

Between Iconicity and Abstraction: The Erratic Contamination of a Body in Pieces

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Since the 1990s Arturo Herrera has been excavating the multiple histories of two of the most formative visual paradigms and aesthetic strategies of modernism: collage and abstraction. His appropriation and amalgamation of highly connotative fragments, marks, and traces, procured from avant-garde and mass-cultural image archives of the twentieth century, is a fraught and fragile affair that could all too easily slip into a heroic, pathetic, or nostalgic mode of reception. Yet, Herrera steers clear of such static, singular, and well-rehearsed postures by cultivating supple spaces for generative frictions. In his multimedia practice, the historical, cultural, and ideological points of pressure that came to represent both modernity and modernism are constitutively intertwined with the crisis of our contemporary moment. Although his prolific output of collages, paintings, wall drawings, and installations have raised many important questions, this essay focuses on Herrera's two-channel digital projection *Les Noces* (2007) and its attentiveness to the complicity between visual regimes and the emergence of historically specific subjects and publics. In particular, this essay foregrounds Herrera's negotiation of the fabrication of subjectivity within the globalized networks of the digital age, and the tensions between the carnality of the body and the materiality of vision on the one hand, and the abstraction of the observer's physical and optical armature on the other. Within these critical parameters, some of the following questions come to the fore: How does Herrera's *Les Noces*, with its reiteration and disjunction of divergent stylistic elements, reactivate or reinscribe the spectacular dimensions of Igor Stravinsky's score in relation to our contemporary moment? What kind of body or form of corporeality is posited in this "performance" by a databank of digitized images? Can we infer one or several models of collective identification from the ways in which the installation's computer-generated information stream interacts with the sensory materiality of the body? And what kind of social space is produced by the projection of material artifacts as chance-based movement-images?

Although the scope of this essay does not allow for an exhaustive exploration of all these avenues, it will suggest that, by orchestrating the chance collision and recombination of semiotic codes, disciplines, technologies, and techniques of visibility, Herrera's *Les Noces* inserts the observer directly into the paths of power that affirm and regulate the experience of becoming a subject. More specifically, in dramatizing the fragmentary and fragmented channels between abstraction and iconicity, through which "experience" is simultaneously produced and consumed, I argue that Herrera carves out a critical space in which to defamiliarize, rearrange, and incorporate the contemporary connectivity between a libidinal economy and the social production of subjects.

LES NOCES: SUBJECTIVE STUTTERING AND SOCIAL FRAGMENTATION

The template for Herrera's exploration is the ballet *Les Noces*, also known as *Svadebka*, or *The Wedding*, one of the most striking collaborations in the history of modernism. In its composite structure and entwinement of multiple ideological and stylistic strands, as well as in the conflicting relationship it establishes between mimesis and abstraction wherein the two are set up as rival epistemological and ontological regimes, *Les Noces* was from its conception a forceful indictment of the naturalization of identity as a stable, singular coordinate. Its early history suggests that the polarity between an economy of similitude and its abstract alterity did strange and "unnatural" things to the libidinal economy of the subject, most notably enforcing an artificial separation between the haptic and the optic, and divorcing the body's epidermis from the chaos of its submerged senses. In its contemporary "revival," *Les Noces* connects with the interlaced and incomplete history of modernism in which a partial, disjointed, and stammering subject emerges from the tensions coursing between iconicity and abstraction.

As suggested by its title, the three-act ballet, scored by Igor Stravinsky, is based on a Russian peasant wedding, but while the music and text are inspired by popular genres and motifs, its spheres of reception were both post-Revolutionary and Western European. This is partially the result of its tumultuous eleven-year gestation, during which the continent experienced the Great War and the Russian Revolution; Sergei Diaghilev encountered financial troubles; Stravinsky toiled through different orchestrations; Natalia Goncharova's designs metamorphosed; and Bronislava Nijinska's role within the collaboration was not yet solidified. According to Stravinsky, his initial idea, early in 1912, was for a "choral work on the subject of a Russian peasant wedding," and he conceived the title at the same time.¹ Already immersed in *Le Sacre du Printemps* (*The Rite of Spring*), he did not fully turn his attention to the work



