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The Disembodied Choreographer: A Choreographic Experiment with ChatGPT-5

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Abstract: This paper explores the ways in which generative Artificial Intelligence can influence and participate in the development of choreography by providing a case study of an empirical and practice-based experiment with ChatGBT 5. Drawing inspiration from Harold Cohen, the creator of AARON, who used Artificial Intelligence for artistic production, this study aims to discuss the choreography co-created through dialogue with the text-based generative model ChatGBT 5, followed by the physical embodiment from my side. Analyzing the experiment through qualitative lenses, I discuss aspects such as authenticity – if we could speak of authenticity at all – authorship, and how a disembodied entity can generate a choreographic thought that requires embodiment by its own nature. Thus, by providing a case study, my inquiry seeks to answer the question of whether AI can be/come an artistic agent or whether we could talk about AI artists, if so, how does it transform the way we work and understand choreography and dance?

Keywords: ChatGBT 5, experimental choreography, AI and dance, authorship.

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1. Introduction

If the creative industries all over the world are taken up by the development of Artificial Intelligence, dance and choreography make no exception. The only difference is that dance – as conceived traditionally in form of a performance live show – still relies on the presence of the dancing body and cannot altogether replace the physicality of this craft (yet?).[2] While we're only scratching the surface, it is still important to ask the question if A.I. models such as GBTs could be creative on their own, or it is just mimicking human decision-making process. How is their creativity different than human creativity? And what about artistic agency and authorship – including authenticity, if we still believe it is worthwhile considering it – of a dance piece. In which terms can we redefine authorship? What can we take in consideration instead of such cultural construct? How does this mode of creation relocate its producers, how it is production negotiated between its subjects? But most importantly how does A.I. enhance the way we create a dance performance?

While attempting to provide an answer to the above questions, my paper explores the ways in which generative Artificial Intelligence can influence and participate in the development of choreography by providing a case-study of an empirical and practice-based experiment with ChatGPT 5. Drawing inspiration from Harold Cohen, the creator of AARON, who used Artificial Intelligence for artistic production, this study aims to discuss the choreography co-created through dialogue with the text-based generative model ChatGPT 5, followed by the physical embodiment from my side.

Prior to any argument, it is necessary to note that A.I. assisted dance performances are not at all new. To name the least, Wayne McGregor, well-known British choreographer, had developed an A.I. tool to generate movements.

[2] The physicality of dancers itself, as we speak, starts to be negotiated by the fact that some engineers are taking the task nowadays to teach robots how to dance. Choreo-robotics is a relatively recent but blooming field of research teaching Artificial Intelligence to connect movement with emotions, creating complex choreographies of behaviours and action. For more, please see Catie Cuan's research at Standford University and her webpage https://catiecuan.com/ (last accessed 5th of August, 2025).

AISOMA, the choreography A.I. assistant, is based on machine learning that can generate movement based on Wayne McGregor's archive. He has been working with AI since 2019 and continues to use it as a tool for choreography.

2. *Theoretical Framework*

In the much quoted *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin points out that with the loss of aura (of the "here and now"), works of art stipulate other means of aesthetic experience and not only. While such democratization of art production and dissemination presupposes a more obvious political reading, it provides an aesthetic experience that does not necessarily circumscribe to the idea of authorship, and even less that of authenticity. Now it seems more than obvious that artistic production is about to be moved almost altogether towards such an approach – works of art that lost their "aura" in the technological reproduction process. Nevertheless, in the case of dance, we still deal with an insular domain in which the presence of the body in the "here and now"[3] is still mostly tied to its ontological being. To narrow it down again, in the case of A.I. generated dance choreography or sequence, we are not only dealing with a copy or a copy of a copy, but with a copy without an original.

