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Noa Eshkol in the Sydney Biennale:
A Translation

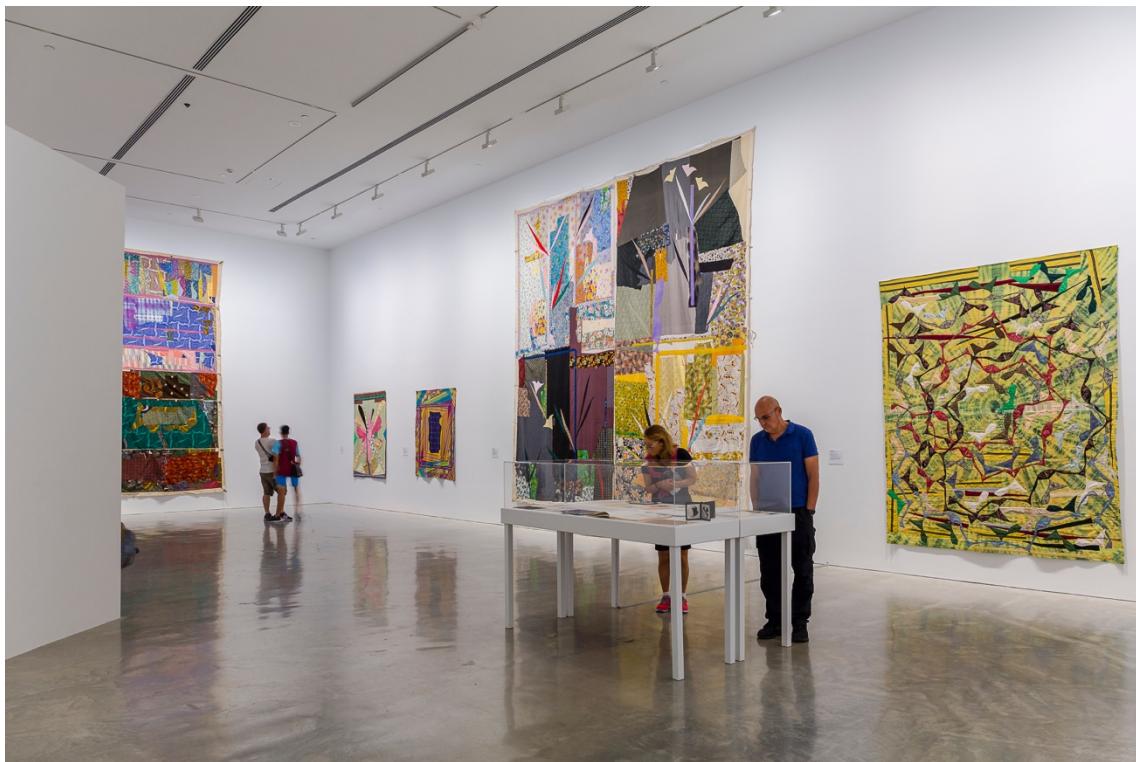


Fig. 1. Noa Eshkol, left to right: *The Creation*, 1995, cotton, sisal, polyacrylic, polyester, flannel jersey, corduroy, poplin, cotton lawn, 480 x 480 cm; *The First Flower*, 1973, wool, cotton lawn, twill, bouclé with fancy yarns, rayon satin, glossy velvet, 182 x 142 cm; *Window to the Sea*, 1975, cotton, piqué, satin, lawn, 165 x 138 cm; *The Four Seasons*, 1995, cotton, sisal, wool, lurex, rayon, lamé, sateen, polyester, jersey, cotton crepe, silk taffeta, 490 x 465 cm; *Insects in the Sun*, 1990, cotton, synthetic fibres, lurex, rayon, 278 x 216 cm. Installation view (2016) at the Museum of Contemporary Art Australia for the 20th Biennale of Sydney. Courtesy the Noa Eshkol Foundation for Movement Notation, Holon and neugerriemschneider Gallery, Berlin. This project was made possible through generous assistance from the International Production Fund with support from Outset England and Outset Israel; Gene Sherman AM and Brian Sherman AM; and Galerie neugerriemschneider. Photograph: Document Photography

