

Bibliography

1. Authored Texts

- Ancona, Deborah, and Mary J. Waller, "The Dance of Entrainment: Temporally Navigating Across Multiple Pacers." In *Workplace Temporalities 17*, edited by B. A. Rubin, 115–46. Bingley: Emerald, 2007.
- Anderson, Jack. *Ballet & Modern Dance. A Concise History*. 2nd ed. Princeton: Princeton Book Company, 1992 [1977].
- Asante, Kariamu Welsh. *African Dance: An Artistic, Historical and Philosophical Inquiry*. Trenton: Africa World Press, 1996.
- Bales, Melanie. "Touchstones of Tradition and Innovation: Pas De Deux by Petipa, Balanchine and Forsythe." In *Dance on Its Own Terms: Histories and Methodologies*, edited by Melanie Bales and Karen Eliot, 175–206.
- Bales, Melanie, and Karen Eliot, eds. *Dance on Its Own Terms: Histories and Methodologies*. Oxford: Oxford University Press, 2013.
- Baudoin, Patricia, and Heidi Gilpin. "Proliferation and Perfect Disorder: William Forsythe and the Architecture of Disappearance." In *Parallax* (booklet), published by Ballett Frankfurt, November 1989. (<http://www.frankfurt-ballett.de/artic1.html>), accessed Dec. 1, 2003.
- Barad, Karin. "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter." *Signs* 28, no. 3 (Spring 2003): 801–31.
- Barber, Karin. "Improvisation and the Art of Making Things Stick." In *Creativity and Cultural Improvisation*, edited by Elizabeth Hallam and Tim Ingold, 25–41.
- Basteri, Elena, Emanuele Guidi and Elisa Ricci, eds. *Rehearsing Collectivity. Choreography Beyond Dance*. Berlin: Argos books, 2012.
- Becker, Howard S. *Art Worlds*. 25th anniversary ed. Berkeley: University of California Press, 2008 [1982].
- Ben-Itzak, Paul. "The Buzz, 4–2: Wizards; Pointe Shoes for Taglioni; Funding & a School for Forsythe; Freelance Artists Topple a Minister." In *The Dance Insider* (2004). (<http://www.danceinsider.com/chevalier/co4o2o4.html>), accessed Dec. 15, 2019.

- Biddle, Ian. "Quiet Sounds and Intimate Listening: The Politics of Tiny Seductions." In *Sound, Music, Affect: Theorizing Sonic Experience*, edited by Marie Thompson and Ian Biddle, 205–22. London: Bloomsbury Academic, 2013.
- Blackman, Lisa. *The Body: The Key Concepts*. Oxford: Berg, 2008.
- Blackman, Lisa, John Cromby, Derek Hook, Dimitris Papadopoulos and Valeria Walkerdine. "Creating Subjectivities." *Subjectivity* 22, (2008): 1–27. doi:10.1057/sub.2008.8
- Blades, Hetty, and Emma Meehan, eds. *Performing Process: Sharing Dance and Choreographic Practice*. Chicago: Intellect, 2018.
- Bläsing, Bettina. "The Dancer's Memory." In *The Neurocognition of Dance*, edited by Bettina Bläsing, Martin Puttke and Thomas Schack, 2nd ed., 55–75.
- Bläsing, Bettina, Martin Puttke and Thomas Schack, eds. *The Neurocognition of Dance: Mind, Movement and Motor Skills*, 2nd ed. Abingdon: Routledge, 2018.
- Bleeker, Maaïke, ed. *Transmission in Motion: The Technologizing of Dance*. London: Routledge, 2017.
- Boenisch, Peter M. "Decreation Inc.: William Forsythe's equations of 'bodies before the name'," *Contemporary Theatre Review* 17, no. 1 (2007): 15–27. DOI: 10.1080/10486800601095982
- Born, Georgiana. *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. Berkeley: University of California Press, 1995.
- Bourdieu, Pierre. *The Logic of Practice*. Translated by Richard Nice. Stanford: Stanford University Press, 1990.
- . *Outline of a Theory of Practice*. Translated by Richard Nice. New York: Cambridge University Press, 2018 [1977].
- Bourdieu, Pierre, and Loïc J.D. Wacquant. *An Invitation to Reflexive Sociology*. Chicago: University of Chicago Press, 1992.
- Bourriaud, Nicolas. *Relational Aesthetics*. Translated by Simon Pleasance and Fronza Woods with Mathieu Copeland. Dijon: les presses du réel, 2002.
- Brandstetter, Gabriele. "Choreographie als Grab-Mal. Das Gedächtnis von Bewegung." In *ReMembering the Body. Körper-Bilder in Bewegung*, edited by Gabriele Brandstetter and Hortensia Völckers, 102–34. Ostfildern-Ruit: Hatje Cantz, 2000.
- . "Defigurative Choreography: From Marcel Duchamp to William Forsythe." *The Drama Review* 42, no. 4 (1998): 37–55.
- . "Still/Motion. Zur Postmoderne im Tanztheater." In *Bewegung im Blick. Beiträge zu einer theaterwissenschaftlichen Bewegungsforschung*, edited by Claudia Jeschke and Hans-Peter Bayerdörfer, 122–36. Berlin: Vorwerk 8, 2000.
- Brandstetter, Gabriele, and Gabriele Klein, eds. *Methoden der Tanzwissenschaft: Modellanalysen zu Pina Bauschs "Le Sacre du Printemps"*, 2nd ed. Bielefeld: transcript, 2015.
- Brandstetter, Gabriele and Birgit Wiens, eds. *Theater Ohne Fluchtpunkt. Das Erbe Adolphe Appias: Szenographie und Choreographie im zeitgenössischen Theater (Theatre without Vanishing Points. The Legacy of Adolphe Appia: Scenography and Choreography in Contemporary Theatre)*. Berlin: Alexander, 2010.
- Brennan, Susan E., and Herbert H. Clark. "Conceptual Pacts and Lexical Choice in Conversation." *Journal of Experimental Psychology: Learning, Memory, and Cognition* 22, vol. 6 (1996): 1482–93.
- Briginshaw, Valerie. *Dance, Space and Subjectivity*. Basingstoke: Palgrave, 2001.

