated instructions like: “Stay loose, smile, drop your shoulders, keep your hips easy” only succeed at increasing Stephan’s frustration until the scene culminates in his liberating scream, forcing all men to the edges of the space while Stephan remains alone.

There is another moment, where one man distances himself from the group. After a fun group dance, with dance steps quoting John Travolta dancing to the Bee Gees’ song “You should be dancing” in “Saturday Night Fever”, Walter continues dancing passionately even as the music has stopped and all others are watching him. When he awakens from his trance-like state through the others’ laughter, he leaves the room angrily. But this happens towards the end of the piece. Before, we see the men engaged in a circle dance bringing up associations of American Indian war dances or Greek Syrtaki. They also dance in a long parade following changing leaders. And two men dance a duo that goes from threatening pushes and jumps off each other to a reconciliatory wrestling that ends in a slow contact improvisation dance. Gradually the other men join, couple by couple, concentrating on the moving point of contact between their bodies, seemingly oblivious to the rest of the world. This example of male bonding spurs mixed reactions in the audience, both emotionality and laughter. Maybe, and here I interpret, because physical closeness between men without music or recognizable dance form plays with an edge our society has against men touching for longer than a shoulder clap. Maybe because the dynamic changes of short scenes so far has not prepared the audience to allow for this moment of reflection.

Auf Grund einer Studie von Wissenschaftlern der Universitäten in Göttingen und dem britischen Newcastle, ist nun wissenschaftlich belegt, wie Männer tanzen sollten, um Frauen anzuziehen.⁶⁰

All of a sudden a woman’s voice disrupts the silence, quoting a newspaper article that comments on a newly published scientific study⁶¹ which had examined male dancing patterns and women’s reactions to their moves. Subsequently, the men leave their partners and start to

⁶⁰ From the performance script. Text read by Manuela Runge from off stage, based on Neave, Nick: Male dance moves that catch a woman’s eye. Abstract. For translation see page 31
<http://rsbl.royalsocietypublishing.org/content/early/2010/09/06/rsbl.2010.0619>, seen April 23, 2011. The results of this study were widely published in life style magazines, found in the internet in April 2011:

<http://www.welt.de/gesundheit/psychologie/article9457381/Wie-Maenner-tanzen-sollten-um-Frauen-rumzukriegen.html>. http://www.focus.de/gesundheit/ratgeber/psychologie/news/partnerwahl-wenn-mann-tanzt-weiss-frau-bescheid_aid_415870.html. <http://www.blick.ch/life/wissen/so-tanzt-mann-sich-eine-frau-an-156103>

⁶¹ Neave, Nick: Male dance moves that catch a woman’s eye. Biology Letters, April 23, 2011

engage in movements that the voice describes as favorable for men wanting to attract women through their dancing.

Besonders ein gut trainierter Torso, eine flotte linke Schulter und ein flexibler Halst zum Nicken und Schütteln des Kopfes zählen, denn Frau schaut den Erkenntnissen zufolge vor allem auf den Oberkörper. Und auf das rechte Knie und den richtigen „Twist“ darin. Zudem sollten alle Bewegungen abwechslungsreich sein.⁶²

They have lined up at the downstage edge of the stage, looking into the auditorium as if in a mirror, trying out moves of the neck, left shoulder and right knee.

Wenn ein Mann weiss, welches die richtigen Bewegungen sind, kann er seine Chancen, die Aufmerksamkeit von Frauen zu erregen, erhöhen.⁶³

Then the men stop moving and look straight at the audience. Here I cannot distinguish between intention and effect. Their directive is to look at someone seductively, as if they are in love with them. At least some of the men got quite convincing, in my perception.

In the following scene, they form two lines opposite each other and stage a battle for the attention of the audience. They try to outdo each other with absurd movements like throwing legs up high or shaking their shoulders as well as stereotypical gestures of masculinity. They do their version of Michael Jackson's famous hand-to-crotch move, show their (non-existing) biceps, unbutton their shirt or faint on the floor after sniffing their own armpit. The song "It's a man's world" (as recorded by Swiss singer Patricia Kaas) accompanies this crescendo of competitive virility. As the music changes to the Bee Gees, the group choreography citing John Travolta mentioned earlier, is performed. It is one of the climaxes in the piece, because for the first time all men dance in unison, performing moves that are characteristic for a self-assured, successful male dancer, and for a moment they all become this dancer themselves, covered in bright pink disco lights.