Introduction

During the 2016 Biennale of Sydney, while viewing the exhibited 'wall carpets' of Israeli artist Noa Eshkol (1924–2007) in a downstairs gallery of the Museum of Contemporary Art, Australia—in the Biennale called the Embassy of Translation—I overheard a member of the public asking a young gallery attendant about the relationship between Eshkol's wall carpets and her dance and dance notation (known as EWMN). Examples of these latter were represented by various items, including a video playing on a tablet, in two vitrines (see accompanying photograph of the exhibition and description below). Curator Stephanie Rosenthal wrote that taken together the works in this "Embassy" addressed "the question of how we can use our access to the vast past to translate and re-contextualise history" (2016, 100). Shahryar Nashat's *Parade* (2014), for example, was included as "a cinematic adaptation of dancer and choreographer Adam Linder's earlier reinterpretation of the 1917 Ballets Russes production of the same name" (Richards 2016, 103). Other works entailed other kinds of translations not necessarily across historical periods or from one artist's work to that of another. For example, repurposing of objects or acts was also at play in Linder's *Some Proximity* (2014) and Helen Marten's *Parrot Problems* (2014) and *Smoke Description* (2015) (see Rosenthal 2016, 97–160). The inclusion of work by Eshkol was particular in the sense that translation could be understood to be taking place between the different arts—based in different materials (fabric on the one hand and movement on the other)—practised separately by her.¹ In this essay, I put myself in the position of attempting to answer the visitor's question, both in relation to Eshkol's work as it was shown at MCA, and as a wider reflection on the idea of translation in the context of current interdisciplinary approaches in contemporary art particularly where they involve dance or 'choreography'.²

Interdisciplinarity and performance were certainly a focus in Rosenthal's curation of the Biennale, even if, in Eshkol's case, none of her dance works were performed live (see Sullivan 2015). Rosenthal has said that performance "prompts us all to think differently about art, about viewer experience, and about exhibition making in a broader sense" (quoted in Sullivan 2015, 10). She reaches out to performance and choreography albeit from her base or speaking position in the fine art curatorial tradition. In this essay, my perspective is self-consciously that of a dancer, one who has had a long involvement and interest in dance modernism and thus, like Eshkol, in dance as a discrete art. While interdisciplinarity is currently embraced explicitly by many artists and is to some extent definitional of the contemporary arts generally, there is, arguably, a tendency for so-called visual art regimes of exhibition, and discourse—in general, of theoretical and other framing—of such work to predominate. My aim in discussing Eshkol's presence in the Biennale from the point of view of 'dance' is to highlight this potential contradiction in the interdisciplinary turn and to mitigate, in the imagined guiding of the visitor at the exhibition, a potential reduction of languages, histories or points of view. Writing of literary translation in her essay "The Politics of Translation," Gayatri Spivak observes that translation does not always take place across a level playing field: she says that "translation is the most intimate act of reading. Unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text" (1993, 183). Following Paul Ricoeur, I understand translation as "finding a point of

commerce—if not always resolution—between ostensibly irreconcilable viewpoints” (Kearney 2006, vii). Ricoeur was concerned with how new meaning comes to be and in considering the question of interpretation he was prompted “to invigilate those border exchanges where meaning traverses the various signs and disciplines” through which it is being interpreted (ix). It could be that answering the aforementioned visitor asking for an explanation of the relationship between Eshkol’s wall carpets and her notation and dance requires, ideally, at least two attendants or guides: one intimate with the visual and textile field and the other intimate with the dance field (even if they were to co-exist in the one person). There would be a conversation between them.