- Brown, Ismene. "Artifact, Royal Ballet of Flanders, Sadler's Wells." *theartsdesk.com*, April 20, 2012. (<https://theartsdesk.com/dance/artifact-royal-ballet-flanders-sadlers-wells>), accessed Dec. 15, 2019.
- . "Forsythe Makes a Surprise Exit." *The Telegraph*, May 30, 2002. (<https://www.telegraph.co.uk/culture/theatre/dance/3578328/Forsythe-makes-a-surprise-exit.html>), accessed Dec. 15, 2019.
- Buckland, Theresa J, ed. *Dance in the Field: Theory, Methods and Issues in Dance Ethnography*. Basingstoke: Macmillan, 1999.
- Butler, Judith. *Bodies That Matter*. London: Routledge, 2011 [1993].
- . "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." In *Performing Feminisms: Feminist Critical Theory and Theater*, edited by Sue-Ellen Case, 270–82. Baltimore: Johns Hopkins University Press, 1990 [1988].
- Butterworth, Jo. "Too Many Cooks? A Framework for Dance Making and Devising." In *Contemporary Choreography: A Critical Reader*, edited by Jo Butterworth and Liesbeth Wildschut, 177–94. London: Routledge, 2009.
- Butterworth, Jo, and Liesbeth Wildschut, eds. *Contemporary Choreography: A Critical Reader*. London: Routledge, 2009.
- Byrne, Emma. "Ballet's Antichrist." *The Spectator*, October 6, 2018, Magazine issue. (<http://www.spectator.co.uk/article/ballet-s-antichrist>), accessed Dec. 15, 2019.
- Cappelle, Laura. "William Forsythe Dances to a New Tune." *Financial Times*, March 6, 2015. (<https://www.ft.com/content/af9fb9ec-b5d7-11e4-a577-00144feab7de>), accessed Dec. 15, 2019.
- Caspersen, Dana. "The Company at Work, How They Train, Rehearse, and Invent. The Methodologies of William Forsythe." *Ballettanz: das Jahrbuch. Forsythe. Bill's Universe*, 26–32. Berlin: Friedrich-Berlin, 2004.
- . "Decreation: Fragmentation and Continuity." In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 93–100.
- . *Duo Program*. Ballett Frankfurt. Washington, DC: John F. Kennedy Center for the Performing Arts, June 17–19, 2004.
- . "It Starts From Any Point: Bill and the Frankfurt Ballet." In "William Forsythe," Special issue, *Choreography and Dance* 5, no. 3, edited by Senta Driver: 25–40.
- . "Methodologies: William Forsythe and the Ballett Frankfurt." Walker Arts Center, 2007. (<https://walkerart.org/magazine/methodologies-bill-forsythe-and-the-ballett-frankfurt-by-dana-caspersen>), accessed Dec. 15, 2019.
- . "What Épaulement Also Is." Unpublished manuscript, 2008.
- Clayton, Martin. "Entrainment, Ethnography and Musical Interaction." In *Experience and Meaning in Music Performance*, edited by Martin Clayton, Byron Dueck and Laura Leante, 17–39. New York: Oxford University Press, 2013.
- . "What is Entrainment? Definition and applications in musical research." *Empirical Musicology Review* 7 (2012): 49–56.
- Clayton, Martin, Rebecca Sager and Udo Will. "In Time with the Music: The Concept of Entrainment and its Significance for Ethnomusicology." *European Meetings in Ethnomusicology* 11 (2005): 3–142.
- Clayton, Michelle, Mark Franko, Nadine George-Graves, André Lepecki, Susan Manning, Janice Ross and Rebecca Schneider. "Inside/Beside Dance Studies: A Conver-

- sation: Mellon Dance Studies in/and the Humanities." *Dance Research Journal* 45, no. 3 (December 2013): 3–28
- Clifford, James, and George E. Marcus. *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley: University of California Press, 2010 [1986].
- Climenhaga, Royd, ed. *The Pina Bausch Sourcebook: The Making of Tanztheater*. Abingdon: Routledge, 2012.
- Copeland, Roger. *Merce Cunningham: The Modernizing of Modern Dance*. New York: Routledge, 2004.
- Corte, Ugo. "A Refinement of Collaborative Circles Theory: Resource Mobilization and Innovation in an Emerging Sport." *Social Psychology Quarterly* 76, no. 1 (2013): 25–51.
- Crompton, Sara. "A Different Focus." Program for William Forsythe: *A Quiet Evening of Dance*. London: Sadler's Wells Theatre, October 4–5, 2018.
- Csikszentmihalyi, Mihaly. *Creativity: The Psychology of Discovery and Invention*. New York: Harper Perennial, 2013 [1996].
- Cvejić, Bojana. *Choreographing Problems: Expressive Concepts in Contemporary Dance and Performance*. Basingstoke: Palgrave Macmillan, 2015.
- . "From Odd Encounters to a Prospective Confluence: Dance Philosophy." *Performance Philosophy* 1 (2015): 7–23.
- . "Collectivity? You mean collaboration!" Blog. Transversal texts. January 2005. (<https://transversal.at/transversal/1204/cvejic/en>), accessed Dec. 15, 2019.
- Cvejić, Bojana, and Ana Vujanović, "Exhausting Immaterial Labour." *Le Journal des Laboratoires/TkH Journal for Performing Arts Theory* 17, (October 2014): 4–5.
- Czolczynski, Krzysztof, Przemysław Perlikowski, Andrzej Stefanski and Tomasz Kapitaniak. "Huygens' odd sympathy experiment revisited." *International Journal of Bifurcation and Chaos in Applied Sciences and Engineering* 21, (2011): 2047–56.
- Danto, Arthur. "The Artworld." *The Journal of Philosophy: American Philosophical Association Eastern Division Sixty-First Annual Meeting* 61, no. 19 (October 15, 1964): 571–84.
- Davida, Dena, ed. *Fields in Motion: Ethnography in the Worlds of Dance*. Waterloo: Wilfrid Laurier University Press, 2011.
- DeFrantz, Thomas F. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford: Oxford University Press, 2004.
- De Keersmaeker, Anne Teresa. *A Choreographer's Score: Fase, Rosas danst Rosas, Elena's Aria, Bartók*. Brussels: Mercatorfonds, 2013.
- . *En Atendant & Cesena: A Choreographer's Score*. Brussels: Mercatorfonds, 2013b.
- De Keersmaeker, Anne Teresa, and Bojana Cvejić. *Drumming and Rain: A Choreographer's Score*. Brussels: Mercatorfonds, 2014.
- Denison, Daniel R. "What is the Difference between Organizational Culture and Organizational Climate? A Native's Point of View on a Decade of Paradigm Wars." *The Academy of Management Review* 21, no. 3 (July 1996): 619–54.
- Desmond, Jane C., ed. *Meaning in Motion: New Cultural Studies of Dance*. Durham: Duke University Press, 1997.
- Doffman, Mark. R. "Feeling the Groove: Shared Time and its Meanings for Three Jazz Trios." PhD diss., Open University, 2009.
- Driver, Senta, ed. "William Forsythe," Special issue, *Choreography and Dance* 5, no. 3, 2000.