What do I want to point out is that A.I., especially a text-based GBT, decontextualizes dance. In this sense we can think of dance as pure *cogito*, a pure abstraction, a disembodied dance, a choreography out of a pen, or, simply, as pure mathematics of patterns, models, choices (either/or) made by

[3] The most relevant ongoing debate in this sense is the one between Peggy Phelan's well-known vision and Philip Auslander's theoretical approach performance in our mediatized culture. On one hand, for Peggy Phelan, the performance is an unrepetitive and instantaneous sequence of "nows": "Performance only life is in the present." and "Performance's being, like the ontology of subjectivity proposed here, becomes itself through disappearance," Peggy Phelan, *Unmarked: The Politics of Performance* (London and NY: Routledge, 1993), 146. On the other hand, Philip Auslander dismisses such nostalgic approaches to the performance ontology, arguing that performance is not at all immune to the technological reproduction so that technology and recording erode a distinction between live/recorded. In Auslander's view, the performance and his recordings are in a continuous performative dialogue over time.

ChatGPT-5, bearing all the input to which it has access to via Internet or the user who gives it instructions. The clearer and sharped the prompts, the most likely our GBT will be able to proceed better. In fact, choreography is writing the movement of the body, thus abstracting. We are dealing with nothing new here, the A.I. only reveals to us what Thoinot Arbeau[4] did in 1589, when he wrote his dance manual, *Orchesographie*, abstracting dance through writing dance steps and movement patterns.[5]

What happens then? We are confronted with the idea that embodiment gives a specific contextualization, think of the very dance sequence performed by a white woman or man, or Afro-American, or a Chinese performer and the space and its contingencies of where it is performed. What can we make of this? After we had the big cartesian bifurcation, our culture spent the last decade on coming back to the body-mind unity and now the cognition that happens both in the mind and the body (finally), in dance (specifically), seems to be moving again elsewhere.[6]

Is it, though? The partnership between the choreographer and dancer has always been mindful of the way a movement or the other fits best on the body of the dancer, unless deliberately choosing a dance sequence that subverts such idea (see the Afro-American ballerina Eleonora Antinova, a fictional biography and corpus of performances made by the artist Eleanor Antin, see also Jérôme Bel's early works). As a performer, by executing a dance choreography generated by ChatGPT, I automatically rethink and recontextualize it with the presence of my body in space. As a dancer I alter the movement, I make it my own. I can negotiate it with ChatGPT, whenever, but roughly, he might be the cogito, the mind and me, as a dancer, the (poor, body) body. In this stage, the choreography can significantly be altered. Presence in dance can be (and I would add that it is always) political, as

[4] His real name was Jehan Tabourot (1519-1595) and he was a French clerk and humanist.

[5] For accuracy purposes, I must mention that the term *choreography* would be latter widely used starting with Raoul-Auger Feuillet's *Chorégraphie, ou l'art de décrire la danse* (1700).

[6] For more about this see Susan Leigh Foster's book *Choreographing History* (Bloomington & Indianapolis: Indiana University Press, 1995) and *Choreographing Empathy: Kinaesthesia in Performance* (London & NY: Routledge, 2011) on the *thinking body* and her extensive corpus of texts about how dance goes far beyond aesthetics, the body is an embodied knowledge and the dancing body is a cultural archive.

Lepecki strived to argue throughout his analysis on modern dance. My body cannot escape its contingencies. Going back to our French priest, Thoinot Arbeau, the inventor of *choreography* and *choreographed* dance, if we took any of his written movement sequence it would be not only, strictly, his choreography, but his dance movements with all the time and interpretations that have passed since then. Since Hans-Georg Gadamer *Wahrheit und Methode* (1960), our culture accepts that a work of art (dance) is not fixed but is an event (*Ereignis*) that is actualized in the present and renews through interpretations. So far, we seem to have at least through a bit of light on what is happening in the A.I. produced art. We have then another aspect that we need to clarify.

