

When 'Being' Becomes 'Doing': Representing Queer Masculinities in Screen(dance) Space

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Abstract

Departing from the proposal set out in Amelia Abraham's *Queer Intentions* - that although being gay is now largely accepted in the global north, there is still a disparity in the acceptance of actions - this paper asserts that there is still a lack of explicit gay and queer narratives in screendance. Arguing for explicit queer representation, rather than having to rely on invisible clues, I assert that representations which communicate that queer people should be invisible are damaging, furthering my suggestion of a need for explicit queer narratives. Throughout this paper, I suggest that a move from a more passive 'being' to an active 'doing' in the telling of queer stories is necessary in representing queer masculinities in screendance space.

Keywords: queer, masculinity, representation, performative progressiveness, heterocentric

Introduction

Departing from the proposal set out in Amelia Abraham's *Queer Intentions: A (Personal) Journey Through LGBTQ+ Culture* - that although being gay is now largely accepted in the global north, there is still a disparity in the acceptance of actions - I assert that there is still a lack of explicit gay and queer narratives in dance and on screen. Amelia Abraham is a journalist from London, UK, and her first book *Queer Intentions* is a snapshot of queer experiences contemporary to its publishing date of 2020. Discussing marriage, drag performance, pride and representation, it also discusses countries and parts of the world where identifying as LGBTQ+ is still punishable by law. Drawing on these different aspects of contemporary queer experience, Abraham discusses the complications of increased acceptance as queer culture becomes more mainstream in the West and, in discussing the exponential closure of gay bars, along with other queer spaces in the UK, suggests that "[p]erformative progressiveness seemed to indicate that *being gay* was OK, while *doing gay* wasn't"¹ (orig. emphasis), and I contend that this 'performative progressiveness' is still apparent today.

This paper will look to articulate some of the different representations of queer masculinities currently available across screendance works by dance artists working in the UK.

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Drawing on research from across dance, film, and media theories to inform my discussion around representations of queer masculinities, I hope to assert the need for queer narratives in screendance, as 'being' becomes 'doing' in queer representations. My focus on queer masculinities is informed by my identity as a gay man and queer artist, and while a deeper investigation into the myriad representations of queerness is beyond the scope of this paper, I have focussed on those representations that I most identify with, and are most readily available.

I will discuss DV8 Physical Theatre's *Dead Dreams of Monochrome Men*², alongside *Untitled: Video Portraits*³ by Christopher Matthews/formed View as a more recent work. I will also consider two works from the Nigel Charnock Archive, *You*⁴ and *Still*⁵ as further examples of works that present, and are made by, gay men and queer artists. These works are not without their challenges, as they focus solely on white, cis-gendered, gay men. DV8 and Nigel Charnock have become seminal, canonical figures, whose work has been widely seen, and so their works have also had an influence on the wider dance sector.

While this paper focuses on how 'being' and 'doing' may be investigated through queer screendance works, and how there is a need for more complex representations of queer masculinities, this is done in the knowledge of my privilege in being able to readily discover work which resonate with me. I have not been able to discuss works which consider more diverse sexualities, gender identities and races, and as such I have built upon research which codes the white male body as one which all other bodies are then othered. It is my assertion then, that by queering the white male body, I can argue for the need for more complex representation of queer masculinities, alongside other bodies in screendance, and how these representations may be informed by social interaction and cultural expression in mainstream media, which I will explore in later sections of this work.

Throughout this paper, I am building on the assertion made by Douglas Rosenberg in *Screendance: Inscribing the Ephemeral Image* that 'out of modern dance's leftist, socialist beginnings and its embrace of sexual indeterminacy, queer culture, and marginalized voices, the "gaze" of the viewer of screendance would be considerably at odds with [Laura] Mulvey's "male gaze."'"⁶ Further to this assertion, I would like to contend that screen(dance) space is readily able to accommodate representations of queer masculinities.

