

*Soliloquy. A Practice of Becoming Through the
Hauntological Choreographing of Oneself*

This Independent Project is submitted in partial fulfilment of the requirements for

Module B3003: Independent Project

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*I do not know what the spirit of a philosopher could more wish to be than a
good dancer.*

(Nietzsche, 1974, p.346)

*I think that Anti-Oedipus can best be read as an "art," in the sense that is
conveyed by the term "erotic art," for example. How does one introduce
desire into thought, into discourse, into action? How can and must desire
deploy its forces within the political domain and grow more intense in the
process of overturning the established order? I would say that Anti-Oedipus
(may its authors forgive me) is a book of ethics.*

(Foucault, 2012, p. 13)

We make love only with worlds.

(Deleuze & Guattari, 2012, p. 294)

Soliloquy, according to the Collins English Dictionary, is “the act of speaking alone or to oneself, especially as a theatrical device” (1984, p. 1385).

Soliloquy is a practice which has been developed during my studies at Trinity Laban and is submitted in partial fulfilment of the requirements for the degree of BA Contemporary Dance as my Independent Project. This text is a manual of this practice.

Soliloquy is a process of making work on one’s body.

The main concerns of this practice are of an ethical nature: what can be questioned about the dance production of today? What alternative modes of working are possible in the age of late capitalism? What different kind approaches and practices could be introduced?

The Manual of Soliloquy is a text highly influenced by the writings of Gilles Deleuze (alone and in collaboration with Felix Guattari), Jacques Derrida, Michael Foucault, André Lepecki, Julia Kristeva, Amelia Jones and Elizabeth Grosz.

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The Manual of *Soliloquy*:

A Practice of Becoming through the Hauntological Choreographing of Oneself

I am writing *Soliloquy* by myself but since I never managed to be alone, it has been written by all of us. Moreover, it has been written for all of us; so right here, I am sharing it with you. I am writing *Soliloquy* so that you can write a different one which you make yourself.

As a student in a dance conservatoire and previously a ballet school, I became accustomed to a way of working which distinguishes between the role of a choreographer and the role of a dancer.

I desired to be alone in a studio, so that I could choreograph on my own body and to see what ethical and aesthetic consequences can emerge by being both a subject and an object of the work.

Introduction: the outline of the concepts

1. The ethics of production in the late capitalist society

Soliloquy is about a **process** rather than about creating the final **product**.

This practice arises within the debate around the urgent need for alternative modes of working and making art in the late capitalist society that tends to emphasize the product over process which is discussed the work of such authors as Bojana Kunst (2015), André Lepecki (2016), Jonathan Crary (2013).

When working in the contemporary art field, one is faced with a number of difficulties including:

- a certain precarity and isolation of an individual;
- the hasty speed of producing work and the pressure of making it a commodity, easily producible and consumable;
- creating a work that is provocative but not too scandalous, entertaining rather than challenging(to name just a few).

Soliloquy is positioned as an **ethics of working** for artists who do not want to obey to the requirements of the current economic system, accepted ways of working in the arts, and aesthetic regimes,

as all these systems tend to have a damaging impact on their practicing individuals characterized by exploitation, alienation and a sense of no agency over one's life.

In order to challenge the capitalistic modes of working, *Soliloquy* is a work on ethics which invites its practitioners to find themselves alone, and then ask themselves the following question: if their art would not be dedicated to producing a product and earning money from it, what would it be like?

What kind of artistic practice does one truly **desire** for oneself?

In this manual, aesthetic choices are not dictated to the *Soliloquy* practitioner, but rather the dancer is encouraged to question the way they make work from an ethical perspective, so that new and unexpected aesthetic choices can be discovered.