So, who is the author? Both, ChatGPT-5 and I, are the authors of such dance if we narrow down strictly to the producers, but being more catholic than the Pope, what about all the movements learn from someone and somewhere else? A.I. generated art only points out to the idea that *authorship* is a mechanism, something that was already there, before the A.I. was even invented. Michel Foucault called it the *author-function* and cured the theoretical idealism and nostalgic reveries (of a mythical comeback of the collective communal us through intertext) after the *death of the author* decreed by Roland Barthes. In part, we can say that Bathes was right, and the poststructuralists that followed, at least in dance and the way a dance show functions nowadays. Everything is discourse and there is nothing outside it, everything exists as a quote and intertext, as Derrida would argue. Thus, the problem of authenticity, in the era of appropriation appears to be rather ridicule. However, the authority of an *author-function* resumes to a mode of being of a discourse[7], as works of art are still categorized by names/types of authors. In the case of A.I. generated content, we are only dealing with an *author-function* slowly developing and taking its course. However, we are confronted then with another aspect: the fact that everything is becoming a quote and it is interpreted as such.

[7] "The author's name is not a function of a man's civil status, nor is it fictional; it is situated in the breach among the discontinuities, which gives rise to new groups of discourse and their singular mode of existence" Michel Foucault, "What is an Author", *Language Counter-Memory, Practice: Selected Essays and Interviews by Michel Foucault*, Donald Bochard and Sherry Simon (trans.), Donald Bouchard (ed.) (Ithaca, NY: Cornell University Press, 1977), 123 (113-138).

I believe one aspect of what choreographers fail to tackle is the fact that no matter how inventive and spectacular a choreography may be, our audience's interpretative habits are already formed by the omnipresence of screens, of the Instagram/TikTok frame and format. Choreographers fail to acknowledge that the act of seeing is shaped by the mediated perspectives and angles of video recordings and screens. If the audience's horizons of expectations are such, then there are two responses either one of boredom or engagement into the physicality of the dance through the act of seeing. On both, we cannot disregard the habits of attentions our audience is used to. Precisely that in this regime of attention, everything becomes a quote referring back to a potential recording or to the patterns of screens that may or may not fit. Now, this is the main task of choreographed dance performances nowadays: to overcome or to adapt to this regime of interpretation. Be it to endow once again dance with its ontological essence of physicality or to invent altogether other understandings of what it means to dance and to be present, not to speculate even more on the necessity of redefining the "present"/ "presence" of the dance, and perhaps the fetishized idea of "now" in our current culture. This appears to be one of the most important challenges we're facing nowadays in both dance and theatre. The A.I. assisted art could only be part of this equation.

3. The process of working with ChatGPT-5

I have prepared for ChatGPT-5 three types of prompts: descriptive, reflective, and creative. For the descriptive prompts, the response was fairly well-behaved, rather than inventive, quite comprehensible for a dancer. This proves to be helpful if looking for a quick tool that can make a choreographic notation on a dance, however the downside of it is that at the moment we cannot upload videos. My first prompt asked it to make "a dance sequence that's 30 seconds long, is for a solo female dancer to perform, and is inspired by experience of walking through a crowded city. I need the sequence to keep count of the fact that my rehearsal space is 2x3m in size." (see the transcript of the chatbox from *Annex*). Its language was clear and straightforward, functions very mechanically and predictably. I found his choreography a bit to literal, as

he would provide literal gestures and very simplistic suggestions that were only made a bit to resemble a dance sequence. As for the reflective prompt in which I point out this aspect, it shows no author-opinion or any self-reflection, it appears that it submits to my prompts and tasks. Its interpretative skills are still too modest, but helpful for creating a very straightforward choreography on which one can add on. When I also try to make it become the co-author finding a sequence that glues together two movements, it resumes its descriptive function of some simplistic movement it generated.

On a second conversation with ChatGPT it appeared that it improved just a little bit. Working on micromovements and breathing scene, I thought it could be useful to have more appropriate techniques that could maximizes those types of movements in a big theatre. Its suggestion was only a bit better; however, I could see that his reflective and interpretative skills improved. It proved that it could change the way it uses language to adapt to such notions as "authenticity" on stage, trying to provide "authenticity markers" that could help me to embody and imagine the choreography better.

My main choreographic problem this time was to use micromovements while keeping the intimacy and subtlety, the subtraction that comes with containing movement a bit longer. Its solutions were general, but it demonstrated that it was able to work and understand the spatiality and the way a performer may experience spatiality in such situation. It seems to be capable of working with information and adapt to it quickly.