- . “The Life, So Far.” In “William Forsythe,” Special issue, *Choreography and Dance* 5, no. 3, edited by Senta Driver: 9–12.
- Driver, Senta, and the editors of *Ballet Review*. “A Conversation with William Forsythe.” *Ballet Review* 18, no. 1 (Spring 1990): 86–97.
- Eckert, Todd. “Taking a look at Duo.” Blog. April 13, 2015. (<https://toddeckert.wordpress.com/2015/04/13/taking-a-look-at-duo/>), accessed Dec. 15, 2019.
- Eco, Umberto. *The Open Work*. Translated by Anne Cancogni. London: Hutchinson, 1989.
- Eldridge, J.E.T., and A. D. Crombie. *A Sociology of Organizations*. London: Taylor & Francis Group, 2013 [1974].
- Emerson, Robert M., Rachel I. Fretz and Linda L. Shaw. *Writing Ethnographic Fieldnotes*. Chicago: The University of Chicago Press, 2011.
- Farrell, Michael P. *Collaborative Circles: Friendship Dynamics & Creative Work*. Chicago: University of Chicago Press, 2001.
- Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Translated by Saskya Iris Jain. Abingdon: Routledge, 2008.
- Florida, Richard. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books, 2004.
- Forsythe, William. “Choreographic Objects.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 90–2.
- . “Improvisation Technologies: Transcripts of the Forsythe Lectures.” In *Improvisation Technologies* (booklet), edited by Forsythe and ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe, 56–65. Ostfildern: Hatja Cantz, 1999.
- . “Observing Motion: An Interview with William Forsythe.” Interview conducted by Nik Haffner. In *Improvisation Technologies*, (booklet), edited by Forsythe and ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe, 16–26. Ostfildern: Hatja Cantz, 1999.
- Forsythe, William and The Ohio State University. *Synchronous Objects for One Flat Thing, reproduced*. Website published April 1, 2009. (<http://synchronousobjects.osu.edu>), accessed Dec. 15, 2019.
- Forsythe, William and Norah Zuniga Shaw. “Introduction: The Dance.” Blog for the website *Synchronous Objects for One Flat Thing, reproduced*. The Ohio State University, March 2009. (<https://synchronousobjects.osu.edu/blog/introductory-essays-for-synchronous-objects/index.html>), accessed Dec. 15, 2019.
- Forsythe, William and ZKM/Zentrum für Kunst und Medientechnologie Karlsruhe. *Improvisation Technologies: A Tool for the Analytical Dance Eye*. CD-ROM and informational booklet. Ostfildern: Hatja Cantz, 2003 [1999].
- Foucault, Michel. *Discipline and Punish. The Birth of the Prison*. Translated by Alan Sheridan, 2nd ed. New York: Vintage Books, 1995.
- . “The Subject and Power.” *Critical Inquiry* 8, no. 4 (Summer, 1982): 777–95.
- Fowler, Chris. *The Archaeology of Personhood: An Anthropological Approach*. London: Routledge, 2004.
- Franco, Susanne, and Marina Nordera. *Dance Discourses: Keywords in Dance Research*. London: Routledge, 2016.
- Franko, Mark. “Archaeological Choreographic Practices: Foucault and Forsythe.” *History of the Human Sciences* 24, no. 4 (2011): 97–112. DOI: 10.1177/0952695111412446.

- . *Dance as Text: Ideologies of the Baroque Body*. Cambridge: Cambridge University Press, 1993.
- , ed. *The Oxford Handbook of Dance and Reenactment*. New York: Oxford University Press, 2017.
- . “Splintered Encounters: William Forsythe in the United States, 1979–1989.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 38–50. Foster, Susan Leigh. *Choreographing Empathy. Kinesthesia in Performance*. London: Routledge, 2011.
- . *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: University California Press, 2001.
- . “Why Is There Always Energy for Dancing?” *Dance Research Journal* 48, no. 3 (December 2016): 11–26.
- Frobenius, Wolf, Peter Cooke, Caroline Bithell and Izaly Zemtsovsky. “Polyphony.” In *Groves Music Online*, January 21, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.42927>.
- Gaensheimer, Susanne, and Mario Kramer, eds. *William Forsythe: The Fact of Matter*. Translated by Wilfried Prantner and Judith Rosenthal. Frankfurt am Main: MMK Museum für Moderne Kunst, October 17, 2015–March 13, 2016. Exhibition catalog. Bielefeld: Kerber, 2016.
- Geertz, Clifford. *The Interpretation of Cultures*. New York: Basic Books, 1973.
- Giersdorf, Jens Richard. “Dance Studies in the International Academy: Genealogy of a Disciplinary Formation.” *Dance Research Journal*, 41, no. 1 (Summer 2009): 23–44.
- Gilpin, Heidi. “Aberrations of Gravity.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 112–27.
- Gjoka, Brigel. “DUO2015 Workshop Description.” Advertised September 23, 2019. (<https://dancingopportunities.com/forsythe-workshop-duo2015/>), accessed Dec. 15, 2019.
- Glentzer, Molly. “William Forsythe: Choreographic Objects’ Tricks Bodies and Minds.” *Houston Chronicle*, May 31, 2019. (<https://www.houstonchronicle.com/entertainment/arts-theater/article/William-Forsythe-s-Choreographic-Objects-13907261.php>), accessed Dec. 15, 2019.
- Goffman, Erving. “The Characteristics of Total Institutions.” In *The Goffman Reader*, edited by Charles Lemert and Ann Branaman, 55–62. Malden: Wiley-Blackwell, 2007 [1997].
- Goins, Jorie. “Changing Ballet’s Perception Means Embracing Black Bodies.” *The Clyde Fitch Report*, June 9, 2017. (<https://www.clydefitchreport.com/2017/06/black-ballet/>), accessed Dec. 15, 2019.
- Gold, Raymond L. “Roles in Sociological Field Observations.” *Social Forces* 36, no. 3 (March 1958): 217–23.
- Goldman, Harry. “Stuttgart Ballet Comes ‘Home’ To America.” *New York Times*, June 12, 1977, p. 69. (<https://www.nytimes.com/1977/06/12/archives/stuttgart-ballet-comes-home-to-america-stuttgart-ballet.html>), accessed Dec. 15, 2019.
- Gottschild, Brenda Dixon. “The Black Dancing Body as a Measure of Culture.” *Choros International Dance Journal* 7 (Spring 2018): 41–51. (http://chorosjournal.com/docs/choros7/05_CHOROS_7_BRENDA_DIXON_GOTTSCHILD.pdf), accessed Dec. 15, 2019.

- . “Stripping the Emperor: George Balanchine and the Americanization of Ballet.” In *Digging the Africanist Presence in American Performance: Dance and Other Contexts*, 59–80. London: Praeger, 1996.
- Groves, Rebecca M. “William Forsythe and the Practice of Choreography: It Starts From Any Point (review).” *Dance Research Journal* 44, no. 2 (Winter 2012): 117–21.
- Groves, Rebecca M., Norah Zuniga Shaw, and Scott DeLahunta. “Talking About Scores: William Forsythe’s Vision for a New Form of Dance Literature.” In *Knowledge in Motion: Perspectives of Artistic Research in Dance*, edited by Sabine Gehm, Pirkko Husemann and Katharina von Wilcke, 91–100. Bielefeld: transcript, 2007.
- Guest, Ann Hutchinson. *Labanotation: The System of Analyzing and Recording Movement*. 4th ed. London: Routledge, 2005.
- Guisgand, Philippe. *Les fils d’un entrelacs sans fin: la danse dans l’oeuvre d’Anne Teresa De Keersmaeker*. Villeneuve d’Ascq: Presses Universitaires du Septentrion, 2008.
- Hackney, Peggy. *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. New York: Routledge, 2002.
- Hahn, T., and J. Scott Jordan. “Anticipation and Embodied Knowledge: Observations of Enculturating Bodies.” *Journal of Cognitive Education and Psychology* 13, no. 2 (2014): 272–84.
- Hall, Edward T. *The Dance of Life: The Other Dimension of Time*. New York: Anchor Books, 1989 [1983].
- Hallam, Elizabeth, and Tim Ingold, eds. *Creativity and Cultural Improvisation*. Oxford: Berg, 2007.
- Hardt, Yvonne, and Martin Stern, eds. *Choreographie und Institution: Zeitgenössischer Tanz zwischen Ästhetik, Produktion und Vermittlung*. Bielefeld: transcript, 2011.
- Harper, Douglas. “Talking About Pictures: A Case for Photo Elicitation.” In *Visual Studies* 17, no. 1 (2002): 13–26.
- Hartewig, Wibke. *Kinästhetische Konfrontation: Lesarten der Bewegungstexte William Forsythes*. Munich: epodium, 2007.
- . “Observation Techniques: Movement Analysis for Contemporary Dance Techniques” In *Dance Techniques 2010 Tanzplan Germany*, edited by Ingo Diehl and Friederike Lampert, 126–35. Berlin: Henschel, 2010.
- Heil, Helga. *Frankfurter Ballett von 1945 bis 1985*. Stuttgart: Theiss, 1986.
- Helin, Jenny, Tor Hernes, Daniel Hjorth and Robin Holt, eds. *The Oxford Handbook of Process Philosophy and Organizational Science*. Oxford: Oxford University Press, 2014.
- Hochschild, Arlie Russell. *The Time Bind: When Work Becomes Home and Home Becomes Work*. New York: Holt, 2001 [1997].
- Hodgson, Geoffrey M. “What Are Institutions?” *Journal of Economic Issues* XL, no. 1 (March 2006): 1–25.
- Humphrey, Doris. *The Art of Making Dances*. Trenton: Princeton Book Company, 1959.
- Huschka, Sabine. “Media-Bodies: Choreography as Intermedial Thinking Through in the Work of William Forsythe.” *Dance Research Journal* 42, no. 1 (2010): 61–72.
- . “Mediale Transformationen Choreographischen Wissens: Das Internetportal Synchronous Objects von William Forsythe.” In *Theater Ohne Fluchtpunkt*, edited by Gabriele Brandstetter and Birgit Wiens, 182–204.