As mentioned earlier, Walter now continues to dance, giving himself up to the moment in complete abandonment, not realizing that the others have stopped dancing and that the music has vanished. As he walks away from the ridicule of his colleagues in anger, the atmosphere changes rapidly. An awkward silence follows his departure. Two men tell their own stories of being mocked for their dancing. Noldi danced in Venezuela, inspired by the energy of the local dancers, when he overheard two women saying, that he would certainly starve to death, if he had to make a living at dancing (Noldi is a sculptor and school teacher). Benji talks about a Square Dance event at his high school, where a girl asked him to join. He really enjoyed dancing to the directions of the dance master and lost himself in the dancing. But when he looked back at his classmates and saw them laughing, he wanted to instantly disappear.⁶⁴

⁶² From the performance script

⁶³ *ibid.*

⁶⁴ see attachment A Benji

Now Benji performs a solo that starts with a big, turning gesture, which is then restricted as if he suddenly finds himself caught up in an invisible corset. The music by The Knife is dark and menacing and for the first time the light focuses only on one figure, making him appear all alone in the room. He ends up on the floor, one hand holding onto his foot, as if hand and foot were glued together. He finds movement possibilities within this restriction, rolling, twisting and stretching on the floor. Eventually he manages to let go of his foot and stands up.

During this scene, the other men sit or stand quietly watching from the edges. At the end, Franz walks towards Benji, touching his shoulder, and then telling of a brief memory. He had never seen his father dance until one day an Elvis Presley song played. Then his father stood up from the dining room table and danced wildly for one minute. As Franz remembers, this image of his father was enough to make him believe, that he had inherited his own desire to move from his father after all.

Now Kaspar, one of the older members of the group gets up, holding an old photo album in his hands. He talks about his relationship to his mother. How showing her a picture of herself dancing as a little girl got her to tell him about her love for dance, something she had never talked about before. For the first time, he really felt close to his mother in this moment at the end of her life. Dance created a frail bridge between them.

As Walter re-enters the stage, he initiates a scene based on his question: "what is dance for you all?" Some of the answers are listed at the beginning of chapter 3. Everyone responds to his question one by one, while performing a movement matching their words. They repeat both sentence and movement to climax in a swirl of words and moving body parts all at the same time.

What follows is a duo of abstract movements arranged according to a chance procedure, similar to concepts tried out by Post Modern choreographers in the 1960s. Before starting, one man announces: "body parts and movement directions arranged according to chance". What follows can be read as one additional meaning for dance, where the moving body signifies nothing else but movement in time and space. And it leaves the public with the same reaction many audiences of contemporary dance performances have, when they don't understand what it all means.

As a contrast, Adam states that he wants to tell a story with his dance. Accompanied by a string quartet by György Ligeti, he begins with a sweeping reach to the sky with his right hand. His underlying structure is the Lord's Prayer text - "Our father who art in heaven...". As a deeply religious man, he wanted to communicate his spiritual beliefs through his dance. Though the audience doesn't know this, his expressive and poetic movements clearly convey emotions like hope and fear. Covering the whole space with turning jumps, he ends lying on the floor, repeating the arm gesture from the beginning of the piece: his right hand reaching up towards the sky. Unnoticeably, the rest of the group also reclined during the last chords of the music, lying on their sides, backs to the audience as if going to sleep.

Now Toni, in the center of the stage, begins to move organically on the floor, exaggerating the natural opening and closing movements initiated by breath. As the music changes from Gabrielle Roth's atmospheric "Descending" to the rhythmic "Tribal Dance" by Hennie Bekker, all men get up from the floor in slow motion. Spread out over the whole stage, they all join in

a collective rhythm, simply shifting their weight from side to side while looking straight ahead. It is an image of earthy power that comes across from this group of thirteen individuals. Sometimes one or more men erupt in a wild dance for a moment, before joining the collective, rhythmic movement again. Eventually the men draw closer together, forming a tight circle while the side-to-side shift transforms into a reaching of arms up and out of the circle, all bodies rhythmically moving as one. The light focuses in on the circle and eventually fades out in sync with the music while the movement continues into the black out.