I will be using 'queer' as a term for representations that are not heterosexual, and in reference to dance artists and the work they produce, aligning my paper with the concepts that surround Queer theory. I will at times interchange this with 'gay' when citing work by others, or when referencing a person specifically, who has identified themselves as such at the time of writing this paper. At times, the acronym LGBTQ+ is employed to refer to the community as a whole. This is not necessarily how others would employ these words, but resonate with me

personally as I identify as a gay man, and a queer artist. My discussion around 'masculinity' focuses on the white, heterosexual man as archetype, influenced by current and historical identifiers; violence, power and agency as the only way to be accepted as a man. A queering of these representations, and an acceptance of vulnerability as a push against the culture of hypermasculinity, is key to my argument in later sections of the paper.

Performative Progressiveness And The Need For Queer Stories

Amelia Abrahams argument, that "*being gay* was OK, while *doing gay* wasn't", has been echoed by others in recent published research. Adriana Brodyn and Amin Ghaziani contend that "Attitudes towards homosexuality have liberalized considerably, but these positive public opinions conceal the persistence of prejudice at an interpersonal level"⁷, they go on to suggest that there is "empirical variability of performative progressiveness, a concept that describes the co-occurrence of progressive attitudes alongside homonegative actions"⁸. From the assertions of Abraham, Brodyn and Ghaziani, I would also go further to suggest that not only do we still need queer spaces, we need performance to tell explicit and complex queer stories beyond the narrow representation that is currently accepted into mainstream media which I will analyse in the next section of this paper.

In the title of this paper, I alluded to the 'being' and 'doing' that Abraham sets out above, and that for queer representation to be truly realised, 'being' must become 'doing'. For the purposes of this paper, I would suggest that 'being' is, at its root, a passive act - it is a state of existing. 'Doing', on the other hand, is active - the act of performing or executing an action. Tolerance of people who identify as LGBTQ+ in the UK has increased along with the increase in rights and legal reforms (being), whereas homonegative actions occur when someone is actively 'performing' their sexuality, such as by holding hands with a same-sex partner, attending a Pride event, or appearing outside of the performative heterocentric and gender norms (doing).

Although gender and sexuality operate independently of each other, each with its own societal constructs, they have been intrinsically linked in academic and cultural discourse. As such, I would like to highlight the ideas put forward by Judith Butler in the discussion of performing gender. Butler also recognizes the differences in 'being' and 'doing' that I have discussed, and suggests "gender is always a doing, though not a doing by a subject who might be said to preexist the deed"⁹ and goes on to assert that "the "being" of gender is *an effect*, an object of a genealogical investigation that maps out the political parameters of its construction"¹⁰ (orig. emphasis). In identifying as LGBTQ+, there is a move away from 'compulsory heterosexuality'. Sarah Ahmed asserts that "compulsory heterosexuality...as the accumulative effect of the repetition of the narrative of heterosexuality as an ideal coupling"¹¹. Butler labelled it the 'heterosexual matrix'

suggesting that “for bodies to cohere and make sense, there must be a stable sex expressed through a stable gender (masculine expresses male, feminine expresses female)...defined through the compulsory practice of heterosexuality”¹² and performing, or doing, outside of the heterosexual matrix is where homonegative actions are still experienced.

The representation of queer experience, and of queer people has a complex past, and a fuller investigation into queer representation is beyond the scope of this paper. I would, however, like to assert the importance of overt queer representations in screen space. Sharif Mowlabocus argues that “[q]ueer representation in the pre-liberation era of Anglo-American film was something to be discovered; something available to audiences ‘in the know’, but had to be searched for, discovered and *identified*. Queer audiences then (and, arguably, now) were invited to become detectives, piecing together the clues that were built into the the text. It is perhaps unsurprising that, just as the history of queer people has been one shaped by invisibility, so invisibility has been a defining factor in the history of queer representation.”¹³ (orig. emphasis) Mowlabocus also highlights the dichotomy of being and doing, suggesting that it is “not just... coming out online, but...‘being’ online, with their identities residing in digital as well as physical space and time”¹⁴. Therefore, explicit queer representation is important as it allows queer people to see themselves visibly, rather than having to rely on invisible clues in both the online and offline worlds. Representations which communicate that queer people should be invisible is surely a damaging one, furthering my suggestion of a need for explicit queer narratives. This speaks to the need for queer stories, as through representation, so it offers modes of expression¹⁵ as I will continue discussing in the next section of this paper.