Natalia Goncharova. *Two female dancers (half-length)*. Choreography design for the ballet *Les Noces*, ca. 1923. Pencil, pen, and brush with India ink. V & A Images © 2011 Artists Rights Society (ARS), New York / ADAGP, Paris

until 1914, when he traveled to Russia in search of source material. He found it in a famous ten-volume collection of Russian folk poetry, *Songs Collected by P. V. Kireevsky*, or the *Sobranniye Piesni*, published by the Society of Lovers of Russian Literature with the support of Moscow University in 1911.² Pyotr Vasilievich Kireevsky, a folklorist and Slavophile, spent many decades in the mid-nineteenth century collecting, with the assistance of collaborators, Russian wedding songs throughout the empire. His ardor for preserving traditional Russian wedding ritual was connected to the Neo-Russian movement's conviction that authentic Russian culture emerged from the indigenous, not the modern, technologically progressive influences imported from the West by Peter the Great. Both Stravinsky and Diaghilev were

familiar with the features of the Russian folk style, which inspired the former's composition of *Les Noces* and the latter's mounting of Modest Mussorgsky's *Boris Godunov*, in 1908, and Alexander Borodin's *Prince Igor*, in 1909, for the "Russian Season" in Paris.

Between 1914 and 1923 the ballet mutated numerous times before settling upon its final incarnation. Distancing himself from purely ethnographic ambitions, Stravinsky played freely with his source material, combining different songs and lyrics as the basis for his cantata. The collisions, variations, and permutations in his composition, a leitmotif of his oeuvre, have multiple resonances. While the composer described the "'melodic-rhythmic stutterings' produced by irregularities of accentuation" as a way of capturing the phonetic aspects of the Russian language,³ he also identified *Les Noces* as, "primarily, the product of the Russian Church."⁴ Exiled to Switzerland during World War I and based in France from 1920 to 1939, Stravinsky was also attuned to the stylistic revolutions occurring in modernist literature and cites *Les Noces*'s indebtedness to James Joyce's *Ulysses*, "in which the reader seems to be overhearing scraps of conversation without the connecting thread of discourse. ... Both works are trying to *present* rather than to *describe*."⁵ This turning away from description—as a form of mimetic security—might also explain modifications in the musical ensemble, which became more condensed with every variation. Originally conceived for an orchestra of one hundred fifty musicians, the final work contains only four pianos and percussion (xylophone, timpani, crotales, bell, side drums, drums, tambourine, bass drum, cymbals, and triangle). In Stravinsky's words, such a minimal solution "would fulfill [his] conditions. It would be at the same time perfectly homogeneous, perfectly impersonal, and perfectly mechanical."⁶ To emphasize these aspects, he also stipulated that "individual roles do not exist in *Les Noces*, but only solo voices that impersonate now one type of character and now another."⁷ The composer's choice of words implies that abstraction goes hand in hand with progress, and that it stimulates the liberation of the individual who can now drift from his life of reductive correspondences and, more speculatively, into a new disembodied regime of multiplicity and fantasy. Indeed, some have interpreted the ballet's collaging of folkloric and modernist compositional devices as a political statement about the status of peasant women (and the peasant class as a whole) in pre-revolutionary Russia. Its first staging was seen as an "agitprop" piece that railed against the traditional wedding, with its popular and religious roots, as a symbol of the abstract social forces that govern the individual and the collective.⁸ Yet, Stravinsky's embrace of abstraction, approached from a Western perspective, may also articulate a positive ambition to unite the "Russian" with the "technological" and the "cosmopolitan."⁹