3.4. Reactions and reflections

„Es war einfach super!! Völlig anders als "gewöhnliche" Tanzaufführungen und so entwaffnend ehrlich und authentisch! Mir ging wirklich das Herz auf und ich fühlte mit jedem einzelnen dieser Männer mit und erkannte mich in vielen Geschichten.“⁶⁵

„Man hat euch angesehen, dass es euch Spass gemacht hat zu tanzen und die Ehrlichkeit und Offenheit hat mich wirklich berührt. [...] Die Aufführung war sehr mitreissend und ich denke damit wohl ein voller Erfolg.“⁶⁶

The audience reactions that I received or that were shared with me were very positive, as the above examples exemplify. Especially the combination of very witty, self-ironic scenes with deeply moving ones was appreciated, along with the honesty and authenticity of the performers. Men, especially, noted the courage that must have been necessary for the participants to share such personal stories on stage and to dance with such joy in spite of their differing skill levels. Audiences also gave immediate feedback during the performance by laughing, applauding between scenes, as well as remaining very quiet during serious moments.

The gender distribution in the audience seemed approximately two thirds female and one third male, as in most dance concerts. However I don't have exact numbers to verify this impression. Spectators appreciated the opportunity to see dancing men, their dynamic energy, for example, was commented on. However, there was also one reaction that I understood as a critical comment about the all men's group. This person explained the positive audience reactions with the "male bonus". This remark made me question the whole process associated with the "mann tanzt" project, which resulted in the following considerations on reversed gender issues in dance.

⁶⁵ Translations: *„It was just great!! Totally different than „ordinary“ dance performances and so disarmingly honest and authentic! My heart really went out [to them] and I felt like part of each and every one of these men and recognized myself in many of the stories.“*

„We could see that you were having fun dancing and the honesty and openness really moved me. The performance was quite stirring and I think it was a total success.“

⁶⁶ Reactions from audience members sent by email, June 2012

3.4.1. Reversed Gender Problematic in Dance

Usually, the normative male in a patriarchal society is invisible and unmarked and as such remains in a position of power. I use the term “unmarked“ in the same way as Ramsay Burt, who bases it on Peggy Phelans theory of the power of the unmarked man in patriarchal society:

„Visibility is a trap (...) it summons surveillance and the law; it provokes voyeurism, fetishism, the colonial/imperial appetite for possession. (...) There is real power in remaining unmarked.“⁶⁷

Women and other members of society differing from the male norm because of their race, sexual identity or social status are marked as the “other”. They find a necessary mouthpiece for their concerns through cultural forms like theater dance. However, in theater dance women outnumber men to such a degree, that they in fact constitute the invisible norm⁶⁸. When we see a group of dancers, we don't notice that they are women, because we are used to seeing predominantly women on dance stages. Their gender is invisible, not because their muscular bodies give many female dancers an androgynous look. Their gender is invisible because they are foremost bodies in motion, regardless of their gender. The de-sexualization of female and male dancers took place during the 1960's and 1970's, when Post Modern Choreographers democratized dance, claiming all body parts, all points in space, all dancers in a company, all movements equally suitable for dance. Their predecessor, Merce Cunningham (1919-2009), already dressed men and women in same costumes, presenting his dancers as dynamic signs in space regardless of their gender. He set dance free from any meaning other than what is contained in the movement itself and revolutionized dance's relationship to music.

Today, in the 21st century, dance stages reflect the great diversity of gender relations in western society. There is an explicit equality on stage with regard to movement qualities, costuming and the distribution of leading roles among male and female dancers. But not one recent example comes to my mind, where female or male choreographers have dealt with gender from a female perspective.

In contrast, the work of Martha Graham (1894-1991), the great pioneer of American Modern Dance, was deeply marked by her sense of what it means to be a woman, dancing on stage at the beginning of the 20th century. She created a stark, expressive and elegant style that permeated every aspect of her work, from the movement vocabulary to costumes and set design. Performing with an all female cast from 1929-1938, she celebrated the unique strength of mature women, who had to stand on their own while men fought and died in war. As Jochen Schmidt says, “with her the dancing woman, who until then was only interesting as a young girl or a dancing machine, finally grew up”.⁶⁹ After including male dancers in her company, Graham continued to focus on the female perspective of her thematic material and portrayed women figures like Clytemnestra, Jocasta, Joan of Arc or Emily Dickinson.

⁶⁷ Phelan 1993, p.6

⁶⁸ In large companies such as Ballet companies based in theatres, commercial dance groups and successful contemporary dance companies, there is usually an equal distribution of male and female dancers. In smaller formations around freelance choreographers, women far outnumber men, which mirrors the situation in classrooms and study programs.