For instance, another prompt I gave to it was to create "a choreography that would make sense to you as a disembodied entity (AI, generative AI). Something that would make sense to you as an entity that cannot dance by itself. Create your own way of dancing." As a result, it provided a description and a reflective concept that could be a small glimpse of what functioning like a machine looks like into human movements:

> "Think of the stage as an interface and your body as an endpoint that receives streams. Movements are not human emotions but states of computation: buffering, sampling, attention, drift, rollback, compression. The choreography treats breath and muscle as hardware; micro-movements are packets of information. The aesthetic should feel precise, slightly alien, quietly efficient – occasionally glitchy.
> […]

> Our collaboration becomes a two-way translation practice: I translate computational concepts and structural prompts into sensory, kinetic cues; you translate those cues back into living movement, then report what did or didn't land. Over a few cycles the language becomes more precise and mutual: the choreography grows out of iterative translation, not one perfect handed-down score."[8]

What he basically does is to translate abstract information into movement, into preceptory cues that could give an image of how such abstraction could be embodied. This prompt reveals the core of this process, which is in fact one of translation, it is information transmuted into another time of language, like script to a movie.

Brief Conclusion

On the future, ChatGPT might become a useful tool for choreographic notation and for dance routines. For now, it is still hard to transform dance videos into strict formal choreographic notations, but it can be used to spark one's own imagination, as a starting point. Being a text based generative A.I. its involvement in creating a satisfactory choreography is limited to the interpretation of the dancing body.

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[8] Please see the link of the chat box: https://chatgpt.com/share/68cac02b-c538-8003-8aa3-c6a5e13cd0be.

For the conversations with ChatGPT-5, please see the following transcript from the *Annex* and the following link: https://chatgpt.com/share/68cac02b-c538-8003-8aa3-c6a5e13cd0be. Please note that there are two conversations, separately.

Chatbox Transcript

Daiana Sargan: I want you to create a dance sequence that's 30 seconds long, is for a solo female dancer to perform, and is inspired by experience of walking through a crowded city. I need the sequence to keep count of the fact that my rehearsal space is 2x3m in size.

ChatGPT: Concept
The sequence mirrors a walk through a crowded city: flow, stops, interruptions, sidesteps, accelerations, compressions. The 2×3 m constraint means using diagonals, levels, and quick redirections rather than traveling far.

30-Second Solo Sequence (counts = seconds, adaptable to music)

0–5s: Entry and flow
Start standing still, weight on one foot, scanning with head turns.
Step forward diagonally (R, L), arms brushing as if pushing through people.
Add shoulder bumps and slight torso twists.

5–10s: Obstructions
Sudden stop. Drop into a squat, hands shielding.
Quick rise with a pivot to face the other diagonal.
Two sidesteps (fast), elbows close, sharp cuts of space.

10–15s: Compression
Small, fast footwork in place (like navigating gaps).
Knees bend, torso leans side to side.
Hands slice forward as if clearing a path.

15–20s: Surge
Sharp turn and two running-in-place steps toward front.
Big arm sweep up, then retract into chest.
Pause, exhale, weight heavy into one hip.

20–25s: Density
Slow push forward, palms out, feet sliding.
Quick retreat backward 2 steps, glance over shoulder.
Small spins (half-turns only, to conserve space).

25–30s: Release
Step wide into the diagonal.
Tilt torso forward, arms extended as if carried by crowd.
End standing tall, still, gaze lifted beyond the small space.

Notes
Keep traveling on diagonals to maximize 2×3 m area. Alternate sudden freezes with fluid transitions. Use level changes (standing, squatting, tilting) for variety instead of big leaps.
Would you like me to notate this as a beat-by-beat count (1-8s phrasing) for easier rehearsal, or is this looser timing sufficient?

DS: I found the choreography a bit literal-minded (in the way that it mimics movements through a crowd, but not feelings). Please come up with something that's rather more in the style of Tatsumi Hijikata.

ChatGPT: Understood. Tatsumi Hijikata's butoh work favors interior states, grotesque beauty, distortion, slow-time intensity, and atmospheres rather than mimetic gesture. Instead of "walking through a crowd," the sequence can embody the feeling of being swallowed, compressed, and warped by the city.