The work's multivalent identity, especially its evocation of divergent models of the socius, rests on Goncharova's set and costume designs and Nijinska's choreography. For her part, Goncharova notes that she began to sketch her outfits in 1915 and that they were initially focused on the "festive, folk aspects of weddings ... the colorful costumes and dances that connect weddings with holidays, enjoyment, abundance, and happy vitality."¹⁰ The spare, monochromatic costumes that emerged four versions later articulated Goncharova's more profound understanding of "these marriages of necessity."¹¹ Made of parachute silk, the costumes resemble work clothes, with the men attired in white shirts and brown trousers and the women in white blouses and brown skirts and scarves. Goncharova noted that the restrained palette would augment Nijinska's vision by allowing the choreographer to "arrange the dances not for distinct characters with a definite role but for identical and, so to speak, interchangeable components."¹² In interviews given more than fifty years after the ballet's premiere, however, Nijinska took credit for the final formulation of the designs, which she considered a vital part of the work's concept.¹³

Diaghilev first approached Nijinska in 1922, after the impresario's first choice, her brother Vaslav Nijinsky, could no longer perform (he suffered a nervous breakdown in 1919 and was later diagnosed with schizophrenia). To avoid the naturalistic "realm of the theater" while aptly communicating the tension between the individual and the collective, Nijinska developed a symbolic set of gestures that drew inspiration from the rituals of the peasant wedding while elevating them to the register of abstraction.¹⁴ At the crux of this vocabulary is the binding of the bride's hair from the single braid of the virgin to the double-braid of the married woman. This ritual, which Stravinsky termed a "religio-sexual custom," is performed by the female phalanx, who dance *en pointe* in small, staccato steps (*pas de bourrée*) in a gesture allusive to "braiding."¹⁵ Nijinska's choreography emphasizes the bride's centrality by drawing on the elongated style of Byzantine icon painting, and she underscores gendered group identification through prostrated, pyramidal, and processional formations, constructing a tension between the bride and groom, the bride and her parents, and, ultimately, the married couple and the community. Although Nijinska wanted the dancers to wear dark blue and beige, evocative of the proletariat, she deferred to Goncharova's neutral color scheme. Despite the lack of explicit ideological references to post-Revolutionary culture, the dance critic André Levinson, who was in exile in Paris at the time, condemned Nijinska for passing "through the collectivist reveries of the Soviets," attacking her for her Marxist choreography: "To this score, so full of vitality and direct power, Mlle Nijinska brought a hollow image of life,

mechanical and bloodless. ... [Groups] were arranged in double files, like the soldiers in a firing squad [and transformed into] practicable stage property."¹⁶ This critique was only possible, of course, because *Les Noces* premiered in Paris, billed as a charity event for several Russian expatriate organizations, and it was attended by wealthy members of the Russian émigré community who were sympathetic to Levinson's anti-Soviet point of view.¹⁷

As for the score, the most severe assessment was offered by Theodor Adorno, who addressed Stravinsky's music in four essays between 1928 and 1961.¹⁸ While it does not single out *Les Noces*, Adorno's critique tackles the principal characteristics of the music and its stylistic shifts over a forty-year period. In "Die stabilisierte Musik" (1928), though not dedicated wholly to Stravinsky, Adorno argues that avant-garde music experienced its truly radical moment before 1914, with the Second Viennese School, and that both neoclassicism and folklorism represented a negative stabilization. Stravinsky, identified with both tendencies, is labeled at once authentic (*Renard*, 1916, and *The Soldier's Tale*, 1918) and reactionary (*Oedipus Rex*, 1927). Four years later, in "Zur gesellschaftlichen Lage der Musik" (1932), Adorno set aside the term "stabilized music" and addressed the differences between "commodity music" and "avant-garde music." While the former participates uncritically in the reification of all spheres of life, the latter recognizes its own complicity through a critical negation of its commodity status. According to the musicologist Max Paddison, Adorno's early writings identify Stravinsky's music as doubly authentic, because it returns to formal styles and types to "reconstitute a lost sense of harmony, totality, and community," and it draws upon fragments from both high and low culture and uses montage techniques to make visible "the fragmentary character of musical material today as well as pointing to social fragmentation."¹⁹