- . “Verlöschen als ästhetischer Fluchtpunkt oder ‘Du musst dich selbst wahrnehmend machen.’” In *William Forsythe: Denken in Bewegung*, edited by Gerald Siegmund, 95–106.
- Husemann, Pirkko. *Choreographie als kritische Praxis: Arbeitsweisen bei Xavier Le Roy und Thomas Lehmen*. Bielefeld: transcript, 2009.
- Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013.
- . “Thinking Through Making.” Lecture. Institute for Northern Culture. 2012. (<https://youtu.be/Ygne72-4zyo>), accessed Dec. 15, 2019.
- Johnson, R. Burke, Anthony J. Onwuegbuzie and Lisa A. Turner. “Toward a Definition of Mixed Methods Research.” *Journal of Mixed Methods Research* 1, no. 2 (2007): 112–33. DOI: 10.1177/1558689806298224.
- Johnson, Steven G., Hian Chye Koh and Larry N. Killough. “Organizational and Occupational Culture and the Perception of Managerial Accounting Terms: An Exploratory Study Using Perceptual Mapping Techniques.” *Contemporary Management Research* 5, no. 4 (December 2009): 317–42.
- Kaiser, Paul. “Dance Geometry: William Forsythe in Conversation with Paul Kaiser.” *Performance Research* 4, no. 2 (1999): 64–71. (<http://openendedgroup.com/writings/danceGeometry.html>), accessed Nov. 25, 2019.
- Katan, Einav. *Embodied Philosophy in Dance: Gaga and Ohad Naharin’s Movement Research*. Basingstoke: Palgrave Macmillan, 2016.
- Keil, Charles. “Defining ‘Groove.’” *PopScriptum* 11 The Groove Issue (2010): 1–5. (https://doc.hu-berlin.de/bitstream/handle/18452/21066/pst11_keil02.pdf?sequence=1&isAllowed=1), accessed Dec. 15, 2019.
- Kirsh, David. “How Marking Dance Constitutes Thinking with the Body.” *Versus: Quaderni di Studi Semiotici* 113–115 (2011): 179–210.
- Kirsh, David, Dafne Muntanyola–Saura, R. Joanne Jao Keehn, Amy Lew and Matt Sugihara. “Choreographic methods for creating novel, high quality dance.” In *Design and Semantics of Form and Movement. DeSForM 2009*, edited by Chen Lin Lin et al., 188–195. Lucerne: Interact-Verlag, 2009. (<http://adrenaline.ucsd.edu/kirsh/Articles/Interaction/kirshetal2009.pdf>), accessed Dec. 15, 2019.
- Kisselgoff, Anna. “Dance View: Forsythe’s ‘Say Bye-Bye’ [sic] Startles and Excites.” *New York Times*, August 1, 1982, National edition, Section 2, p. 8. (<https://www.nytimes.com/1982/08/01/arts/dance-view-forsythe-s-say-bye-bye-startles-and-excites.html>), accessed Dec. 15, 2019.
- . “Dance Review; Loud Tables, but Not a Restaurant.” *New York Times*, October 2, 2003, National edition, Section E, p. 1. (<https://www.nytimes.com/2003/10/02/arts/dance-review-loud-tables-but-not-a-restaurant.html>), accessed Dec. 15, 2019.
- Klein, Gabriele. “Die Logik der Praxis: Methodologische Aspekte einer praxeologischen Produktionsanalyse am Beispiel *Das Frühlingsopfer* von Pina Bausch” In *Methoden der Tanzwissenschaft*, edited by Gabriele Brandstetter and Gabriele Klein, 2nd ed., 123–42.
- . “The (Micro-)Politics of Social Choreography: Aesthetic and Political Strategies of Protest and Participation.” Translated by Elena Polzer. In *Dance, Politics & Co-Immunity*, edited by Gerald Siegmund and Stefan Hölscher, 193–208.

- . *Pina Bausch's Dance Theater: Company, Artistic Practices and Reception*. Bielefeld: transcript, 2020.
- Klein, Gabriele and Hanna Katharina Göbel, eds., *Performance und Praxis: Praxeologische Erkundungen in Tanz, Theater, Sport und Alltag*. Bielefeld: transcript, 2017.
- Klein, Gabriele and Bojana Kunst. "Introduction: Labour and Performance." *Performance Research* 17, no. 6 (2012): 1–3.
- Kleinschmidt, Katarina. *Artistic Research als Wissensgefüge: Eine Praxeologie des Probens im zeitgenössischen Tanz*. Munich: epodium, 2018.
- Kloppenber, Annie. "Improvisation in Process: 'Post-Control' Choreography." *Dance Chronicle* 33, no. 2 (2010): 180–207.
- Kowal, Rebekah J., Gerald Siegmund and Randy Martin, eds. *The Oxford Handbook of Dance and Politics*. New York: Oxford University Press, 2017.
- Kozel, Susan. *Closer: Performance, Technologies, Phenomenology*. Cambridge: MIT Press, 2008.
- Kunst, Bojana. *Artist at Work: Proximity of Art and Capitalism*. Winchester: Zero Books, 2015.
- . "Prognosis on Collaboration." In *Prognoses über Bewegungen*, edited by Gabriele Branstetter, Kai van Eikels, Sybille Peters, Berlin: B-Books, 2009. (<http://www.ivana-muller.com/contexts/bojana-kunst-prognosis-on-collaboration/>), accessed Dec. 15, 2019.
- Laban, Rudolf. *The Language of Movement: A Guidebook to Choreutics*. Edited by Lisa Ullmann, Boston: Plays, 1974.
- Laermans, Rudi. *Moving Together: Theorizing and Making Contemporary Dance*. Amsterdam: Valiz, 2015.
- Lampert, Friederike. *Tanzimprovisation: Geschichte – Theorie – Verfahren – Vermittlung*. Bielefeld: transcript, 2015.
- Lawson, Valerie. "The Man Who Stood Ballet on Its Head." In *Sydney Morning Herald*, September 28, 2001, Late edition. (<http://dancelines.com.au/wp-content/uploads/2011/02/The-man-who-stood-ballet-on-its-head.pdf>), accessed Dec. 15, 2019.
- Leach, James. "Choreographic Objects: Contemporary Dance, Digital Creations and Prototyping Social Visibility." *Journal of Cultural Economy* 7, no. 4 (2013): 458–75. DOI: 10.1080/17530350.2013.858058.
- . "Kinship and Place: The Existential and Moral Process of Landscape Formation on the Rai Coast of Papua New Guinea." In *The Cambridge Handbook of Kinship*, edited by Sandra Bamford, 211–30. Cambridge: Cambridge University Press, 2019.
- . "Modes of Creativity." In *Transactions and Creations. Property Debates and the Stimulus of Melanesia*, edited by Eric Hirsch and Marilyn Strathern, 151–75. New York: Berghahn Books, 2004.
- Leach, James, and Scott deLahunta. "Dance Becoming Knowledge: Designing a Digital 'Body'." *Leonardo* 50, no. 5 (October 2017): 461–67.
- Lehmann, Hans-Thies. *Postdramatic Theatre*. Translated by Karen Jürs-Munby, London: Routledge, 2006.
- Lepecki, André. "Choreography as Apparatus of Capture." *The Drama Review* 51, no. 2 (Summer 2007): 120–23.