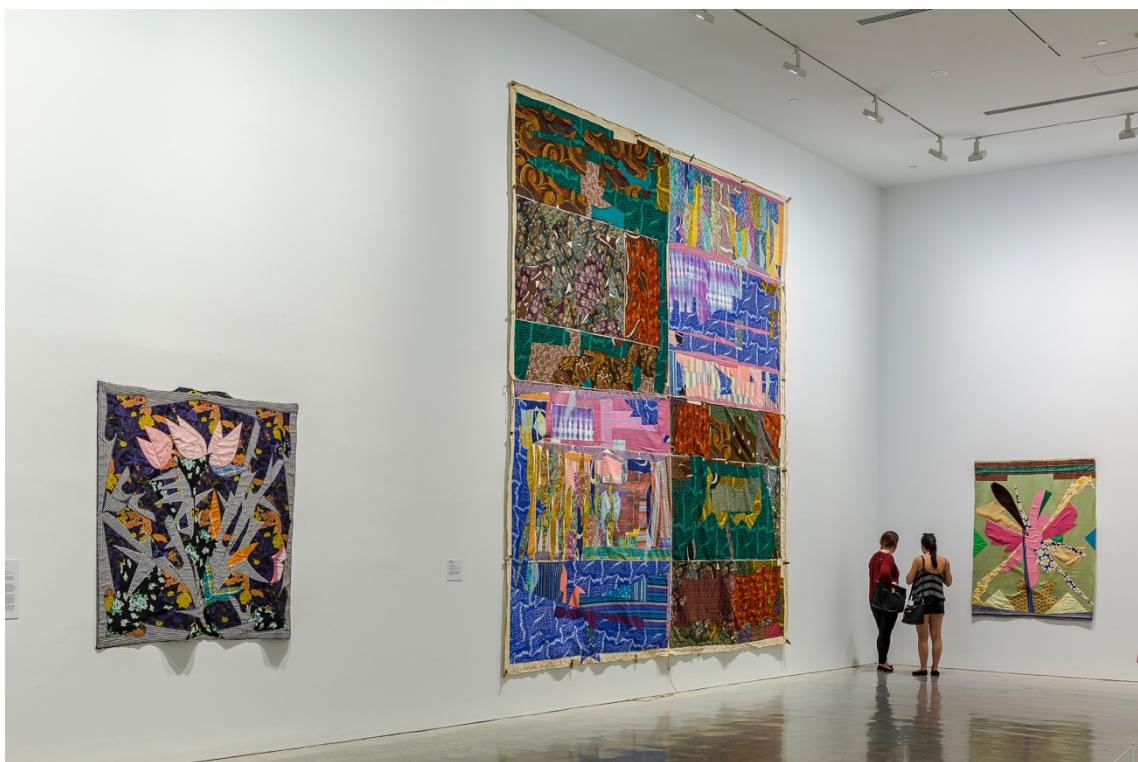


Fig. 2. Noa Eshkol, left to right: *Bush at Night*, 2002, wool, woollen flannel, cotton, bark crepe, silk, rayon, synthetic jersey, 155 x 155 cm; *The Creation*, 1995, cotton, sisal, polyacrylic, polyester, flannel jersey, corduroy, poplin, cotton lawn, 480 x 480 cm; *The First Flower*, 1973, wool, cotton lawn, twill, bouclé with fancy yarns, rayon satin, glossy velvet, 182 x 142 cm. Installation view (2016) at the Museum of Contemporary Art Australia for the 20th Biennale of Sydney. Courtesy the Noa Eshkol Foundation for Movement Notation, Holon and Neugerriemschneider Gallery, Berlin. This project was made possible through generous assistance from the International Production Fund with support from Outset England and Outset Israel; Gene Sherman AM and Brian Sherman AM; and Galerie neugerriemschneider. Photograph: Document Photography

Eshkol’s wall carpet practice, and her dance practice based on her development of a movement-compositional notation system, are different kinds of practices producing different kinds of art works, whose appearances involve different modes of apprehension and different less visible processes from which they have emerged. The difference of different (modernist) arts might be understood along the lines of *genre*—a French word

meaning genus, and gender, as well as genre. French feminist Luce Irigaray has written that, historically, women have not yet attained the status of a *genre* (Fr), their own *genus*. Members of a specific genus may be *compared* with other members of the same genus but are *different* from members of another genus.³ Difference in these terms, she argues, is essential for establishing relations (between men and women) that are or can be creative.⁴ Dance partakes of this problem of genus on account of it being an art of the body, the artistic medium most powerfully implicated in social norms. Further, modern dance as an art of movement comes “from a place other than the one where legitimated conducts of thought and knowledge usually recognise themselves” (Louppe 2010, 9). Louppe goes on to argue that modern dance has arisen from “domains exiled from history, these fringes of thought where nameless bodies wander—bodies which have not found a legitimate or legitimating sign to index them in the great directory of ideas” (27). In Irigaray’s terms, and in terms of artistic modernism, it is an art easily exiled from itself (see Irigaray 1977; 1986).