It was only after the cataclysmic events of World War II—and the publication of his *Dialectics of Enlightenment* (1944)—that Adorno narrowed his definition of what constitutes authenticity. In the seminal book *Philosophy of New Music* (1949), he sets Schönberg's "good" compositions in diametric opposition to Stravinsky's "bad" ones. Based largely on his interpretations of *Petrushka* (1910–11; revised 1947) and *The Rite of Spring* (1913), Adorno charges Stravinsky with embracing the regressive power of myth and archaism and contributing to the disintegration of the bourgeois model of subjectivity. Alluding to *Les Noces*, Adorno writes, "the works between *Sacre* and the turn to neo-classicism imitate the gesture of regression, as it belongs to the dissolution of individual identity. Through this attitude, these works would appear to achieve collective authenticity." However, "the search for musical equivalents of the 'collective unconscious' prepares the transition to the installation of a regressive collective

as a positive accomplishment."²⁰ Continuing in this vein in his final critique, "Stravinsky: A Dialectical Portrait" (1961), the philosopher contended that Stravinsky's nondevelopmental temporal succession mimics the structure of myth. "As a temporal art," he writes, "music is bound to the fact of succession and is hence as irreversible as time itself. By starting, it commits itself to carrying on, to becoming something new, to developing."²¹ If a developmental dynamic is the only possible means to criticality, then Stravinsky's music, with its emphasis on repetition and permutation, can only be regarded as reactionary in Adorno's estimation. Although treated only summarily here, Adorno's analysis of Stravinsky raises significant questions about the role of aesthetic production in shaping the experience of life in an advanced capitalist economy. Indeed, Adorno's delineation of the intertwinement between repetition and fragmentation as constituents of subjective and collective formations within the historical condition of modernity remains a central interpretive mechanism. Yet, it is simply insufficient to graft Adorno's formal, moral, and ideological precepts onto Herrera's work as if its current moment of projection and reception is inconsequential.