30-Second Solo Sequence (Hijikata-inspired, 2×3 m space)

0–5s: Becoming stone
Stand rooted, head heavy, spine curved forward.
Breath audible. Fingers twitch slowly, as if weeds breaking through concrete.

5–10s: Insect emergence
Knees bend, pelvis drops, torso twisted.
Hands crawl up thighs and belly, fingers jerking as if antennae.
Tiny, stuttering steps sideways, eyes wide, gaze unfocused.

10–15s: Crushed expansion
Sudden stillness.
Chest bursts forward once, then collapses inward, arms wrapping tightly.
Knees knock together, body trembles.

15–20s: City-devoured body
Face tilted to ceiling as if pulled upward.
One arm reaches sharply, the other drags on the floor or hangs limp.
Feet shuffle in place, body split between upward aspiration and downward weight.

20–25s: Distorted walking
Begin a slow, broken walk across the diagonal: one leg stiff, one dragging.
Each step punctuated with a convulsion of shoulder or jaw.
Arms hang unnaturally, wrists bent.

25–30s: Dissolution
Collapse into a crouch.
Let head roll, mouth open, fingers claw air briefly.

Final image: body curled small, rocking once, then freezing as if fossilized.

Notes
Focus on inner imagery: "my body is concrete cracking," "I am a discarded insect," "the city swallows me."

Slowness and tension matter more than literal footwork.

Use diagonals minimally; intensity comes from micro-movement and distortion, not travel.

Do you want me to also map this into 4×8-count phrasing so you can rehearse to rhythm, or keep it free-time as in much butoh practice?

DS: Don't you think this is a bit of cliche, Westernized image of Hijikata's performance style?

ChatGPT: Correct observation. What I outlined risks flattening Hijikata's choreographic imagination into the familiar "slow grotesque insect / decay" tropes that Western butoh appropriations emphasize. Hijikata's own butoh-fu (movement notations) were stranger and more varied—rooted in surrealist poetics, everyday vulgarities, and paradoxical instructions rather than fixed imagery.

For example, Hijikata might write: "Walk with your spine made of ashes."; "Your knee is a jealous dog."; "The floor tries to spit you out."

These are not clichés of slowness or death, but surreal provocations that generate unique embodiment.

Revised 30-Second Sequence (Hijikata-informed, avoiding clichés)
0–5s: Stand as if the floor resents your weight. Let one shoulder droop too far, pulling the rest of the body off-center.

5–10s: Step forward as though your knee were a sly animal dragging you. Head resists pulled back.

10–15s: Freeze mid-step. Imagine your ribs are full of insects that want out. Fingers flicker but the torso stays heavy.

15–20s: Rotate slowly, but with the sense that your spine is made of broken glass. Each shift causes uneven jolts.

20–25s: Drop weight suddenly into crouch. Push one hand upward as though it's being inflated, while the rest of the body shrinks.

25–30s: Final image: walk two tiny steps, body split between giant (hand, face stretched) and miniature (torso collapsed), then halt as if the city has written you into its pavement.

This keeps close to Hijikata's method: surreal scores, contradictory impulses, refusal of neat symbolism.

Do you want me to create a short list of butoh-fu style poetic prompts you can shuffle and improvise with, so the sequence can evolve rather than stay fixed?

DS: Can you make the sequence a bit more cheerful or positive, not as glim?

ChatGPT: Yes. Hijikata's butoh-fu includes grotesque, comic, erotic, and playful registers—not just gloom. A city can also be vibrant, absurd, and full of sparkling collisions. Below is a lighter, more cheerful yet uncanny 30-second sequence, keeping Hijikata's surreal poetics but avoiding the heavy morbidity.

30-Second Solo Sequence (playful Hijikata mode)
0–5s – Mischievous entrance
Stand upright but let one elbow stick out at a ridiculous angle, like it has its own opinion.

Head tilts, a sly grin appears briefly.

5–10s – Skipping fragments
Take two quick, uneven steps as if the floor were made of trampolines.
Shoulders bounce, arms flap once like bird wings, then suddenly freeze mid-air.