Men In Dance, Men On Screen

The treatment of men in dance and on screen, and representations of queer men specifically, is steeped in a ‘learned’ masculinity. Doug Risner, in his essay *What We Know About Boys Who Dance* suggests that “the dance community has only recently begun to speak of the silence that surrounds gay and bisexual males in dance”¹⁶ and goes on to assert that “[b]oys and young men...in dance walk a fine line when it comes to gender norms, heterocentric bias, peer pressure, and dominant cultural ideology.”¹⁷ Published in the late 2000’s, I would say that his suggestion still rings true today. Although with other media outlets these representations and conversations of queer masculinity are becoming more recognised, I would argue that there is still a need to challenge the current treatment of men in dance and, specifically, in screendance space.

It is widely regarded that men on screen are an aspiration for the men viewing them. In his seminal work *The Velvet Rage*, Alan Downs suggests that “our culture raises men to be strong and silent. Straight or gay, the pressure is on from the time we are very young to become our culture’s John Wayne-style of man”¹⁸,

however gay men “like to think we have exempted ourselves from all this macho stereotyping. After all, we have committed the *great* masculine transgression of falling in love with another man”¹⁹ (orig. emphasis) directly disrupting Butler’s heterosexual matrix. Downs’ John Wayne-style of man could be described, as many Hollywood leading men, as hypermasculine. Hypermasculinity is the “reaction against perceived incursions of the feminine”²⁰; in order to rescind any possibility of a representation appearing feminine, an exaggerated form of masculinity is employed. This archetype has developed past the ‘leading man’ of Hollywood cinema, and becoming the unachievable power of the Terminator, the sexual prowess of James Bond, and the ‘action man’ type talents of Jason Bourne. These far reaching and readily available representations of hypermasculinity in mainstream media are recourse for the omnipresent pressures as pointed out by Downs.

There is a prevalent construct within both dance and film representations of masculinity, of the need for violence and hypermasculinity to allow a man to be looked at on stage or on screen. As Laura Mulvey suggests, “[m]an is reluctant to gaze at his exhibitionists like”²¹ but in “structuring a film around a main controlling figure..., his screen surrogate...are thus not those of the erotic object of the gaze”²². Just as on screen, it has been argued that for a man to be accepted on the concert stage, he has to show hypermasculine characteristics similar to men on screen. This is contended by Ramsey Burt who suggests “in order to to represent masculinity, a dancer should look powerful,”²³ and goes on to assert “that ‘extremely aggressive’ is a way of reimposing control and thus evading objectification”²⁴ (orig. emphasis). Only in this way can he be seen without being emasculated. As Keefe suggests, there is an “assured masculinity tied to...athlete stature”²⁵. This may be because of an underlying homophobia which relies on and informs homosocial bonding and men’s position within a current culture of heteronormativity²⁶, and Burt suggests that the reason for this is “the fact that western society is and has for hundreds of years been profoundly homophobic,”²⁷ giving rise again to the prevalence of performative progressiveness.

If hypermasculine representations of men are needed in dance and on screen to ensure the heterosexual matrix, the coding of queer masculinities must also have a shorthand. The use of ‘camp’ is often employed as a way of clearly coding a man as gay, but as camp is effeminate, and therefore ‘weak’ in comparison to the hyper-man, it goes some way to reduce the threat of the gay man and does not encroach on the ‘straight’ screen space. In her seminal essay, Susan Sontag suggests that camp is “not a natural mode of sensibility, if there be any such. Indeed the essence of Camp is its love of the unnatural; of artifice and exaggeration. And Camp is esoteric - something of a private code, a badge of identity”.²⁸ This idea of a ‘private code’ echoes the assertions of Mowlabocus in the previous section of this paper, of the subtextual clues employed when coding queer men in screen space.