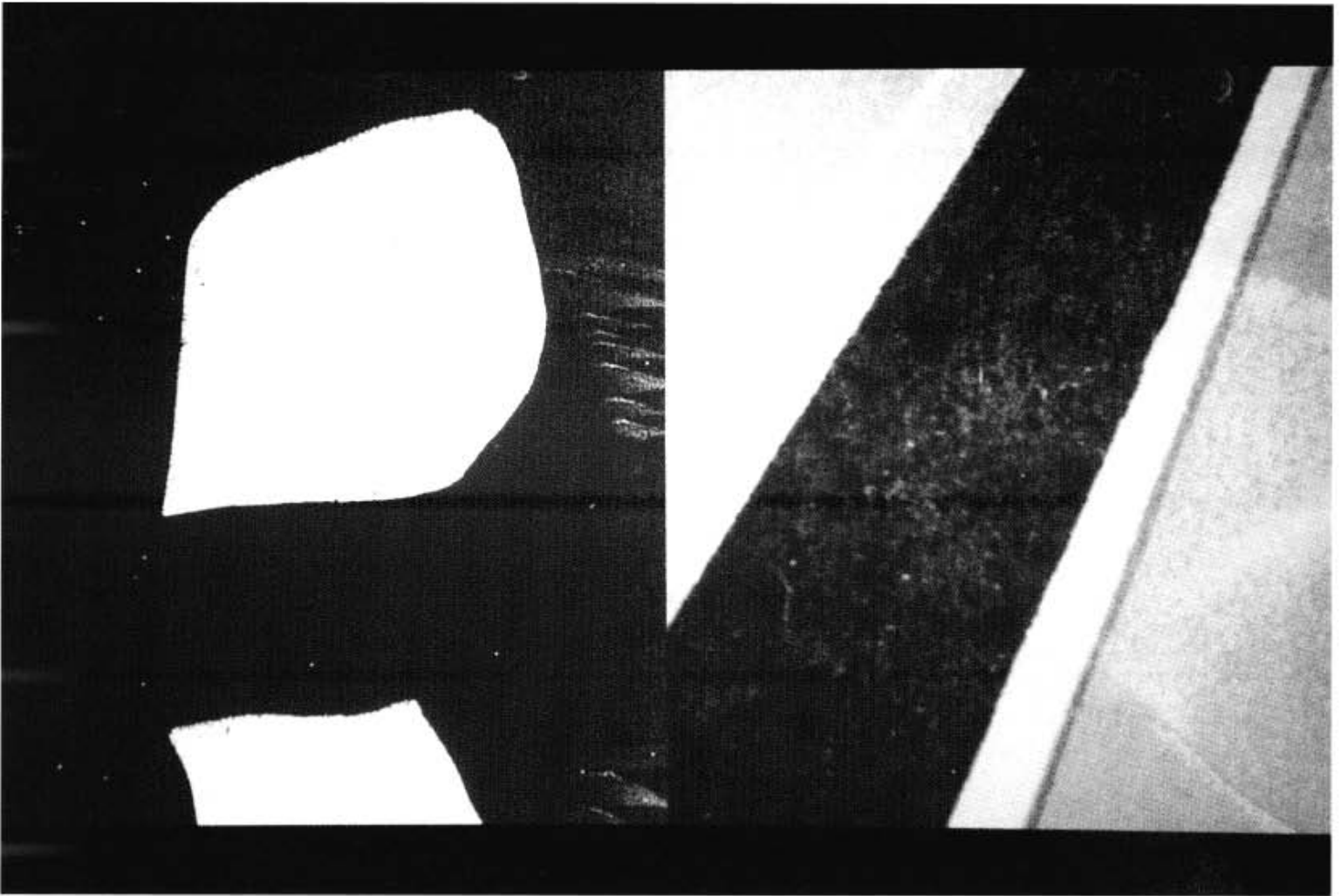
REPETITION AND FRAGMENTATION: THE ABSTRACTED BODY IN THE CAPITALIST SOCIUS

Repetition and fragmentation are indelibly woven into both the tissue of the capitalist socius and Herrera's *Les Noces*. Through a set of formal decisions, however, the artist makes visible the impossibility of maintaining negative dialectics as a critical strategy through which to negotiate the intensified, delirious processes of contemporary experience-production.²² In this regard it is crucial that Herrera chose to omit the centralized stage as a focal point and to avoid replicating Diaghilev's dancers, Goncharova's costumes, and Nijinska's choreography. If the original production already condemned mimesis as an antiquated visual system, Herrera's decision to eschew a mimetic reproduction of the original performance adds an additional layer of distantiation. As we shall see, the power of the copy is evoked as a wistful and somewhat mutilated vestige at the same time that it is complicated by the decentralized productive forces that have superseded it in the digital age.

Transforming the immersed spectator into a phenomenological conduit between two flat interfaces within a three-dimensional chamber underscores the translation of the original *Les Noces* into a contemporary manifestation. In this theater, eighty black-and-white photographic images culled from Herrera's oeuvre are animated on two screens (each divided into two subscreens) on opposite sides of the darkened gallery. With each loop of Stravinsky's score, specially designed computer software accesses a database and randomly chooses

images in relation to the music's pitch. At any given moment during the twenty-seven-minute "performance," four discrete images "dance" arbitrarily on the two screens. They are composed of closely cropped abstract fragments and collaged elements that appear as so many cavorting smears, squiggles, drips, surfaces, and filaments. Every so often, an identifiable character or part-object from Herrera's lexicon appears in the mix: a Disney dwarf or a faintly silhouetted toy duck. The labor-intensive fabrication of this image archive, which has occupied Herrera for approximately twenty years, is at once directed by and open to chance operations. Herrera's process begins with the collection of source material: thousands of scraps of paper culled from magazines, newspapers, and illustrated books. Slicing into these "originals" to make variously shaped and sized snippets, he painstakingly builds multilayered collages occasionally embellished with poster paints, watercolors, or colored cardboard. This jumble of deracinated indices is then photographed, often at close range, so that the initial act of hand-cutting the paper is amplified by the lenticular incision that zooms in and reframes discrete elements of the collaged composition. The sealed rolls of film are then submerged in water for varying lengths of time, absorbing liquid and further abstracting the indexical marks that slip further from referential reach.