⁶⁹ Schmidt, Jochen: Tanzgeschichte des 20. Jahrhunderts in einem Band. Berlin 2002, p. 98

If one speculates on reasons why current issues of femininity aren't negotiated in contemporary dances, the first explanation that comes to mind is that there is no need to. Because the prevailing notion in today's society is either that there is no difference between men and women, or this difference shouldn't matter when it comes to valuing work. Female choreographers, who want to be recognized for their innovation and artistic vision as equals to their male colleagues, don't want to remind their audiences of the fact, that they are women. Otherwise they might be subject to the same prejudice(s) that female artists suffered from when their use of materials, methods or themes traditionally associated with women's work were belittled, while male artists using similar materials and methods were valued.⁷⁰ For, as Schacht/Ewing states, "in patriarchal societies the given behavior is often far less important than the gender of the individual that undertakes it"⁷¹ While the pioneers of Modern Dance initially developed a new means of expression because their access to existing art forms was limited⁷², today's female choreographers and dancers don't face the same limitations.

Another explanation is the argument that after post structuralism and Judith Butler's theories on gender, there is no feminine essence anymore that could be manifested or negotiated in cultural forms such as theater dance. In the 1980s "female experience was seen within a larger framework of multiple and fluid gendered identities and positions, and gender was considered as only one of the many factors in a constantly shifting and evolving, often tensely balanced, pattern of power relationships."⁷³ As Norma Broude and Mary D. Garrard criticize, feminism lost its political urgency with the anti-essentialist turn. Although I agree with this side of the argument, I also support the other side, which finds it necessary to include the "importance of experiential and structural differences of race, class and sexuality between women."⁷⁴ Thus necessarily expanding the feminist agenda to include groups that are subordinated because of their race, nationality or sexual orientation. And, coming back to my project, this group can also include individual men who belong to the anonymous group of normative males.

With "mann tanzt", I have put men on stage and marked them as "other" from the stereotypical, highly idealized image of the mediatized male. They also stand apart from the invisible norm of the overrepresented female dancer in theater dance. The performance of "mann tanzt" with an all male group makes audiences aware of the unnoticed predominance of female dancers on theater stages. By presenting their otherness as individual men who step outside of the norm, showing their emotions, vulnerabilities and their dancing, they criticize hegemonic masculinity in our society.

I find that the label "male bonus" reduces the value of the performance and is just as offensive as judging people according to their race, physical handicaps or gender rather than their

⁷⁰ Compare Broude, Norma: Miriam Schapiro and "femmage": Reflections on the Conflict between Decoration and Abstraction in Twentieth-Century Art." *Arts Magazine*, Feb. 1980; Gouna-Peterson, Thalia and Mathews, Patricia: *The Feminist Critique of Art History*, *The Art Bulletin*, 1987, p. 326-357

⁷¹ Schacht/Ewing 2004 p. 12

⁷² Compare Burt 1995 p. 3. He states that the situation of the few male choreographers in American Modern dance mirrored the one of female painters a few years earlier. Both depended on the support of mentors, male painters respectively female choreographers.

⁷³ Broude/Garrard cited in Rosemary Betterton's review of Broude, Norma, Garrard, Mary D.: *Reclaiming Female Agency: Feminist Art History after Postmodernism*. Los Angeles 2005. In *Feminist Review*, issue 87, 2007 p. 163-165, here p. 164

⁷⁴ Betterton in *Feminist Review*, 2007, p. 165

achievements. But it also is a reaction to women's experiences of subordination and suppression in a patriarchal society over centuries.

3.5. Results

After the rehearsal period and performances I came to the following conclusions regarding men and dance:

- To facilitate men's access to dance it is favorable to offer courses and projects open only to men. Once men feel comfortable with their dancing, they will also participate in mixed groups with less reservation.
- Temporally limited projects with a specific goal are more attractive than ongoing classes
- The word "Dance" has so many meanings, that it can be the cause of prejudices. To avoid misunderstandings, the content of a dance format should be defined very clearly. In addition, underlining the thematic focus and well-defined goal (performance date, location) will help to attract male participants.

As a consequence of the "mann tanzt" project, I have been conducting a weekly dance class for men since August 2012. An article was published in "männerzeitung"⁷⁵ and after the initial performances in Zurich, the piece got invitations to Winterthur and Bern and will be shown again in Zurich on October 20th/21st during the festival celebrating 25 years of "Tanztheater 3. Frühling", a dance and theater group for people over 60 years of age.

To widen the base and gain more visibility and support for men in dance, I will initiate a non-profit association "mann tanzt". Planned are workshops not only for men but also for boys and teens, projects with male participants of all ages and dance inputs for boys and girls separately at schools.