- . *Exhausting Dance: Performance and the Politics of Movement*. New York: Routledge, 2006.
- . “From Partaking to Initiating: Leadingfollowing as Dance’s (a-Personal) Political Singularity.” In *Dance, Politics & Co-Immunity*, edited by Gerald Siegmund and Stefan Hölscher, 21–38.
- Maar, Kirsten. *Entwürfe und Gefüge: William Forsythes choreographische Arbeiten in ihren architektonischen Konstellationen*. Bielefeld: transcript, 2019.
- . “Uncanny Connections: William Forsythe’s Choreographic Installations.” In *Performance and the Politics of Space: Theatre and Topology*, edited by Erika Fischer-Lichte and Benjamin Wihstutz, 251–64. New York: Routledge, 2015.
- Macaulay, Alastair. “Of Women, Men and Ballet in the 21st Century.” *New York Times*, January 12, 2017, New York edition, Section AR, p. 14. (<https://www.nytimes.com/2017/01/12/arts/dance/of-women-men-and-ballet-in-the-21st-century.html>), accessed Dec. 15, 2019.
- Mackrell, Judith. “A New Dynamic.” *The Guardian*, September 22, 2005. (<https://www.theguardian.com/stage/2005/sep/22/dance>), accessed Dec. 15, 2019.
- Maiorano, Robert and Valerie Brooks. *Balanchine’s Mozartiana: The Making of a Masterpiece*. New York: Freundlich Books, 1985.
- Maletic, Vera. *Dance Dynamics: Effort and Phrasing*. Workbook and DVD. Columbus: Grade A Notes, 2005.
- Manning, Erin. *Always More Than One: Individuation’s Dance*. Durham: Duke University Press, 2013.
- . *The Minor Gesture*. Durham: Duke University Press, 2016.
- . *Relationescapes: Movement, Art, Philosophy*. Cambridge: The MIT Press, 2009.
- . “Three Propositions for a Movement of Thought.” In *Performance and Temporalisation: Time Happens*, edited by Stuart Grant, Jodie McNeilly and Maeva Veerapen, 114–28, Basingstoke: Palgrave MacMillan, 2015.
- Manning, Erin and Brian Massumi. “Just Like That. William Forsythe: Between Movement and Language.” In *Thought in the Act: Passages in the Ecology of Experience*, 31–58. Minneapolis: University of Minnesota Press, 2014.
- . “Coming Alive in a World of Texture,” In *Thought in the Act: Passages in the Ecology of Experience*, 3–22. Minneapolis: University of Minnesota Press, 2014.
- Manning, Susan, and Lucia Ruprecht, eds. *New German Dance Studies*. Urbana: University of Illinois Press, 2012.
- Manson, Caden. “Interview: Mårten Spångberg” *Contemporary Performance*. July 4, 2016. (<https://contemporaryperformance.com/2016/07/04/interview-marten-spangberg/>), accessed Dec. 15, 2019.
- Massumi, Brian. *Parables for the Virtual: Movement, Affect, Sensation*. Durham: Duke University Press, 2002.
- Matzke, Annemarie. *Arbeit am Theater: Eine Diskursgeschichte der Probe*. Bielefeld: transcript, 2012.
- McAuley, Gay. “Towards an Ethnography of Rehearsal.” *New Theatre Quarterly* 14, no. 53 (February 1998): 75–85.

- McFee, Graham. "Admirable Legs' or the Dancer's Importance for the Dance." In *Thinking Through Dance: The Philosophy of Dance Performance and Practices*, edited by Jenny Bunker, Anna Pakes and Bonnie Rowell, 22–45. Hampshire: Dance Books, 2013.
- . *The Philosophical Aesthetics of Dance: Identity, Performance and Understanding*. Hampshire: Dance Books, 2011.
- Meade, Fionn, and Joan Rothfuss, eds. *Merce Cunningham: Common Time*. Minneapolis: Walker Art Center, Feb. 8–Jul. 30, 2017. Exhibition catalog. Minneapolis: Distributed Art, 2017.
- Mertens, Gerald. "A United Front Against Orchestral Mergers." *The Strand*, March 3, 2004. (<https://www.thestradd.com/a-united-front-against-orchestral-mergers/246.article?adredirect=1>), accessed Dec. 15, 2019.
- Midgette, Anne. "Forsythe in Frankfurt: A Documentation in Three Movements." In "William Forsythe," Special issue, *Choreography and Dance* 5, no. 3, edited by Senta Driver: 13–23.
- Mol, Annemarie. *The Body Multiple: Ontology in Medical Practice*. Durham: Duke University Press, 2003.
- Neri, Louise. "Interview with William Forsythe." *Gagosian Quarterly*, September 2017. (<https://gagosian.com/quarterly/2017/10/23/william-forsythe-choreographic-objects/>), accessed Nov. 21, 2019.
- Neri, Louise, and Eva Respini, eds. *William Forsythe: Choreographic Objects*. Munich: Prestel 2018.
- Noë, Alva. "Newman's Note, Entanglement and the Demands of Choreography: Letter to a Choreographer." In *Transmission in Motion: The Technologizing of Dance*, edited by Maaïke Bleeker, 228–36. London: Routledge, 2017.
- Noltenius, Agnès. *Forsythe: Detail*. Brussels: Éditions Complexe, 2003.
- Novack, Cynthia J. *Sharing the Dance: Contact Improvisation and American Culture*. Madison: University of Wisconsin Press, 1990.
- Nugent, Ann. "Seeking Order and Finding Chaos in the Choreography of William Forsythe." Society of Dance History Scholars Conference Proceedings. 2001.
- . "William Forsythe, *Eidos:Telos*, and Intertextual Criticism." *Dance Research Journal* 39, no. 1 (Summer 2007): 25–48.
- Pakes, Anna. "Phenomenology and Dance: Husserlian Meditations." *Dance Research Journal* 43, no. 2 (Winter 2011): 33–49.
- Palazzi, Maria. "Introduction: The Objects." Blog for the website *Synchronous Objects for One Flat Thing, reproduced*. Published by The Ohio State University, March 2009. (<https://synchronousobjects.osu.edu/blog/introduction-the-objects/index.html>), accessed Dec. 15, 2019.
- Phelan, Peggy. "Performing Questions, Producing Witnesses." In *Certain Fragments: Contemporary Performance and Forced Entertainment*, Tim Etchells. London: Routledge, 2006 [1999].
- Phillips-Silver, Jessica, C., Athena Aktipis and Gregory A. Bryant. "The Ecology of Entrainment: Foundations of Coordinated Rhythmic Movement." *Music Perception* 28, no. 1 (September 2010): 3–14. doi:10.1525/mp.2010.28.1.3.