Men in dance and men on screen inhabit differing but similar spaces in both society and the cultures being discussed in this paper, as “cinema and dance have...ultimately appropriat[ed] both technique and style from the [other]”.²⁹ I would like to quickly touch on the concept of hermeneutics in terms of the culture of masculinity and its representation in mainstream media. Hermeneutics describes the way in which the reading of a text is informed by the interpretation of the text as a whole informing the interpretation of the details, and knowledge of the details informing the interpretation as a whole³⁰. If we take this cyclical pattern of interpretation and apply it to the construction of dominant masculinity, then representations affect behaviour, and behaviour in turn is prescribed to representations that are available. Peter Barry asserts this by suggesting that “images of masculinity and femininity in film pervade our lives and offer us ways of representing ourselves”³¹. In this way, it becomes understandable that by missing out many queer masculine identities from mainstream media, representations are sought out through other means and thus queer culture might be informed by avant-garde art and performance. To combat these representations, Dyer suggests that “[l]esbian/gay culture has always had for sake of political clarity to include assertions of clear images of lesbian/gay identity, but it has also carried an awareness of the way that a shared and necessary public identity outstrips the particularity and messiness of actual lesbian/gay lives. We have felt the need to authorise our own images, to speak for ourselves, even while we have known that those images don’t quite get what any one of us is or what all of us are”³².

Rosenberg suggests that representations of masculinity are contextualised by “the closed-system culture in which contemporary screendance resides”³³ and adhere to “the tendency towards fetishization of dancing bodies on screen.”³⁴ I would therefore like to take the opportunity to suggest that there could be a link between contemporary screendance practice and representations of queerness. Rosenberg goes on to write that “[b]odies, whether coded queer or straight, and certainly regardless of gender, are likely to be the object of *some* spectators desire. It is the architecture of camera space itself that enables the presentation of any body as an object of desire, but that objectification is ultimately the collective purview of artists, curators, and consumers of screendance”³⁵ (orig. emphasis). It is this contention that would allow for queer representations of masculinity to be made available through screendance over other forms of media, as Rosenberg also proposes that “screendance holds the potential to undo... cinematic oppression as a site for a kind of *liberated* body”³⁶ (orig. emphasis). I will be exploring this proposal further in the following section, as I analyse a variety of screendance works made by queer artists dealing with representations of queer masculinity.

Being And Doing In Screen(dance) Space

Throughout this paper, I have been suggesting that a move must be made from a more passive 'being' to an active 'doing' in the telling of queer stories and representations of queer masculinities in screendance space. In the following section, I will discuss a number of screendance works made by white gay men, that show representations of queer masculinities.

Dead Dreams of Monochrome Men, originally made for the stage in 1988, "was DV8's first stage show to be professionally adapted for film..., it explores the interwoven notions of loneliness, desire and trust. Founded upon the conviction that societal homophobia often results in tragic consequences, the work grapples with the disturbing forces that drove Nilsen to kill for company"³⁷³⁸. Alongside this, the work was made in the shadow of the HIV/AIDS epidemic, and just as Section 28 was passed into British law³⁹. This work brings together the concepts of both 'doing' and 'being' gay, and this is explicitly stated in the description of the work above.

Shot in black and white, the work begins with a depiction of a gay night club scene of the late 1970s and early 80s, and the work does not shy away from showing men dancing together in overt homoeroticism. The camera work highlights this, showing close ups of skin on skin contact. As the work progresses, the movement becomes more physical and the club scene becomes an almost violent form of contact improvisation, with the dancers throwing themselves at each other, over and over. In another section, the work clearly deals with the notion of internalized homophobia. Two dancers form a duet, with one dancer flinching at the imagined touch of the other before finally breaking down into his arms. The final section of the work takes place in a bedroom, and is the most direct link to the crimes of Nilsen. This time, the duet is slower and more tender. The dancer taking the role of the victim, limp and unresponsive, is manipulated by the dancer taking on the role of Nilsen. The care given to the victim in this final scene cemented this work as an "unremittingly honest depiction of the darker dimensions of the gay male psyche."⁴⁰ For such an explicitly queer work, it does not rely on stereotypes of camp, but instead relies heavily on hypermasculine representations of violence and aggression that I discussed earlier. The strength of this work is that it fully embraces the active 'doing', and queers the representations of these hypermasculine stereotypes by having men dance with each other, and shows, albeit with dark undertones, a clearly coded homoeroticism.