4. Gender Theory applied

*"Gender representations in cultural forms, including theatre dance, do not merely reflect changing social definitions of femininity and masculinity but are actively involved in the processes through which gender is constructed."*⁷⁶

Ramsay Burt in his 2009 essay „The Performance of Unmarked Masculinity“, unravels the ethical dimension of staging alternative masculinities. Since men and women, straight, gay, or lesbian, as well as intersex and transsexual people, all suffer the consequences of limited, normative definitions of masculinity, there is an ethical value in troubling these normative ideas.⁷⁷ With Burt I believe that the performance of unmarked masculinities, a paradox that he does not address, can destabilize normative gender roles. Maybe Butler offers an explanation

⁷⁵ Wohnlich, Kaspar, Mantel, Tina: mann tanzt. Mehr als Schritte zählen. Männerzeitung, Nr. 49, March 1st 2013

⁷⁶ Burt 1995, p. 12

⁷⁷ Compare Burt 2009, p. 150

for the paradox of making the invisible and unmarked public. She states that we are invariably constituted by social and cultural norms outside of us and not of our choosing. But our agency does not consist in denying this fact, but is freed by realizing it. Butler: "That my agency is riven with paradox does not mean it is impossible. It means only that paradox is the condition of agency's possibility."⁷⁸ In other words, we need the normative restrictions for social survival and they provide us with the motivation to liberate ourselves from them, if only momentarily and partially.

The project "mann tanzt" not only contains the paradox of putting a spotlight on the invisible, but also by widening the scope of normed male behavior while at the same time reinforcing it. Clearly, the project opens up new possibilities for men to perform in a female connoted field, and it shakes up internalized male stereotypes for audiences, thus offering unconventional ways of acting and living as a man. But by promoting this activity under the title of "mann tanzt" and profiting from the "male bonus", it also perpetuates the notion that dancing men are a rare and exotic species.

Burt recurs on Ann Cooper Albright, who has argued "that it is through creating a powerful physical presence that dancers like Isadora Duncan and Yvonne Rainer were able to resist being objectified as women by a voyeuristic male gaze." Burt concludes from Albright's theory "that strong women performers can challenge women's disempowerment through asserting a powerful physical presence."⁷⁹ Could then the reverse be true for men? Since the normatized image of male dancing is a powerful, athletic and virtuoso performer, the performance of aging, untrained, sometimes frail or possibly "ridiculous" looking men can challenge the hegemonic power of the male norm. And creating a vulnerable, yet still engaging presence, dancers like Stephan, Kaspar or Benji criticize the voyeuristic gaze of men and women, who come to enjoy the spectacle of athletic bodies in dazzling movement. By performing their own stories and experiences, they also resist being objectified, just as Duncan and Rainer did through their powerful presence. For their lives are not separate from their audiences' lives: they could be a brother, father, friend or husband. We see dancers as objects when we use them to fulfill our voyeuristic desires. They do what we can't, so we admire them and feel awe and elevation in witnessing their performance. Seeing people on stage who mirror our own experiences, we can identify with them and are touched by their humanity, thus opening up a new space for understanding and empathy.

4.1. Multiple masculinities in "mann tanzt"

Throughout this paper I have tried to substantiate my argument of the destabilizing effects of "mann tanzt" on prevalent gender roles with the help of gender theory, studies on male dancers and dance history. To conclude I would like to state specific examples of multiple masculinities presented in "mann tanzt". Because the presentation of individualized, multiple examples of masculinity is the means by which the hegemonic, invisible normative male is undermined.

Multiple masculinities in „mann tanzt“ can be found on at least three levels: the participants themselves, their activities and the web of relationships between stage and audience.

⁷⁸ Butler 2004, p. 3

⁷⁹ Burt 2009 p. 153

1. Participants

The heterogeneity of participants' physical appearance, social background, age and personalities becomes obvious in their entrances: one after the other, the men enter the stage in their characteristic ways: focused, thoughtful, casual or in conversation. In the next few minutes, they prepare for what is to come – a dance class, a rehearsal or a men's meeting, the set-up allows for different interpretations – presenting more of their individual traits: while Noldi sweeps the floor, Adam starts right away with push ups and Benji dances quietly, listening to his I-Pod over ear phones. Some of the men are dressed in street clothes, others change into sports wear, their aging or young bodies naturally falling into a dynamic run when Thomas gives the first verbal cue. We don't see that this group represents a variety of professions like psychiatrist, schoolteacher and sculptor, security service man, physicist, businessman or retired music teacher. But the varieties in their physical appearance and behavior are manifest from the very beginning of the piece. Thus opening up a space for interpretation and projection of differing masculinities.