- Phillips-Silver, Jessica, and Peter E. Keller. "Searching for Roots of Entrainment and Joint Action in Early Musical Interactions." *Frontiers in Human Neuroscience* 6, article 26, (28 February 28, 2012): 1–11. doi: 10.3389/fnhum.2012.00026.
- Potter, Carolyn. "Sense of Motion, Senses of Self: Becoming a Dancer." *Ethnos* 73, no. 4 (December 2008): 444–65.
- Pratt, Mary Louise. "Arts of the Contact Zone." *Profession* (1991): 33–40. (<http://www.jstor.org/stable/25595469>), accessed Dec. 15, 2019.
- Reckwitz, Andreas. "Grundelemente einer Theorie sozialer Praktiken: Eine sozialtheoretische Perspektive." *Zeitschrift für Soziologie* 32, no. 4 (August 2003): 282–301.
- . *The Invention of Creativity: Modern Society and The Culture of the New*. Translated by Steven Black. Malden: Polity Press, 2017.
- Reed-Danahay, Deborah. *Auto/ethnography: Rewriting the Self and the Social*. Oxford: Berg: 1997.
- Rescher, Nicholas. *Process Philosophy: A Survey of Basic Issues*. Pittsburgh: University of Pittsburgh Press, 2000.
- Riding, Alan. "Leader of Frankfurt Ballet Losing His Post." *New York Times*, May 31, 2002, National edition, section E, p. 5. (<https://www.nytimes.com/2002/05/31/movies/leader-of-frankfurt-ballet-losing-his-post.html>), accessed Dec. 15, 2019.
- Rittershaus, David, Anton Koch, Scott deLahunta and Florian Jenett. "Recording Effect: A case study in technical, practical and critical perspectives on dance data creation." *Proceedings of International Conference on Dance Data, Cognition and Multimodal Communication*, September 19–21, 2019. Universidade Nova de Lisboa, forthcoming.
- Rizzi, Anthony. "Die Bühne als der Ort, an dem ich mit mir im Reinen bin." In *William Forsythe: Denken in Bewegung*, edited by Gerald Siegmund, 89–94, Leipzig: Henschel, 2004.
- Robinson, Keith. "The Event and the Occasion." In *The Lure of Whitehead*, edited by Nicholas Gaskill and A.J. Nocek, 207–230. Minneapolis: University of Minnesota Press, 2014.
- Rosaldo, Renato. *Culture & Truth: The Remaking of Social Analysis*. Boston: Beacon Press, 1993.
- Ross, Janet. *San Francisco Ballet at Seventy-Five*. San Francisco: Chronicle Books, 2007.
- Ruhsam, Martina. *Kollaborative Praxis: Choreographie. Die Inszenierung der Zusammenarbeit und ihre Aufführung*. Vienna: Turia and Kant, 2011.
- Sabisch, Petra. *Choreographing Relations: Practical Philosophy and Contemporary Choreography in the Works of Antonia Baehr, Gilles Deleuze, Juan Dominguez, Félix Guattari, Xavier Le Roy and Eszter Salamon*. Munich: epodium, 2011.
- . "For a Topology of Practices: A Study on the Situation of Contemporary and Experimental Dance, Choreography and Performance Art in Europe." In *Independent Theatre in Contemporary Europe: Structures – Aesthetics – Cultural Policy*, edited by Manfred Brauneck and ITI Germany, 43–184. Bielefeld: transcript, 2017.
- Sachs, Klaus-Jürgen, and Carl Dalhaus. "Counterpoint." In *Groves Music Online*, January 21, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.06690>.
- Schatzki, Theodore R. "Introduction: Practice Theory." In *The Practice Turn in Contemporary Theory*, edited by Theodore R. Schatzki, Karin Knorr Cetina and Eike von Savigny, 1–14. London: Routledge, 2001.

- . *The Site of the Social: A Philosophical Account of the Constitution of Social Life and Change*. University Park: Pennsylvania State University Press, 2002.
- Schatzki, Theodore R., Karin Knorr Cetina and Eike von Savigny, eds. *The Practice Turn in Contemporary Theory*. London: Routledge, 2001.
- Schellow, Constanze. *Diskurs-Choreographien: Zur Produktivität des “Nicht” für die zeitgenössische Tanzwissenschaft*. Munich: epodium, 2016.
- Schieffelin, Edward L. “Problemetizing Performance.” In *Ritual, Performance, Media*. Edited by Felicia Hughes-Freeland, 194–207. London: Routledge, 1998.
- Schiller, Nina Glick, Linda Basch and Cristina Blanc-Szanton, “Towards a Definition of Transnationalism: Introductory Remarks and Research Questions.” *Annals of the New York Academy of Sciences, Towards a Transnational Perspective on Migration: Race, Class, Ethnicity, and Nationalism Reconsidered* 645, no. 1 (July 1992): ix–xiv.
- Schmal, Peter Cachola, Yorck Förster and Andrea Jürges. *Grosse Oper – Viel Theater? Bühnenbauten im Europäischen Vergleich*. Frankfurt am Main: Deutsches Architekturmuseum, March 24 – May 21, 2018. Exhibition catalog. Vendersheim: Gorius, 2018.
- Schulze-Reuber, Rika. *Das Tanztheater Pina Bausch: Spiegel der Gesellschaft*. Frankfurt: Fischer, 2008.
- Schwaiger, Elisabeth. *Aging, Gender, Embodiment in Dance: Finding a Balance*. Basingstoke: Palgrave Macmillan, 2012.
- Seibert, Brian. “Review: William Forsythe Brings a New Playlist to Boston.” *New York Times*, March 8, 2019, New York edition, section C, p. 2. (<https://www.nytimes.com/2019/03/08/arts/dance/review-full-on-forsythe-boston-ballet.html>), accessed Dec. 15, 2019.
- Sennett, Richard. *Together: The Rituals, Pleasures and Politics of Cooperation*. London: Penguin, 2012.
- Sharifi, Azadeh. “Theatre and Migration: Documentation, Influences and Perspectives in European Theatre.” In *Independent Theatre in Contemporary Europe: Structures-Aesthetics – Cultural Policy*, edited by Manfred Brauneck and ITI Germany, 321–415. Bielefeld: transcript, 2017.
- Shaw, Norah Zuniga. “Introduction: The Data.” Blog for the website *Synchronous Objects for One Flat Thing, reproduced*. The Ohio State University, March 2009. (<https://synchronousobjects.osu.edu/blog/introduction-the-data/index.html>), accessed Dec. 15, 2019.
- . “Synchronous Objects: what else might this dance look like.” In *Transmission in Motion: The Technologizing of Dance*, edited by Maaïke Bleeker, 99–107. London: Routledge, 2017.
- . “Synchronous Objects, Choreographic Objects, and the Translation of Dancing Ideas.” In *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*, edited by Gabriele Klein and Sandra Noeth, 207–22. Bielefeld: transcript, 2011.
- Sheets-Johnstone, Maxine. *The Phenomenology of Dance*. Philadelphia: Temple University Press, 2015 [1966].
- Siegmund, Gerald. *Abwesenheit: Eine Performative Ästhetik des Tanzes. William Forsythe, Jérôme Bel, Xavier Le Roy, Meg Stuart*. Bielefeld: transcript, 2015 [2006].