10–15s – Sparkling chest
Open chest forward as if a hidden sun is bursting out.
Fingers flick outward, scattering imaginary light over the small space.

15–20s – Playful disguise
Hands cover face, then peel away dramatically to reveal a new, exaggerated expression (joy, surprise, mock arrogance).
Knees knock together in a comic rhythm while the torso wiggles.

20–25s – Diagonal parade
Walk across the diagonal with tiny, pompous steps, like a miniature parade marshal.
Each step punctuated with a proud, silly arm gesture.

25–30s – Release into laughter
Suddenly collapse into crouch, then spring up with arms wide as if catching confetti.
End standing tall, chest lifted, face open—almost laughing, frozen in brightness.

Notes
Keep tempo brisker than the gloomier version.
Use facial play, comic exaggeration, and "too-small / too-big" contrasts.
Embody the crowd not as suffocation but as carnival.
Would you like me to also generate a set of 6 butoh-fu style prompts in this brighter register, so you can improvise variations instead of locking the sequence?

DS:
Uploaded image
Uploaded image
Please tie together these two dance movements through a sequence of other movements.

ChatGPT: You want a connective arc between the two positions:
Image 1: supine on floor, legs vertical against wall, arms spread wide.
Image 2: upright, bent knees, dynamic crossed arms in front of face.
Here's one possible bridging sequence (fits in 2×3 m space):

Transition Sequence
Step 1 – Curl and Gather (from Image 1)
From floor with legs up, slowly bend knees, sliding feet down the wall.
Arms begin to close inward, tracing along the floor toward your torso.
Let spine curl so knees draw toward chest, arms wrapping lightly.

Step 2 – Side Roll and Spiral
Roll sideways away from the wall, letting legs sweep to the floor.
Continue roll onto hands and knees.
Spiral up through spine, keeping head heavy, arms trailing.

Step 3 – Half-Rise with Tension
From all fours, push hips back then sharply forward into a crouch.
Arms extend outward, elbows bent, as if pushing invisible barriers.

Step 4 – Staggered Stand
Rise with weight uneven, one leg bent more deeply, torso twisting.
Let one arm shoot upward and the other downward, carving diagonals.

Step 5 – Arrive into Image 2
Shift weight firmly onto both feet, bend knees, ground stance.
Bring arms across the face in a sharp diagonal cross, fingers alive.
Freeze in the pose from the second image.

Would you like me to keep this sharp and angular (clear beats) or more fluid and continuous so the roll into the standing pose feels seamless?

DS: I want this connective arc to be in the style of contemporary dance.

ChatGPT: Then the arc should privilege flow, weight shifts, and continuous transitions rather than stark stops. Here's a contemporary phrasing between your two positions:

Contemporary Dance Connection
1. Floor Melt (from Image 1)
Legs slide softly down the wall, knees folding.
Arms drift inward in a circular sweep, tracing the floor.
Allow torso to spiral slightly as if melting sideways.

2. Roll and Reach
Roll through the side with momentum, pressing one hand into the floor to guide.
Free arm arcs overhead as you spiral onto all fours, emphasizing a smooth weight transfer.

3. Ripple Rise
From quadruped, ripple upward vertebra by vertebra, pelvis leading.
Arms float up loosely, suspended, following the spine.
Push into a crouch with grounded feet.

4. Swing into Standing
Let arms swing in a wide, pendular arc as you push into standing.
Momentum of the swing propels torso upward in one continuous breath.
Knees soften as arms suspend around chest level.

5. Arrive into Image 2
Using the last arm swing, curve them across the face in a diagonal cross.
Land with dynamic tension, knees bent, torso engaged.
Hold with a sense of arrival rather than a stop.

Key qualities:
Continuity: no abrupt freezes; use momentum and suspension.
Breath-driven phrasing: each shift tied to inhale/exhale.
Flow and rebound: movements absorb and redirect energy rather than ending cleanly.

Do you want me to also structure this as counts/phrases (e.g. 2×8, 3×8) so you can rehearse it in time with music, or leave it as free timing?