© Christian Glaus
III. 1

2. Activities

Throughout the piece, the men are engaged in diverse activities, presenting a rich palette of possible manifestations of masculinities, both in tune with the norm and breaking it:

During group sequences, we see the proverbial “child inside of the man” when they playfully engage in game structures with hidden rules. They become mutual drill-sergeants when executing warm-up elements, following each other's verbal cues. Imitating each other in a long row makes them to participants of a carnival parade. And when they form a circle and dance individually in the middle, supported by clapping and stamping in a communal rhythm, they remind us of members of an ancient tribe.

When dancing in pairs, they present their own interpretation of a tango, naturally pairing up as all male couples, thus quenching any possibility of homophobic reactions from the start. Later, their bodies communicate through gentle touch or by carrying each other's weight in contact improvisation dances. Again giving a counter example to normative forms of male bonding, which only allow for physical contact if it is forceful and competitive.

Two group choreographies again show two very different demonstrations of masculinity. When they perform steps quoted from John Travolta's solo dance in "Saturday Night Fever", they convincingly imitate an archetypal figure of the 1970's. The absence of this figure and the presence on the other hand of 13 differing bodies performing his steps create an evocative field of associations for the audience, which shares the cultural history with the performers. The difference between the idealized disco dancer, portrayed by Travolta and the men on stage has (this is my argument) a destabilizing effect on what Burt calls "homo sexuality", a term he uses to define the "constricting cultural discourse of gender and sexuality"⁸⁰ in our society. Because the men are convincing in spite of their shortcomings in comparison to the original, they both pay tribute and unhinge the archetype.

The other group dance takes place at the very end of the piece (description on p. 20). Here, the form allows for associations beyond a specific cultural icon. Music and movement unify the men. Their sameness as well as their otherness can be seen one more time in the simple side-to-side shift, broken up by individual outbursts into multi-dimensional movement. And after one hour of witnessing colorful manifestations of masculinities, we finally forget that we are watching men dance- what we perceive are simply human beings who happen to be male.



III. 2

Language, another important element of the piece, also contributes to the display of various masculinities. In their own words and their own language (swiss german, high german, French), many men reveal enjoyable or painful memories relative to dance. These self-revelatory moments are very important factors in destroying possible prejudices on the side of the audience. They not only unmask the performers but also audience members willing to open themselves. As viewers share the shame of being laughed at for dancing, they are reminded of similar experiences in their own past. Because the stories told all have to do with both being a man (or boy) as well as dance, the performers in "mann tanzt" both shake up restricting gender stereotypes as well as limiting conceptions of what dance is, both for men and women.

⁸⁰ Burt 2009, p. 154

3. Relationships

We experience the performers engaging in dialog with their body and its parts, in relation to each other and in their communication with us as audience members. All of these momentary exchanges offer opportunities for the appearance of alternate masculinities.

The first mentioned relationship is something we rarely see in public: a man (or woman) in dialog with his/her own body and its parts. We might get a glance at athletes' preparatory moves or warming-up rituals. And we see people dealing with their bodies when they are in pain. But dance uniquely presents interactions between a person, their body and its parts that can illuminate the human condition. Solo dances are good examples, because they afford us enough time for witnessing an intrapersonal, physical conversation on stage:

When Benji's body closes in on himself, his right hand takes a hold of his left foot. (III. 3) At first, he tries to free himself of this self-imposed handicap, but then finds an unexpected richness of moving over the floor. Hand and foot remain together while the other leg and upper body swing around, over and through their obstruction. When he finally, almost accidentally, lets go of the foot and stands up, we sense both relief and regret. We witnessed the struggle against an obstruction, which at the end is overcome. So far this can be understood as a very traditional male pattern. But Benji's struggle soon becomes a dance full of relish and innovative moves and his obstacle is not an enemy he might fight, but his own body. Thus, this solo makes us realize that a man's flexibility and playfulness, rather than the expected qualities like strength and determination, can help him to overcome an obstacle. It also shows the conflictual relationship men can have with their bodies, in opposition to stereotypical attributes that are presented as natural in mainstream media.

In couple formations like the Tango scene mentioned earlier, the binary divisions in male/female and leading/follower roles are shaken up. Similarly, the contact improvisation duets dissolve these traditional categories altogether. Instead, both partners follow the mutually shared point of contact between them, calling for heightened sensory awareness and alert passivity while relinquishing control over the dance. Thus the performers apply female connoted qualities while remaining firmly rooted in their individual masculinities.