These operative cuts, both violent and tender, through which Herrera's archive is built deface the notion of mimetic coherence. And, indeed, as the anthropologist Michael Taussig has so eloquently argued, "the cut of de/face ment ... works on objects the way jokes work on language, bringing out their inherent magic nowhere more than when those objects have become routinized and social, like money or the nation's flag where God has long been put in his place."²³ Using scissors and the camera's mechanical lens to cut, fragment, and slice into the idiom of collage and abstraction, Herrera defaces the ways in which modernism has buried the libidinal economy of the body and made it the most "public secret" of the twentieth century. In other words, defacement functions as an alternative kind of critique by releasing "the (sacred) surplus" that makes visible "that which is generally known but cannot be articulated."²⁴ What is revealed in this mixed archive is both the contemporary memory of a historical body and a proposal for a new model of embodiment. As the music swells and wanes and the voices boom and falter, the images pulsate like a virtual corps de ballet, responding to and "personifying" the technological code of the performance-event. Disavowing mimesis at every turn while making visible its submerged excesses, these images should not be conceived as substitutes for the dancers. Although traces of the performers are evoked in absentia, the shimmering images are contemporary manifestations of our own carnal infrastructure and its intertwinement



Stills from Arturo Herrera's digital projection *Les Noces*, 2007. Photograph by Arturo Sánchez

with a fragmented, abstracted flow of media. Within this theater, the "protagonists" are the technological and social forces of abstraction that give rise to Herrera's artistic vocabulary and that inscribe and transform the spectator into both a surface and an environment for the production and projection of a social body.

Herrera thus intensifies the image of the individual and of the public body as visualized by Stravinsky, Goncharova, and Nijinska circa 1923. If it ever existed, the monolithic rigidity between the dialectical poles inscribed within the regimes of iconicity and abstraction—"organic" versus "mechanistic" and "traditional" versus "progressive"—definitively collapses. The artist urges such a dissolution by the work's double address, which situates the viewer in an "objective" relationship vis-à-vis the aesthetic experience while simultaneously plunging him or

her within the body's inner membrane and the messy, irrational flow of its libidinal economy. Thus, the frontal and symmetrical monumentality of the screens suggests a phenomenological coherence, while their fracture into two and four makes it impossible to be in the full "presence" of either a unified optical and physical event or an integral sense of self. This dynamic between integrity and dissolution is also evident in the artist's choice of techniques, particularly the elision between abstraction and collage as a simultaneous dematerialization and concretization of the body. By choosing these two modernist paradigms, Herrera evinces the crisis of representation that erupted in the visual arts in the first two decades of the twentieth century. In this fertile moment, he reminds us, abstraction repealed the authority of mimetic naturalism, while collage disrupted the analogous quality of the painted surface. As argued forcefully by Rosalind Krauss, while the idea of representation was being radically rethought via transformations in figure/ground relationships in both abstraction and collage, the figure never really disappeared.²⁵ Rather, it went "underground," where it persistently contaminated the transcendental purity of the modernist mandate. In Herrera's *Les Noces*, then, the body is implicit even in its apparent absence. More than just a body-on-display, however, it is a body-turned-inside-out, with both its physical and psychological armature lacerated and laid bare to reveal a volatile nervous system linked to a constellation of political, economic, and technological forces. This, at least, is the sense one gets from the bifurcated installation, which erodes stable boundaries and suggests the precariousness and contingency of subjective incorporation. In my interpretation, the succession of grainy contours, shapes, and silhouettes that shimmy and flicker across the split screens do not only interject themselves into our sensory continuum but emerge from it, too. *Les Noces* imagines what it would be like to shed the body's protective skin—and the hygienic veneer of modernism—and witness the impressions and impregnations that constitute its various archives.