DS: I'm not all that pleased with your solution

ChatGPT: Noted. Let's strip back and rethink. The jump from floor (legs up wall, open) to upright (crossed arms, bent knees) can be treated less as a "technical pathway" and more as a score for sensation. In contemporary dance, clarity often comes from weight, direction, and continuity of impulse rather than prescribed shapes.

Here's a leaner alternative arc:

Alternative Contemporary Sequence
Release from wall

Let legs peel away and swing down with gravity, not control.
Arms follow, dragging heavily, until you're curled on your side.
Spiral up
From side, initiate a rolling spiral led by shoulder and head.
Momentum takes you onto your feet in a wide, soft squat.
Elastic rebound
Push weight forward into toes, then rebound back, spine rippling.
Arms carve outward arcs that gradually narrow toward the center.
Condense and cross
Energy funnels upward through spine, legs grounding more firmly.
Arms wrap across face in one sweeping cross, arriving at the second image.
This keeps it contemporary by emphasizing:
Gravity and release instead of precise staging.
Spirals and rebounds instead of linear transitions.
Condensation of energy into the final strong position.

Would you prefer I map this into a strict 30-second phrase with timing, or keep it as an open improvisational score so you can explore durations yourself?

DS: Yes I'd like a map

ChatGPT: Here's a 30-second map for the connective arc, phrased in contemporary style. I've broken it into six 5-second segments, each with a clear task and quality:

0–5s: Release from wall
Exhale, let legs slide down the wall with gravity.
Arms soften, tracing the floor inward.
Head turns to one side, preparing to roll.

5–10s: Side roll and curl
Roll fully onto the side, knees folding toward chest.
Arms fold close, torso compact.
Momentum gathers low to the floor.

10–15s: Spiral to vertical
Initiate spiral through shoulder and head.
Push gently through floor to rise, pelvis leading.
Find yourself in a wide, grounded squat.

15–20s: Elastic rebound
Shift weight forward into toes.
Rebound back through heels, spine rippling upward.
Arms swing outward in suspended arcs.

20–25s: Gather and condense
Let arms gradually curve inward toward torso.
Energy funnels upward as knees deepen.
Breath audible, preparing for the final gesture.

25–30s: Cross and arrive
Sweep both arms diagonally across face.
Land firmly in bent-knee stance (Image 2).
Hold tension in arms and torso for a clear arrival.

Would you like me to also layer musical counts (e.g. in 6×8s) on top of this, so you can slot it against a score, or keep it only in seconds?

DS: I thought map would = drawing. Can you provide something visual?
ChatGPT said:
I cannot sketch freehand in this interface, but I can generate simple schematic diagrams that map each 5-second section of your sequence.

[…] [trying to get a visual map of the choreography proved to be a failure, I could not.]

DS: Ok let's move on to something else. I'm wondering whether in the theory of dance or of performance, dance has ever been discussed from the following point of view: once video recording was invented, movements could be recorded, and replayed. This meant that dance came to be seen by most people first and foremost in recordings, not live. Is it possible that when an audience watches live dancing nowadays they look past its spontaneity and perceive it as a recording, as inherently choreographed? Has this been spoken about (dance in the age of mechanical reproduction)?

ChatGPT: Could you clarify the focus for this research? Are you mainly interested in: Historical and theoretical discussions of how video/media technologies changed the perception of live dance? Specific thinkers who explored the idea of "dance under mechanical reproduction" (e.g. in the lineage of Walter Benjamin)? Audience psychology—how contemporary audiences interpret live dance as inherently mediated or choreographed?

Let me know if you're looking for academic sources, performer accounts, or broader theoretical frameworks.

DS: All of the above

ChatGPT: Understood. I'll investigate how the invention of video and mechanical reproduction has influenced dance theory, perception of liveness, audience psychology, and choreographic thinking. This will include references to thinkers like Walter Benjamin, as well as performance theorists, dance scholars, and possibly artists themselves.

I'll return with a detailed report and citations shortly.

Research completed in 4m · 11 sources · 78 searches
Impact of Mechanical Reproduction on Dance Perception and Theory

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