In what follows, I discuss the different elements of, and issues raised by, the valuable presentation of Eshkol’s work at the Biennale. I then provide some background to both her movement and fabric practices in order to build the basis to undertake what Sallis, writing on translation, calls a “*mimesis*” or a “*putting this in the place of that*” (Woodruff 2008, 199), an act that can make both practices ‘foreign’ while putting them into conversation.

Problems with Comparison

Eshkol created both wall carpets and dances during nearly three decades between the early 1970s and the mid-90s. Nevertheless, within the Biennale “Embassy” frame of translation across time, there may have been an intention for the fabric works to be viewed as more contemporary than the dance. I make this supposition based on the fact that the wall carpets which Eshkol continued to make into the early 2000s were materially present in the MCA, while the dance which Eshkol ceased to work on in the mid- to late 1990s was only represented as retrospective. In other words, here, dance was somewhat relegated to the archive—even though recently it has been very much alive, for example, in the ongoing work of the Chamber Dance group members at the Eshkol Centre in Holon near Tel Aviv, and in the *Sharon Lockhart/Noa Eshkol* exhibitions, internationally (see below).⁵

In the Biennale dance and notation “ephemera,” as the Eshkol Foundation called them, were displayed as already noted in two vitrines: one containing materials centred on the dance “Angles and Angels” from the suite of the same name (1990) and the other containing materials centred on the dance “The Four Seasons” from the suite *Right-Angled Curves* (published in 1975). These documents gave some idea of the rigorous movement compositional project in which Eshkol and her colleagues were involved.⁶ They included pages from the book of notations of each of these dances/suites showing notated passages or figure drawings and computer generated ‘plots’ by John G. Harries; black and white photographs of Eshkol and dancers of the Chamber Dance Group from the 1950s and 1970s; colour photographs of people (the dancers) working on the floor, stitching the wall carpets; diagrams of arm positions; slides illustrating principles of EWNN and its “spherical system of reference”: illustrations of “rotary” or “planar” movement; computer reels of floor

patterns ("horizontal shifts"), derived from the basic "genetic code" of the dance suite (see Eshkol and Wachmann 1958); video clips of Eshkol during a question and answer session following a performance at Tel Aviv University in 1987 and of the Chamber Dance Group rehearsing "Roaming" from the *Angles and Angels* suite; and drafts of scores and text by Eshkol. As rather frail material objects, and rather indistinct black and white video dub of original film, these items may appear more ephemeral to the dancers who are their custodians than the movement compositions maintained by their body-memories and as a set of patterns held in their thought as written scores.⁷ In their small size (none much bigger than A4) and their aged-paper fragility, these ephemera evoked the library or the museum storeroom, and they were in material contrast to the impressive wall carpets, although these, too, through the distinctive patterns on the cloth used in the compositions, can evoke the bygone period in which particular fabrics used in them were common.

If the wall carpets in their sensuous presence, and the notation and dance archival material, seemed implicitly opposed, a comparison between the notation and the wall carpets was formulated explicitly by Rosenthal in a "Prologue" for the "Embassy of Translation" section of the Biennale catalogue. The curator wrote that Eshkol found a place in her carpets "for the expressiveness and poetic narratives she deliberately avoided in her choreography" (2016, 100); and continued that the wall carpets "in effect ... became a necessary counterbalance to her rigid notation system (Eshkol-Wachman Movement Notation [EWMN]) which she had invented in the mid-1950s" (100–101). Things are, however, being compared here according to a criterion of expressivity which are, in a sense, not comparable. Could we rather consider Eshkol's movement practice, which includes the movement notation and her dance practice with the Chamber Dance Group, as *different from* her wall carpet practice, requiring consideration in terms of ideas and criteria or even of 'expressivities' that are incommensurable with the wall carpets, if not untranslatable?

Without doubt, EWMN was extremely rigorous in its conception as a tool for perception and composition. Understanding that it was conceived along the lines of Western musical notation, however, might provide the necessary caution in terms of the idea of "rigidity" as a way of comparing it to the wall carpets. It is true that in the musical field contemporary composers have moved away from traditional notation with the aim of opening their work to aleatory and performer-generated improvisations. As a system that has given rise to a vast body of work and musical thought by thousands of different composers over hundreds of years, however, it would not be appropriate to deem Western musical notation rigid. EWMN, for its part, dealt only with what might be objectively visible and quantifiable in movement. It explicitly eschewed any reference to 'expression', just as a musical score as notes on a stave does not in itself suggest the qualities of sound that a musician might produce on an instrument. EWMN is a notation in the service of movement *composition*, not in the first instance a tool for recording or documenting *dance*—although it can certainly fulfil this function too and has done so.