- . “Das Gedächtnis des Körpers in der Bewegung.” In *Tanzwelten: zur Anthropologie des Tanzens*, edited by Leopold Klepacki and Eckart Liebau, 29–44. Munster: Waxmann, 2008.
- . “Körper, Heterotopie und der begehrende Blick. William Forsythe’s Preisgabe des Fluchtpunkts.” In *Theater Ohne Fluchtpunkt*, edited by Gabriele Brandstetter and Birgit Wiens, 130–52.
- . “Negotiating Choreography, Letter, and Law in William Forsythe.” In *New German Dance Studies*, edited by Susan Manning and Lucia Ruprecht, 200–16. Urbana: University of Illinois Press, 2013.
- . “Of Monsters and Puppets.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 20–37.
- . “The Space of Memory: William Forsythe’s Ballets.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 128–138.
- , ed. *William Forsythe: Denken in Bewegung*. Berlin: Henschel, 2004.
- . “William Forsythe: Räume eröffnen, in denen das Denken sich ereignen kann.” In Siegmund, *William Forsythe: Denken in Bewegung*, 9–80. Berlin: Henschel, 2004.
- Siegmund, Gerald, and Stefan Hölscher, eds. *Dance, Politics & Co-Immunity*. Zürich: Diaphanes, 2013.
- Sklar, Diedra. “On Dance Ethnography.” *Dance Research Journal* 23, no. 1 (Spring, 1991): 6–10.
- Snow, David A., Robert D. Benford and Leon Anderson. “Fieldwork Roles and Informational Yield: A Comparison of Alternative Settings and Roles.” *Urban Life* 14, no. 4 (January 1986): 377–408.
- Spier, Steven. “Choreographic Thinking and Amateur Bodies.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 139–50.
- . “Engendering and Composing Movement: William Forsythe and the Ballet Frankfurt.” *The Journal of Architecture* 3, no. 2 (summer 1998): 135–46.
- . “Inside the Knot That Two Bodies Make.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 101–11.
- . “A Difficult and Lovely Work.” In “William Forsythe,” Special issue, *Choreography and Dance* 5, no. 3, edited by Senta Driver: 103–114.
- , ed. *William Forsythe and the Practice of Choreography: It Starts From Any Point*. London: Routledge, 2011.
- Stengers, Isabelle. “Introductory Notes on an Ecology of Practices.” *Cultural Studies Review* 11, no. 1 (January 2005): 183–96.
- . *Thinking with Whitehead: A Free and Wild Creation of Concepts*. Translated by Michael Chase, Cambridge: Harvard University Press, 2014 [2002].
- Strathern, Marilyn. “Kinship as a Relation.” *L’Homme* 210 (April/June 2014): 43–61.
- . *The Relation: Issues in Complexity and Scale*. Cambridge: Prickly Pear Press, 1995.
- . “Re-making Knowledge: ‘Relations’ and Relations.” For the symposium *Tribute to ‘La Pensée Sauvage.’ Nature, relationships and contributions to indigenous knowledge*, Collège de France, May 14–15, 2012, Convenor Manuela Carneiro da Cunha. Unpublished manuscript.
- Sulcas, Roslyn. “Using Forms Ingrained in Ballet to Help the Body Move Beyond It.” *New York Times*, December 9, 2001, National edition, Section 2,

- p. 11. (<https://www.nytimes.com/2001/12/09/arts/dance-using-forms-ingrained-in-ballet-to-help-the-body-move-beyond-it.html>), accessed Dec. 15, 2019.
- . “Watching the Ballett Frankfurt, 1988–2009.” In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 4–19.
- . “William Forsythe: Channels for the Desire to Dance.” *Dance Magazine* (September 1995): 52–59.
- . “William Forsythe: The Poetry of Disappearance and the Great Tradition.” *Dance Theatre Journal* 9, no. 1 (Summer 1991): 4–7 and 32–33. (<http://www.frankfurt-ballett.de/sulcas1991.html>), accessed Dec. 1, 2003.
- . “William Forsythe Pushing at the Boundaries of Ballet” [print title: “Investigating the Boundaries of Technique.”] *New York Times*, February 23, 2017, New York Edition, Section C, p. 5. (<https://www.nytimes.com/2017/02/23/arts/dance/boston-ballet-takes-on-artifact-a-manifesto-from-william-forsythe.html>), last accessed Dec. 15, 2019.
- . “When the Choreographer Won’t Fly, the Dancers Rehearse by Skype.” [print title: “Practicing Choreography, From an Ocean Away”] *New York Times*, September 24, 2019, New York edition, Section C, p. 2. (<https://www.nytimes.com/2019/09/23/arts/dance/jerome-bel-isadora-no-flying.html>), accessed Dec. 15, 2019.
- Thomas, Helen. *The Body and Everyday Life*. London: Routledge 2013.
- . *The Body, Dance and Cultural Theory*. Basingstoke: Palgrave Macmillan, 2003.
- Thompson, Neil A. “Imagination and Creativity in Organizations.” *Organization Studies* 39, no. 2–3 (2018): 229–50.
- Thurner, Christina. *Beredete Körper – bewegte Seelen: Zum Diskurs der doppelten Bewegung in Tanztexten*. Bielefeld: transcript, 2009.
- . “Time Layers, Time Leaps, Time Lost. Methodologies of Dance Historiography.” Translated by Alessio Franko. In *The Oxford Handbook of Dance and Reenactment*, edited by Mark Franko, 525–32. New York: Oxford University Press, 2017.
- . “Prekäre physische Zone: Reflexionen zur Aufführungsanalyse von Pina Bauschs *Le Sacre du Printemps*.” In *Methoden der Tanzwissenschaft*, edited by Gabriele Brandstetter and Gabriele Klein, 2nd ed., 53–64.
- Tomasello, Michael. “Joint Attention as Social Cognition.” In *Joint Attention: Its Origins and Role in Development*, edited by Chris Moore and Philip J. Dunham, 103–30. Hillsdale: Lawrence Erlbaum, 1995.
- Tomasello, Michael, and Malinda Carpenter. “Shared Intentionality.” *Developmental Science* 10, no. 1 (2007): 121–25. DOI: 10.1111/j.1467-7687.2007.00573.x.
- Tomic-Vajagic, Tamara. “The Dancer’s Contribution: Performing Plotless Choreography in the Leotard Ballets of George Balanchine and William Forsythe.” PhD diss., University of Roehampton, 2012.
- Traweek, Sharon. *Beamtimes and Lifetimes: The World of High Energy Physics*. Cambridge: Harvard University Press, 1992.
- . “Bodies of Evidence: Law and Order, Sexy Machines, and the Erotics of Fieldwork among Physicists.” In *Choreographing History*, edited by Susan Leigh Foster, 211–25. Bloomington: Indiana University Press, 1995.