III.3

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As a group, the performers in “mann tanzt” compete with each other, fight and support each other:

In the scene “A man’s world”, they compete for the attention of the audience and the other members of the group. Presenting caricatures of macho behavior like smelling their own sweat, showing off their biceps or bare chest, they both celebrate and poke fun at male stereotypes. Here their attention is clearly directed at the audience.

When two men get lifted high above their heads, the group provides them with the illusion of flying and they enjoy the ride as representatives for each member of the group. Here a sense of togetherness characterizes the relationship between them, likewise in the carnival parade, the circle dance or the final group choreography.

Finally, the mirror scene offers an example of each individual man in relationship with the audience. Standing in one row at the front edge of the stage, they engage in gestures to enhance their looks in front of an imaginary mirror. Then each man in his way makes sheep’s eyes at one person in the auditorium. Thus for a moment, the direction of the spectating eye is reversed, putting the audience under observation and attaining a new level of intimacy in the audience-performer relationship.



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III. 4

5. Conclusions

“Societies that demand conscious and unconscious self-control of it’s members show formalized modes of representation, denial of physical needs and fear of experiences that promote the loss of conscious control – such as dancing.”⁸¹

Let us now return to Butler’s theory of gender performed according to a script dictated by social and cultural norms. Burt states: “One cannot refuse to perform the gender that is ascribed to one, but as one lays claim to one’s body, one lays claim to the means through which one responds to and interprets this demand.”⁸²

As shown in the previous chapters, the project “mann tanzt” offers unusual means to respond to and interpret the script of masculinity. It creates opportunities to vary the script with and through men, thus offering them a platform to act out and present multiple blueprints of masculinity. In “mann tanzt”, men are encouraged and learn how to “lay claim” to their bodies. They are allowed to express their joy of moving and engage physically in an artistic process. They overcome the prejudice that dancing is effeminate, elitist and not a viable means of expression for men outside the stereotype. They expand their own notion of masculinity and as performers present an alternative to stereotypical displays of masculinity to their audience. Thus the script of maleness expands (dance)-step by step to include differentiated self-awareness, an aesthetic use of the body, a richer palette of emotions from vulnerability to assertiveness and non-aggressive, non-competitive physical closeness between men.

In the quote at the beginning of this chapter, Gabriele Klein gives a social scientist’s explanation of why dance is suspicious in a society where control reigns over a large portion of our lives. I hope to have shown, that this is especially true for men, who have traditionally been associated with rationality, intellect and the power to exercise control. On the other hand, dance is considered a female domain and as such suffers from the same subordinate position in the arts and society at large as women do. Therefor I conclude my paper with an expansion of my initial argument:

Mainstream men performing dance do destabilize gender roles, thus participating in the making of a more gender diversified and non-oppressive society between men and women. As such “mann tanzt” is one small example of men’s and so far one woman’s joint effort to unblock the “stalled revolution” of feminism to reach more gender justice.

From the perspective of dance, “mann tanzt” contributes to strengthening dance as an art form in society by making dance accessible to the privileged portion of our population. When more men experience and witness the beauty and strength of dance on stage and the liberating effects on their own bodies and lives, the more natural it will become to include dance on political agendas, allowing for more resources for production, distribution, education and mediation of dance.

⁸¹ Klein 1992, p. 83.

⁸² Burt, Ramsay: The Performance of Unmarked Masculinity. In: Fisher, Jennifer; Shay, Anthony (ed.): When Men Dance. Choreographing Masculinity across Borders. Oxford University Press, 2009, p. 150-167, here p. 151

Attachment A – Text excerpts

Examples of stories from „mann tanzt“ participants, transcribed from video:

Gerold:

Es isch 1983 gsi, da bin ich än frischbachene Single gsi. und bin an es Meditationswuchen-änd. Am 2. Tag seit dä Leiter, me sölled mit emene Partner oder änere Partnerin Rucke an Rucke meditativ tanze. Ich han e wunderschöni Brünette gfunde und mir händ tanzt und tanzt und tanzt. Und da lueged me ume, und gsehnd det äne d Gruppe wo scho am uuswerte gis isch. Und dä Gruppleiter seit zu ois: so, sind er au wieder bi ois?

Und mit däre Frau bin ich hüt no ghürate!