Looking instead at the works that form part of the Nigel Charnock archive⁴¹, these are perhaps more passive in their treatment of queer representations. You have to look further into Nigel Charnock as a dancer and choreographer to recognise his work as queer, and these films are much less overt, perhaps because they are serving a different purpose as extracts of longer live works. *You* uses "[v]erbal

and physical slapstick [to suggest] darker truths behind love, sex, and relationships” and is describes as a “dance monologue” and “an interpretation of of a classic performance piece taken from the archive of the late performer and choreographer, Nigel Charnock”, *Resurrection*⁴². British Council Film lists its genre not only as ‘Music/Dance’ but also as ‘LGBT’⁴³, so although the language is for the most part, gender neutral, and the solo male performer only uses ‘he’ and ‘she’ once each, the given genre suggests that the screendance work made for the archive should be read as a queer work. From the spoken language it would be hard to define this work as LGBT, but looking further into Nigel Charnock as a the original choreographer, and Dan Watson who performed this work, it may start to become clear how a screendance could fall into the category of ‘being’ gay, rather than ‘doing’. This context is there to find, rather than being made explicit as previously asserted by Mowlabocus. At the very end of the film, a close up of the solo male dancer shows him looking off behind the camera. The shot cuts to the dancers point of view, showing the other credited performer, Kier Patrick, stood watching. It might be suggested that Kier has been stood watching for the entire performance, and as a man watching a man dancing, could imbue to audience members something of a queering of Laura Mulvey’s “male gaze” as Rosenberg has previously suggested.

Still, which also forms part of the Nigel Charnock archive, is taken from a long form live dance piece of the same name which Charnock choreographed for Candoco Dance Company⁴⁴ in 2009. A duet between two men, *Still* represents male dancers in ‘accepted’ ways as I discussed earlier. There is a reliance on (choreographed) violence, with punches, choke holds and the dancers pulling and pushing one another around the performance space. Adversely however, these movements which are intrinsically violent, are not thrown with any force or malice, they are treated as any other movement, and it is not a surprise when strikes are near misses. This choreography is interrupted by moments of more gentle holds and embraces, which are often then exploded out of with a return of the violent style of choreography, launching the dancers towards the camera and closing in the screen space. The choreography by Charnock and direction/edit by Graham Clayton-Chance, offers up some surprises in terms of the treatment of men on screen. Alongside the moments of gentle embrace, there is some more explicit queering of the onscreen characters. One dancer runs his hands down the body of the other, while later in the work one dancer lays on the floor and the other, kneeling beside him, goes in for a kiss. These moments which more actively speak to the work expected of Nigel Charnock, never fully commit. The hands are thrown away before they reach their intended goal, and the dancer laying on the floor covers his mouth and throws the other dancer over his body onto the floor before the kiss lands.

Throughout this duet, Charnock and Clayton-Chance are clearly playing with accepted representations of men in dance and in this on screen adaptation, and

beginning to cross over from 'being' to 'doing'. It is not fully realised, perhaps because this is an extract from a longer work. Both *You* and *Still* are, I would argue, representations of queer masculinity. This is not necessarily reliant on the identity of the performers, but rather because they were made by an openly gay, and often radical, choreographer. Nigel Charnock has been quoted as saying "with every piece I make there is a part of me in there, it's always about people and how people deal with each other"⁴⁵. Work made by a queer artist will, I would argue, always represent queer experience in some way or another, and by understanding these works in context, I align my understanding with Dyer as "[l]esbian/gay culture has always had for sake of political clarity to include assertions of clear images of lesbian/gay identity... We have felt the need to authorise our own images, to speak for ourselves, even while we have known that those images don't quite get what any one of us is or what all of us are."⁴⁶

Illuminated against a plain black background is the topless top half of a white man. With a full beard and chest hair, this screened body is clearly coded as male, but once he starts moving, there is nod to femininity, to camp, to a queer dancing body. This is *Untitled: Video Portraits* (2017) by Christopher Matthews/Formed View. Matthews describes the work as in a "music video format" but "[t]he videos are played without the sound so that the subject, the body and its gestures, become more present... By masking the gender of the singer and the placing of the (white mid-30s) male body in relation to the music and its performance, I aim to highlight the codes of gender and performance of sexualities."⁴⁷ Matthews uses the static frame of the shot, as well as looking directly into the camera, and as such at audience members, to directly contend with established representations of masculinity. In his representation, the male dancer *wants* to be looked at, he is directing his gaze at the audience, Mulvey's male gaze, inviting them to look at him. The movement, as I previously suggested, has camp connotations, with the violence often linked to masculinity replaced by a feminine, flirtatious vocabulary. Using vocabulary that is usually reserved for women in music videos, shoulder rolls, fluttering eyelids and 'arm-ography', Matthews is embodying Rosenbergs "liberated body". By being the only body on screen, and coding his body as both masculine and queer, he is able to push the boundaries of queer representation in a more explicit way than *You* or *Still* does, and as the only body on screen, cannot be viewed with the same homoeroticism that is prevalent in *Dead Dreams*. I would argue that this is the closest to Rosenberg's liberated body of the woks that I have analyzed in this paper.