In 1967 Raoul Vaneigem wrote that "the concepts and abstractions which rule us have to be returned to their source, to lived experience. ... The sole authority is one's lived experience; and this everyone must prove to be everyone else's."²⁶ Although Vaneigem was speaking of ways to repossess co-opted urban space through direct physical intervention in the context of the Long Sixties in France, his words may help elucidate the way in which Herrera's *Les Noces* operates today as a more muted intercession. Disengaging from the revolutionary rhetoric of both the Russian avant-garde and the Situationist International, the artist seeks subtle ways to engage with the collision between visual regimes and the political sphere. If we agree that the work maintains musical allusions to the Russian peasant wedding, put forth as a brutal rite

of passage, but transforms them into an abstract choreography of bodily intertwinement and a theater of libidinal forces, might we, then, approach this strategic disequilibrium of physical and perceptual limits, which leaves the spectator submitting to multiple vectors, as a politics of sorts? Indeed, with the spectator posited as both an interface and a performance, what emerges in this work is the problem of aesthetic and subjective reinvention via the collision between modernism (as a multivalent body of knowledge) and a contemporary spectator (constituted by increasingly abstract visual technologies and processes of socialization that penetrate and reconfigure their corporeal density). Even as *Les Noces* produces new heterogeneous connotations and connections through its variable pacing, imagistic multiplicity, and spectatorial fragmentation, it would be remiss not to speculate whether it also fabricates manageable subjects by objectifying perceptual and physical experience through the pathways of abstraction. Indeed, inserted as a conduit, the body is harnessed toward different effects of power on the level of the libidinal and the somatic. In this hallucinatory link between figure and ground, Herrera's inventory of images projects a spectator who is simultaneously endowed with creative freedom and rife for administration. This dancing specter—part-collage, part-abstraction—emerges from the marriage between Herrera's predominantly chance-based practice and the software that is programmed to deliver an infinite sequencing of chance. Through the installation's mixed fabrication and nuanced historical and conceptual textures, one's "lived experience," to return to Vaneigem's decree, contains the paradoxical potential for both arbitrary and highly mediated forms of becoming. Hinged at this productive threshold, *Les Noces*'s erratic contamination of communicative and visual rationality suggests that the contours of subjective and social space might be unraveled and rewoven with every image and within each body.

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¹ Igor Stravinsky and Robert Craft, *Expositions and Developments* (London: Faber and Faber, 1962), p. 114. The scholar Arthur Comegno dates Stravinsky's

conception of the work to 1913, when he first mentions the ballet in a correspondence; see *Dance Research Journal* 18, no. 2, "Russian Folklore Abroad" (Winter 1986–87), p. 31.

² For a comprehensive history of the Kireevsky Collection, see Roberta Reeder, "The Kireevsky Collection and the Neo-Russian Movement," in *Dance Research Journal* 18, no. 2, "Russian Folklore Abroad" (Winter 1986–87), pp. 32–36.