It was 1983 and I was a brand new single. I went to a Meditation weekend. On the 2nd day we were told to dance meditatively back to back with a partner. I found a beautiful brunette and we danced and danced and danced. Finally we looked around and saw the group in the corner. They were already collecting feedbacks. And the teacher said to us: Hallo, are you with us again?

And with this woman, I am married to this day!

Benji:

Es isch i dä Kantig si. Es hät an Square Dance Aabig ghä, und alli, die ganz Schuel isch dete gsi. Da hät mich äs Meitli us oisere Klass gfrööget, ob ich mit ihre welli tanze. Äs isch luschtig gsi, eine hät aagseit, was mer mues mache, zum Biispill (er zeigt die Schritte vor). Ich bin richtig drii cho and han dä Plausch gha. Bis ich emal hindere glueget han zu mine Kollege und gseh han, dass die sich alli eis am abgröole gsi sind. Da wär ich am liebschtä im Bode verschwunde.

It was in High school. There was a Square Dance event and the whole school was there. A girl from my class asked me to dance with her. It was fun, someone told us what steps to do, for example (he demonstrates the steps). I really got into it and enjoyed myself. Until I looked back and caught a glimpse of my colleagues. They were all laughing at me. At that moment I wished I could disappear on the spot.

Christoph:

Ich han mich für än Tanzkurs aagmäldet, elei. Äs hät dänn no a Frau gha, wo au eilei cho isch. Mir händ dänn beid so nä Abneigig gäge enand entwickelt, das mir nach em erschte aabig nüme zrugg cho sind. Sithär han ich nie meh än Tanzkurs bsuecht.

I signed up for a dance class, alone. There was a woman there who also came alone. We ended up developing such an aversion towards each other, that we both didn't come back after this first evening. Since then, I have never participated in a dance class again.

Text paraphrasing the Abstract from:

**„Male dance moves that catch a woman’s eye“, Nick Neave, Biology Letters,
4.23.11 heard from a female voice, off stage**

Auf Grund einer Studie von Wissenschaftlern der Universitäten in Göttingen und dem britischen Newcastle, ist nun wissenschaftlich belegt, wie Männer tanzen sollten, um Frauen anzuziehen.

Besonders ein gut trainierter Torso, eine flotte linke Schulter und ein flexibler Hals zum Nicken und Schütteln des Kopfes zählen, denn Frau schaut den Erkenntnissen zufolge vor allem auf den Oberkörper.

Und auf das rechte Knie und den richtigen „Twist“ darin.

Zudem sollten alle Bewegungen abwechslungsreich sein.

Wenn ein Mann weiss, welches die richtigen Bewegungen sind, kann er seine Chancen, die Aufmerksamkeit von Frauen zu erregen, erhöhen.

Based on a study by scientists at the Universities of Göttingen (Sweden) and Newcastle (UK) it has now been scientifically established how men should dance in order to attract women.

A well trained torso, a jaunty left shoulder and a flexible neck for nodding and shaking the head are important as, according to scientific findings, women look mainly at men’s upper bodies – and at their right knee and for the right „twist“. Not only that, all of the movements must have variety.

When a man knows the right moves, he increases his chances of attracting the attention of women.

Attachment B - Program Winterthur

mann tanzt

von und mit ganz normalen Männern
Leitung
Tina Mantel und Roger Nydegger

13 Männer, 11 Wochen, 35 Fragen, 1 Antwort: mann tanzt

Aufführung	Sonntag 18. November, 18 Uhr
Idee/Konzept:	Tina Mantel
Choreographie/Regie:	Tina Mantel, Roger Nydegger
Lichtdesign:	Celia Häusermann
Regieassistenz:	Manuela Runge
Technik:	Stefan Falk
Tänzer:	Stephan Boss, Toni Häni, Markus Hufschmid, Ryan James, Adam Mbingo Kunda, Thomas Perronet, Gerold Roth, Christoph Schenker, Thomas Schluck, Franz Stoffel, Benji Sunario, Noldi Vogler, Kaspar Wohnlich
Musik:	György Ligeti, Sak Noel, Patricia Kaas, Bee Gees, The Knife, Steve Reich, Gabri- elle Roth & The Mirrors, Hennie Bekker
Texte von:	den Mitwirkenden Erick Hawkins (1909-1994), Tänzer/Choreograph Nick Neave, Psychologe
Koproduktion:	Fabriktheater Rote Fabrik Zürich
Dauer	60 Minuten

Wir danken:



Stadt Zürich **MIGROS**
Kultur , kulturprozent

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