In terms of its aim to generate compositions, EWMN was conceived as a parallel to Western musical notation. It is a tool of thought for composing movements in the same way that musical notation has been a tool of musical composition. EWMN is a system for writing

movements, and relationships between movements, from out of its own internal systematics. It does not refer to anything but visible displacements of rods or 'limbs' which may be attached to other rods by a joint or joints. The whole body is conceived as the constellation of these independent but interlinked parts and their countless possible coordinations and synchronisations, in the same way that the 'parts' of instruments in a musical ensemble can be woven together systematically and aurally (see Harries 1975). Eshkol separated the level or moment of movement composition (using the tool she created for developing movement perception) from the level or moment of *dance*, even if in practice these levels, moments or activities mutually informed one another. The dance-making process in which she engaged, based on the notation as a composition tool, was a human, social process involving subjective and intersubjective conditions and intentions. In the videos displayed in the vitrines at the MCA, Eshkol is seen directing the dancers as to images, meanings or affect that the composer has discovered in the composed movement material they are working on and which she wishes them to understand. Rosenthal's comment *comparing* the two aspects of Eshkol's artistic output mentioned above thus sets up an opposition with respect to a particular value prematurely and incorrectly.

In the Biennale, as noted, interdisciplinarity or mixing frames of reference was very much the curatorial order of the day. Still, the gallery or exhibitionary system of the visual arts provided the *overarching* frame.⁸ My role and impulse as I imagine 'guiding' a visitor to the relation between Eshkol's wall carpets and her movement and dance practice is to recognise the historical struggle to create independent frames or paradigms of perception for the art of movement known as modern dance, an art of which Eshkol was an important proponent, even if she has been relatively little discussed in modern dance literature. This impulse came to the fore in an immediate kind of way at the MCA when I realised that loud music from an adjacent exhibition of Nashat's video work *Parade* (2014) was preventing visitors to the MCA from understanding that Eshkol's dance, "Roaming," which was displayed in video format in one of the vitrines, like all her other dances, was never performed with music and was usually accompanied by the sound of a metronome.⁹ Indeed, as Steve Paxton's description below suggests, Eshkol's work with her Chamber Dance Group maintained an absolute independence of movement as the material of dance, rigorously pursuing the formalist possibilities thrown up by the compositional system (EWMN). In this sense, it has a parallel in chamber music, a musical genre in which musical structures were explored and experimented with for their own sake in a domestic, quasi-professional space where, according to Adorno, this music, "critically honed itself against the activities of the music market and against the society they complied with" (1988, 91). Eshkol explicitly invoked Chamber Music in calling her group, initially, the Chamber Dance Quartet, and then the Chamber Dance Group. Her dance works performed by the Chamber Dance Group were also as "highly strung" as any performed chamber music composition.¹⁰

As far as the notation EWMN was concerned, it did not deal with a mover's motivations or qualities which Eshkol understood to be unique or singular. These, for her, were considerations at another level: thinking at the level of *movement* did not involve consideration of emotion, for example. Eshkol was of the view that "emotion belongs to

life and accompanies every activity. It does not follow that it is the *material* for an art of movement" (from *Right-angled curves* Preface on Website). She wrote that EWMN "enables us to free ourselves of the interpretation of movement in terms of the attainment of goals; and by removing all interpretations, to discover the visual phenomena of movement. This seems to me the only way of reaching the source—what we call 'the material'" (2012, 139).

Understanding the Wall Carpets through Dance, and Vice Versa

Eshkol began making her wall carpets in 1973. At the outbreak of the Yom Kippur War she decided to call a temporary halt to the dance activities—partly, it appears, because one of her dancers, Shmulik Zaidel, was conscripted. It was then that she initiated her work on fabric compositions, initially on the 'backing' of army blankets. It might be worth noting, too, that Eshkol had not long returned from the USA where she had been involved in collaborative work with electronic music composer, Herbert Brün, along with scientists and cyberneticists at the Biological Computer Laboratory in the Department of Electrical Engineering at the University of Illinois. The team at the BCL were interested in EWMN for its uses in cybernetic modelling. The research "aimed at a unified system of descriptions, commands and execution of simultaneous movements performed by a human body, artificial limbs ... or automata" (Eshkol, quoted in Finkelman 2012, 106).¹¹ Eshkol's withdrawal from this collaboration was followed by a return to work exclusively at her home in Holon.