- Tamisari, Franca. "Dancing with and for Others." In *Conference Proceedings: Performing Memory Through Dance. Anthropological Perspectives*. June 17-18, 2021. Ca' Foscari University of Venice, forthcoming.
- Tusa, John. "Interview with William Forsythe." BBC Radio 3, February 2, 2003. (http://www.bbc.co.uk/radio3/johntusainterview/forsythe_transcript.shtml), accessed Jan. 7, 2016.
- Van Maanen, Hans. *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*. Amsterdam: Amsterdam University Press, 2009.
- Vass-Rhee, Freya. "Audio-Visual Stress: Cognitive Approaches to the Perceptual Performativity of William Forsythe and Ensemble." PhD diss., University of California, Riverside, 2011.
- . "Dancing Music: The Intermodality of the Forsythe Company." In *William Forsythe and the Practice of Choreography*, edited by Steven Spier, 73–89.
- . "Distributed Dramaturgies: Navigating with Boundary Objects." In *Dance Dramaturgy: Modes of Agency, Awareness and Enactment*, edited by Pil Hansen and Darcey Callison, 87–105. Basingstoke: Palgrave Macmillan, 2015.
- . "Schooling an Ensemble. The Forsythe Company's *Whole in the Head*." In *Journal of Dance & Somatic Practices* 10, no. 2 (2018): 219–33.
- Vionnet, Claire and Jennifer Clarke. "Prolonger plutôt que restituer: extending anthropological praxis," In *Kōryū*, edited by Jennifer Clarke, 68–81. Aberdeen: University of Aberdeen Press.
- Wacquant, Loïc. *Body & Soul: Notebooks of an Apprentice Boxer*. Oxford: Oxford University Press, 2006.
- . "Habitus as Topic and Tool: Reflections on Becoming a Prizefighter." *Qualitative Research in Psychology* 8, no. 1 (January-March 2011): 81–92.
- . "*Homines in Extremis*: What Fighting Scholars Teach Us about Habitus." *Body & Society* 20, no. 2 (2014): 3–17. DOI: 10.1177/1357034X13501348.
- Wallace, David Foster. *Infinite Jest*. London: Little, Brown, 2008 [1996].
- Waterhouse, Elizabeth. "As *Duo*: Thinking with Dance." In *Practical Aesthetics*, edited by Bernd Herzogenrath, p. 183–194. London: Bloomsbury, 2020.
- . "Dancing Amidst the Forsythe Company: Space, Enactment, and Living Repertoire." In *Theater Ohne Fluchtpunkt*, edited by Gabriele Brandstetter and Birgit Wiens, 153–81.
- . "Entrainment und das zeitgenössische Ballett von William Forsythe." Translated by Christoph Nöthlings. In *DE/SYNCHRONISIEREN?: Leben im Plural*, edited by Gabriele Brandstetter, Kai van Eikels, and Anne Schuh, 197–219. Hannover: Wehrhahn, 2017.
- . "In-Sync: Entrainment in Dance." In *The Neurocognition of Dance*, edited by Betina Bläsing, Martin Puttke and Thomas Schack, 2nd ed., 55–75.
- . "Supplement to Processing Choreography: *Duo* Project Performance Listing (1996–2018)." (<https://boris.unibe.ch/id/eprint/157596>), accessed July 15, 2021.
- Waterhouse, Elizabeth, Florian Jenett, Monika Hager and Mark Coniglio. "‘I gave that cue.’ Integrating dance studies, praxeology, and computational perspectives to model change in the case study of William Forsythe's *Duo*," *Interna-*

- tional Journal of Performance Arts and Digital Media* 17, no. 1 (May 5, 2021): 160–81. doi:10.1080/14794713.2021.1884803.
- Waterhouse, Elizabeth, Riley Watts and Bettina Bläsing. “Doing *Duo* - a Case Study of Entrainment in William Forsythe’s choreography *Duo*.” *Frontiers in Human Neuroscience* 8, no. 812 (October 21, 2014): 1–16. doi:10.3389/fnhum.2014.00812.
- Wehren, Julia. *Körper als Archiv in Bewegung: Choreografie als historiografische Praxis*. Bielefeld: transcript, 2016.
- Weisbeck, Markus, ed. *William Forsythe: Suspense*. Kraichtal: Ursula Blickle Stiftung, May 17 – June 29, 2008. Exhibition catalog. Zurich: JRP Ringier, 2008.
- Whitehead, Alfred North. *Adventures of Ideas*. New York: The Free Press, 1985 [1933].
- . *Process and Reality*. David R. Griffin and Donald W. Sherburne, eds. New York: The Free Press, 1978 [1929].
- Whittenburg, Zachary. “William Forsythe in conversation with Zachary Whittenburg.” In *Movement Research. Critical Correspondence*. Interview on April 27, 2012. (https://movementresearch.org/criticalcorrespondence/blog/wp-content/uploads/2012/05/Forsythe_Whittenburg_4.27.2012.pdf), accessed Dec. 15, 2019.
- Wulff, Helena. *Ballet Across Borders: Career and Culture in the World of Dancers*. Oxford: Berg, 1998.
- . “Experiencing the Ballet Body: Pleasure, Power, Pain.” In *The Musical Human: Rethinking John Blacking’s Ethnomusicology in the Twenty-First Century*, edited by Suzel Ana Reily, 125–41, Aldershot: Ashgate, 2006.

2. Unsigned Texts

- “Annual Review 2017–18: Sadler’s Wells.” Sadler’s Wells Theatre. (https://sadlerswells-downloads.s3-eu-west-1.amazonaws.com/about_us/SW_AnnualReview_2017-18_LR.pdf), accessed Dec. 15, 2019.
- “Forsythe bleibt in Frankfurt.” *Frankfurter Allgemeine*, July 9, 2003. (<https://www.faz.net/aktuell/feuilleton/forsythe-bleibt-in-frankfurt-1116842.html>), accessed Dec. 15, 2019.
- “Tod des TAT: Traditionsreiche Frankfurter Bühne schließt endgültig.” *Frankfurter Allgemeine*, May 26, 2004. (<https://www.faz.net/aktuell/rhein-main/kultur/theater-tod-des-tat-traditionsreiche-frankfurter-buehne-schliesst-endgueltig-1158229.html>), accessed Dec. 15, 2019.
- “Statistisches Portrait / Statistical Portrait Frankfurt am Main 2017.” Bürgeramt, Statistik und Wahlen. Frankfurt am Main. (<https://docplayer.org/107671143-Statistisches-portrait-statistical-portrait-frankfurt-am-main-2017.html>), accessed Dec. 15, 2019.
- “William Forsythe gibt das Frankfurter Ballett auf.” *Der Tagesspiegel*, August 28, 2002. (<https://www.tagesspiegel.de/kultur/william-forsythe-gibt-das-frankfurter-ballett-auf/341170.html>), accessed Dec. 15, 2019.

3. Dictionaries

- The Oxford English Dictionary of English Etymology*. Edited by Charles T. Onions, Oxford: Oxford University Press, 1991 [1966].

The Second Edition of the Oxford English Dictionary. Prepared by J. A. Simpson and E. S. C. Weiner, Oxford: Oxford University Press, 1998.

4. Films

Figgis, Mike. *Just Dancing Around*. Film/DVD. Kultur Video, 2007.

de Mey, Thierry, William Forsythe and Thom Willems. *One Flat Thing, reproduced*. Film/DVD. mk2 Films, 2006.

5. Online Artistic Resources

Projects by William Forsythe:

Improvisation Technologies: A Tool for the Analytical Dance Eye, (https://www.youtube.com/channel/UCvzEl4d5_SdUe3B6EITEFSA)

Synchronous Objects for One Flat Thing, reproduced (<https://synchronousobjects.osu.edu/>)

Further Dance Projects:

Dance Engaging Science (<http://motionbank.org/en/content/dance-engaging-science.html>)

Everybody's (<http://everybodystoolbox.net/>)

Motion Bank (<http://motionbank.org>)

Sarma (http://sarma.be/pages/About_Sarma)