- ³ The composer is quoted in Mikhail Druskin, *Igor Stravinsky: His Life, Works and Views*, trans. Martin Cooper (Cambridge: Cambridge University Press, 1983), p. 53.
- ⁴ The complete quote can be found in Sally Banes, *Dancing Women: Female Bodies on Stage* (London: Routledge, 1998), p. 108.
- ⁵ Stravinsky's reference to James Joyce appears in Robert Johnson, "Ritual and Abstraction in Nijinska's *Les Noces*," *Dance Chronicle* 10, no. 2 (1987), p. 148.
- ⁶ Stravinsky describes the evolution of the piece in Kenneth Gloag, "Russian Rites: *Petrushka*, *The Rite of Spring*, and *Les Noces*," in Jonathan Cross, ed., *The Cambridge Companion to Stravinsky* (Cambridge: Cambridge University Press, 2003), p. 95.
- ⁷ Stravinsky and Craft, *Expositions and Developments*, p. 115.
- ⁸ Sally Banes discusses the social and political status of peasant women in Russia and the patriarchal character of marriage laws prior to the Revolution of 1917. She characterizes *Les Noces* as "the most accurate in describing women's real-life situations," and interprets it as an instance of agitprop. She notes, however, that it does not offer a solution to the issue like other agitprop theater pieces of the time; see *Dancing Women*, pp. 108–22.
- ⁹ Drue Ferguson, "Bringing *Les Noces* to the Stage," in Lynn Garafola and Nancy Van Norman Baer, eds., *The Ballets Russes and Its World* (New Haven: Yale University Press, 1999), p. 170.
- ¹⁰ Natalia Goncharova, "The Metamorphoses of the Ballet 'Les Noces,'" *Leonardo* 12, no. 2 (Spring 1979), p. 137.
- ¹¹ *Ibid.*, p. 140.
- ¹² Quoted in Alexander Schouvaloff, *The Art of Ballets Russes* (New Haven and London: Yale University Press, 1997), p. 208. Goncharova spoke about her designs with A.-G. d'E, "Mme Gontcharova nous parle du décor et des costumes de 'Noces,' Les Ballets Russes," *Le Parisien* (June 14, 1923).
- ¹³ Bronislava Nijinska, "Creation of 'Les Noces,'" trans. and introd. Jean Serafettinides and Irina Nijinska, *Dance Magazine* (December 1974), p. 59.
- ¹⁴ Quoted in Banes, *Dancing Women*, p. 111.
- ¹⁵ *Ibid.*, p. 112.
- ¹⁶ André Levison's critique of Nijinska's choreography is quoted in Lynn Garafola, *Legacies of Twentieth-Century Dance* (Middletown, Conn.: Wesleyan University Press, 2005), p. 130.
- ¹⁷ The scant information on the ballet's premiere is provided in Ferguson, "Bringing *Les Noces* to the Stage," p. 183.
- ¹⁸ Max Paddison, "Stravinsky as Devil: Adorno's Three Critiques," in Cross, *The Cambridge Companion to Stravinsky*, pp. 192–202.
- ¹⁹ *Ibid.*, p. 195.
- ²⁰ Theodor W. Adorno, "Stravinsky and Restoration," in *Philosophy of Modern Music* (New York: The Seabury Press, 1973), p. 162.
- ²¹ *Idem*, "Stravinsky: A Dialectical Portrait," in *Quasi una fantasia*, trans. Rodney Livingstone (London: Verso, 1992), p. 147.
- ²² Adorno's evaluation of Stravinsky and his criteria for aesthetic judgment, especially the espousal of negative dialectics, have not been immune to censure; see Carl Dahlhaus, "Das Problem der 'höheren Kritik': Adorno's Polemik gegen Strawinsky," *Neue Zeitschrift für Musik* 148, no. 5 (1987), pp. 9–15; Peter Bürger, "The Decline of the Modern Age," trans. David J. Parent, *Telos* 62 (Winter 1984–85), pp. 117–30; and Jean-François Lyotard, "Adorno as the Devil" [1973], trans. Robert Hurley, *Telos* 19 (1974–75), pp. 127–37.
- ²³ Michael Taussig, *Defacement: Public Secrecy and the Labor of the Negative* (Stanford: Stanford University Press, 1999), pp. 3–5.
- ²⁴ *Ibid.*, p. 3.
- ²⁵ Rosalind E. Krauss, *The Optical Unconscious* (Cambridge, Mass.: MIT Press, 1994); and *The Picasso Papers* (Cambridge, Mass.: MIT Press, 1999).
- ²⁶ Raoul Vaneigem, *Traité de savoir-vivre à l'usage des jeunes générations* (Paris: Éditions Gallimard, 1967), p. 253. The complete passage reads, "*Les abstractions, les notions qui nous dirigent, il convient désormais de les ramener à leur source, à l'expérience vécue, non pour les justifier, mais pour les corriger au contraire, pour les inverser, les rendre au vécu dont elles sont issues et dont elles n'auraient jamais dû sortir! C'est à cette condition que les homes reconnaîtront sous peu que leur créativité individuelle ne se distingue pas de la créativité universelle. Il n'y a pas d'autorité en dehors de ma propre expérience vécue; c'est ce que chacun doit prouver à tous.*"