"Wall carpets" was a name apparently chosen by Eshkol somewhat at random. The materials were the offcuts from clothing manufacture, fabric pieces collected from the 'rag trade.' She composed her fabric compositions on the weekends after the dancers had left for the week. She pushed her furniture to the walls and worked on the floor, thus composing horizontally (Kemfert 2013, 15). Later, the dancers were involved in sewing them and sorting and classifying the fabric pieces. Mooky Dagan, Eshkol's close friend and current Director of the Eshkol Foundation, remembers that she "worked [on the fabric compositions] without a plan" (Dagan, quoted in Kemfert 2013).

Her short statement "No Rules, No Theory – Only Passion" (reprinted 2013) can provide some insight into Eshkol's wall carpet practice, and can help us to relate it to the notation and dance practices. In this text, Eshkol first expresses a need for a practice that was not "intellectual" and which was literally 'hands-on'—even though she refused ever to cut the fabric pieces. The finished wall carpets were sold or exhibited rarely: in her lifetime, they were exhibited in 1978 at the Tel Aviv Museum of Art, in 1980 in Copenhagen, in 1990 in Paris, in 1996 at the Ein Harod Museum of Art, Israel.¹² In her statement, Eshkol starts by saying that the making of the wall carpets:

began as an entirely personal urge to make something, not something that involved an intellectual decision. ... There are no rules other than the constraints I have adopted, such as not to buy cloth, to use only offcuts, rags, and discarded clothing that come to hand more or less fortuitously ... Another self-imposed rule is not to cut fabric—only to unstitch sewn pieces.

The material is ‘vulgar’, vernacular: fabric such as is daily met with, and of kinds available anywhere in most of today’s cultures, so that it passes unnoticed most of the time, almost like the air we breathe ... The use of randomly acquired material gives the hangings virtually the nature of *objets trouvés*. Looking at the material, it is seen that they are in themselves compositions, at a low level—compositions in their printed or woven design, which is most often periodic in form. When not amorphic the shapes of the pieces are quite repetitive, being mainly the negative shapes of body covering (sleeves etc.) which bestow upon them a near organic character, because of their association with parts of the human body which they were intended to enclose. These negative shapes are converted by the act of re-composition into new shapes, so that it is a sort of recycling, not only of the thrown-away fabric, but also of the discarded remnants of the designers’ thought. The colours in which the patterns are printed are of course not of my choice. Here again, I choose from a palette which was not preselected. There is something of ‘action painting’ in this process. The combinations that result reveal a choosing ‘I’—one that I do not always recognize as ‘me’. (43)

While noting that Eshkol felt strongly the difference between working with movement on the one hand and with pieces of fabric on the other, we can re-write her statement above making a simple substitution as follows so as to reveal an important relation and translation, not only between her wall carpets and her dance but also between the virtual world of movement brought to perception by the EWMN and real human bodies. In her movement research, Eshkol had to work with the human body as a found object of sorts—one that is always already designed, composed, organised—and she was interested in its poetic de-composition and re-composition by means of the notation. Thus:

The body is “vulgar”, vernacular: bodies such as are daily met with ... so that they pass unnoticed most of the time, almost like the air we breathe. The dancers’ bodies are like *objets trouvés*. Looking at them, it is seen that they are in themselves compositions. The shapes of the parts of the bodies are quite repetitive. Through my notation it becomes possible to undertake acts of recomposition, so that it is a sort of recycling, not only of the taken-for-grantedness of the body but of movements that have been discarded. These bodies and combinations are not of my choice, I choose from a palette that was not preselected. There is something of “action painting” in this process. The combinations that result from composing using EWMN reveal a choosing “I”—one that I do not always recognize as “me”.

