

Episode Two – A different kind of preciseness: ‘It’s about the movement’.

In this second episode of *Choreographing the City*, Dr. Adesola Akinleye and Professor Gediminas Urbonas are joined by eminent choreographer Dianne McIntyre. The conversation continues thinking about the differences and similarities across choreography and engineering raised by the first morning conversation (*Bridges: discovery and togetherness*) with Dr Ellie Cosgrave. We begin to discuss processes for composition.

‘I begin the conversation by overviewing a common assumption that choreographic-thinking could be positioned as challenging the rigidity of rules and regulations inherently in both architecture and engineering. However, there is also preciseness (including rules and at time unfair regulations) in dance. I ask renowned choreographer Dianne McIntyre to expound on this further. As the conversation progresses the intension of movement and the coming together of space, moment and human body further underlines my residency’s suggestion that the collaboration across disciplines is not about the production of coming together but about the better understanding of processes that interdisciplinary inquiry can nourish. We also note that the transaction of choreographer, dancer and musician exemplifies the wider transaction of being present in *Place*.’ -Dr Akinleye

This podcast is the result of the Morning Conversation series held in the Fall 2020 *Choreographing the City* class, offered by the Art, Culture and Technology Program at MIT in partnership with *Theatrum Mundi* and Professor Richard Sennett. The course was taught by Professor Gediminas Urbonas, and the MIT Center for Art, Science, and Technology's visiting artist, choreographer Dr. Adesola Akinleye.

Dr. Akinleye’s residency looks at emerging lexicons for movement in urban space that connect to ideas shared across dance-making and choreography to city-making and building community.

This series of eight episodes is hosted by Dr. Adesola Akinleye, Professor Gediminas Urbonas, and Chucho Ocampo Aguilar.

References and further reading:

Akinleye, A. (Ed.) (2018). *Narratives in Black British Dance: Embodied Practices*. London: Palgrave Macmillian.

Reference for further reading about the Black dancing body and decolonising embodied/dance practices.

Gerber, R. (Writer). (2010) *Breath Made Visible: Anna Halprin*. In. R Gerber (Producer). *Referenced for film, discussed during conversation*

Perron, W. (2020). *The Grand Union : accidental anarchists of downtown dance, 1970-1976*. Middletown, Connecticut: Wesleyan University Press.

Referenced by Dianne during the conversation with chapter on her work.

Other info:

Date of conversation September 28th 2020

In the recording Dr. Akinleye refers to Ms. McIntyre as *Dianne*. This is a form of informality and respect in line with how other contemporary dance icons are referred to, by first name such as Martha (Martha Graham) or Alvin (Alvin Ailey). However, within the African-American tradition there is also the case for showing respect for her and her accomplishments by addressing her as Ms. McIntyre (such as Mr. Mitchel – Arthur Mitchel).

Key words:

humanity, precision, Black bodies, movement, 'anti'embodied / embodiment, spontaneous composition, choreography, intension of the work