While Eshkol was able to work more spontaneously on the wall carpets than the movement compositions using EWMN allowed or indeed intended, nevertheless, she maintained rules and limits here, too, and was seeking to discover laws of combination and visual harmonics.¹³ She notes that she did not cut the fabric pieces and she used what came to her, rather than “preselecting.” Here, too, she worked in relation to abstraction, but at the

same time, the fabric pieces relate to the human body since they were the off-cuts from garment manufacture. In many of her wall carpets she demonstrates her interest in elaborating abstract floral and geometric patterns. Aside from a few portraits, her visual designs are rarely representational.¹⁴ Not being a painter, with her wall carpets Eshkol was nevertheless searching for a structure to explore the laws of form and colour. She was certainly analytical in relation to her fabric materials: she developed a system for storing the fabric pieces: "whereby scraps (were) divided up according to color, shape, and size". The monochromes were separated from the multi-coloured scraps, and then they were divided into those with striped, checked, dotted, floral and other patterns (Kemfert 2013, 124–25). Similarly, composition lay in the discovered relations between the individual pieces, just as in the process of dance composition the notation system allows for the discovery of untold patterns of movement combination and simultaneity, a form of "ornamentation" consistent with the kinds of arabesque patterns seen in Islamic arts.¹⁵ Capturing something of this poetics of the body, Steve Paxton, who saw performances of the Chamber Dance Group during the early 1970s, wrote:

I am remembering a quartet of men and women, informally dressed. I recall varieties of complete unisons. I remember the ticking of a metronome, a soft voice from somewhere counting the beginning of a phrase, then the dancers off into kinaesthetic mazes, movement coordinations that never touched on the Western dance of traditionally extended limbs and deep stretches, of ballet disguised within modern forms. Both the 'classic' and the 'modern' were absent, so we were in a new, coherent world of gesture and composition (Paxton, quoted in Wilson and Zyman 2012, 7).

Forty years or so on, Sharon Lockhart's presentations of Eshkol's dance in her exhibition *Sharon Lockhart/Noa Eshkol* (the main work in which is Lockhart's film, *Five Dances and Nine Wall Carpets* (2011) created after Eshkol's death in 2007), bring together the dance and the wall carpets in an installation of projections of five dances performed in relation to nine of the wall carpets mounted on vertical panels or occasionally lying on the floor. Lockhart's exhibitions contradict Eshkol's own approach which was to maintain an independence of dance as an art of movement. The Lockhart/Eshkol exhibitions also take a different approach to the different aspects of Eshkol's work than that taken in the Biennale. They present the relationship between them more along the lines of the Cunningham-Rauschenberg collaboration where two different arts are juxtaposed in a performed event, although here, as in the Biennale, the dance was not presented live.¹⁶ Perhaps the carpets, in their more readily accessible and literally colourful sensuality, also enable audiences to accept the dance which is so rigorous in its commitment to the "material" of movement. The wall carpets here can give the dance, potentially foreign to many, a more familiar aesthetic visual context. The Lockhart exhibitions rightly aim for Eshkol's work to be seen by a wide audience. For her part, Eshkol considered her dance composed using EWMN as a mode of thought and perception oriented and offered, in the first instance, less to a public than to the dancers.¹⁷ In an article in *Ha'aretz* in 1968, a critic noted that performances of the Chamber Dance Group were more like lecture demonstrations or seminars (Lamdani 1968, 2). Eshkol saw a need to try to educate interested people to a perception of the

human body in movement. At the same time, for her, there was no question of movement being 'just movement' as though it might be lacking something. For her what was lacking, perhaps derives from the immense taken-for-grantedness of our articulate mobility and the lack of nuance so often in our perception of, and capacity to analyse and think, that movement, a deep problem which Eshkol sought systematically to address and to remedy with her notation.

Conclusion

The 2016 Biennale of Sydney proposed the idea of translation as a fertile process for, and outcome of, artistic labour as it has re-considered the past or re-purposed materials and ideas for new times and in order to create new imaginaries. Perhaps interdisciplinarity, and Rosenthal's reaching out to performance and to choreography, can be seen here through the idea of translation—the detours that can be taken by a culture, tradition or individual "through the languages of others, to find itself enlarged and enriched by the odyssey" (Kearney 2006, x). What I have tried to do here is to bring the "language" of Noa Eshkol's modernist dance practice into the foreground of the translation process so that an "encounter" with this 'other dance' "cannot be avoided" (Dominico Jervolino, quoted in Kearney 2006, xv). The visitor to the MCA whom I overheard seeking clarification on the different aspects of Eshkol's work exhibited there, was perhaps trying to understand one in terms of the other—to undertake a translation. In Eshkol's work, the two arts she practised are foreign to but hospitable towards one another—a bridge can be thrown between them as I have tried to show. The metaphor of finding a (singular in each case) bridge between different arts could be a way of understanding what is at stake in the interdisciplinarity of contemporary creation.

1. As a modernist, Eshkol, did not combine these materials in her work.
2. Of course, it can be argued that contemporary arts render terms such as "dance," "visual art," and "music" obsolete. The term "choreography" or "the choreographic" currently has meaning and usage well beyond the field of dance as such.
3. Compare: "Liken, pronounce similar" (*Concise Oxford Dictionary* 1976, 205). Irigaray writes: "The demand to be equal presupposes a point of comparison. To whom or what do women want to be equalised? To men? To a salary? To a public office? To what standard? Why not to themselves?" (Irigaray, quoted in Martin 2003, 3).
4. Alison Martin writes that Irigaray's Marxian analysis of the position of women within patriarchy "leads her to conclude that it is the failure to recognize sexual difference as the primary and universal difference that has led to an appropriating disregard for all forms of difference" (2004, 25).
5. Eshkol made virtually all her work at her home (originally her mother's home) in Holon, a town just to the south of Tel Aviv. The Noa Eshkol Foundation for Movement Notation and the Noa Eshkol Archive are housed there, and the work of the Chamber Dance Group continues there on a daily basis. Sharon Lockhart's work with the Chamber Dance Group is documented in catalogues for the *Sharon Lockhart/Noa Eshkol* exhibitions. See Barron and Salveson (2011) and Wilson and Zyman (2012).

6. Avraham Wachmann was Eshkol's collaborator on the notation. He was an architect whom she met originally as a drama student.

7. The dancers are Ruti Sela and Racheli Nul-Kahana. Other dancers include Mor Bashan and Noga Goral.

8. I am not criticising the Biennale for being an art exhibition, only drawing attention to the role of frames and discourses in establishing values.

9. See Noa Eshkol Foundation. 2016. "Angles and Angels" by Noa Eshkol, performed by The Noa Eshkol Chamber Dance Group." YouTube, December 6, 2016. Video, 5:18. https://www.youtube.com/watch?v=kMs_GymVtXA&feature=youtu.be Originally performed in 1987.

10. The documentary film *Highly Strung* directed by Scott Hicks is a "story of passion, obsession and possession" about the Australian Chamber Orchestra (see Hicks 2017).

11. Eshkol was nominated for a Nobel Prize in 2002 for EWMN as a "unique scientific tool". The nomination stated that EWMN: "enables the detection and understanding of patterns of movement, which otherwise are impossible to conceive, analyse, and understand" and "meets the need for a universal framework that offers a common language for workers in zoology, psychology, neurology and medicine" (nomination by Philip Teitelbaum held in the Noa Eshkol Archive).

12. See the wonderful "Holon Diaries" kept by Ruti Sela a selection from which is published in *Sharon Lockhart/Noa Eshkol* the catalogue for the exhibition of the same name at the Thyssen-Bornemisza gallery in Augarten in 2012.

13. Harmonics refers to the idea of space chords (a term also used by Laban). For Eshkol and her colleagues, including John Harries and the electronic music composer Herbert Brün, the term referred to "simultaneous movements of several limbs, which constitute so complex a movement pattern, 'space chord', as to have remained unperceived up to now." (Finkelman 2012, 106)

14. While the wall carpets may have names such as "Felt Hat at a Polish Wedding" (1980) these names arose from what the emerging composition suggested to the artist, rather than her intention (see Kemfert 2013).

15. Hüster writes that "one reason why the choreographer felt so comfortable with ornamental composition is that it can be arranged without creating symbolic connections" (2013, 37).

16. Eshkol, it should be noted, was a contemporary of Merce Cunningham.

17. She wrote: "It is not accidental that the name of the group implies that the work is intended (like the original chamber music) for small audiences *and first and foremost for the performers themselves*" (Eshkol, quoted in Wilson and Zyman 2012, 138; italics added).

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