Conclusion: Representations, Queer Masculinity And Screen(dance) Space

The screendance works that I have discussed show how representations of white queer masculinity have been made available in screen space, and more specifically, in screendance. Departing from the notions of 'doing' and 'being' as set out by Amelia Abraham, I discussed performative progressiveness, and how

tolerance and attitudes towards the LGBTQ+ community are still marred by homonegative actions towards performing outside of the heterosexual matrix. Touching on the history of queer representation, I aligned my thoughts with Sharif Mowlabocus, and asserted that explicit queer narratives were necessary after many years of private and subtextual code that lead to an invisibility of queer characters and experiences.

Further to this, I discussed how masculinity is represented in dance and on screen, focussing on a culture of hypermasculinity. In discussing how violence is usually employed to negate the possibility of a male dancer being looked at without becoming the erotic object of Mulvey's male gaze, I also examined the shorthand of camp in representations of gay men as a comparison to the hyperman. Focussing on a theoretical framework surrounding representations of men in dance and onscreen, and how these representations might be interpreted as queer, I have built upon Rosenberg's assertion that screendance is at odds with the male gaze as described by Laura Mulvey.

In analysing screendance works that span a period of over 30 years, I hope to have shown how the being and doing of queer representation has ebbed and flowed in response to mainstream representations and the political climate, and how these works have gone some way to interrogate masculinity and create complex representations of queer experiences. Though this paper I have shown how representations of queer masculinity might be created by artists and dancers who identify as such, and how these representations, though perhaps grounded in a theoretical framework, might be expanded through the practice of screendance. The white, cis-gendered male body has historically been what other bodies have been othered against: I hope that in queering it, we might go some way to discovering more complex representations in screendance.

Biography

Callum Anderson is a Brighton-based contemporary dance artist and screendance director. As an independent artist-scholar, his practice is heavily influenced by video technology, and the development of mediated dance performance. His work is predicated on making screendance accessible to a wider non-dance community, and giving dance communities the opportunity to experiment with video technology. Working across live and digital performance, he has made work for large scale screens, portable devices and installations. His research focuses on the representation of men in dance and on-screen, principally the the representation of queer masculinities. In 2021, he was awarded a commission from the Sussex Dance Network which aimed to address the underrepresentation of funding of those identifying as LGBTQ+ in the dance sector, as demonstrated in Arts Council England's most recent Equality and Diversity report. In 2022, the resulting film was deposited to Screen Archive South East, University of Brighton, for preservation as part of 'Our Screen Heritage'. Callum holds a BA (Hons) in Dance

and MA in Performance: Dance, from the University of Chichester, and received the Valerie Briginshaw Prize for dance writing and academic excellence for his MA thesis. Find Callum online @callumdanderson.

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- 1 Abrahams, *Queer Intentions*, 108-109.
 - 2 Hinton, "Dead Dreams of Monochrome Men".
 - 3 Matthews, "Untitled: Video Portraits".
 - 4 Nigel Charnock Archive, "You".
 - 5 Nigel Charnock Archive, "Still".
 - 6 Rosenberg, *Screendance*, 168.
 - 7 Brodyn and Ghaziani, "Performative Progressiveness", 307.
 - 8 Ibid.
 - 9 Butler, *Gender Trouble*, 33.
 - 10 Ibid, 43.
 - 11 Ahmed, *The Cultural Politics of Emotion*, 145.
 - 12 Butler, *Gender Trouble*, 151.
 - 13 Mowlabocus, "Representing Gay Sexualities", 53.
 - 14 Ibid, 56.
 - 15 Barry, *Beginning Theory*, 182.
 - 16 Risner, "What We Know about Boys Who Dance", 58.
 - 17 Ibid.
 - 18 Downs, *The Velvet Rage*, 122.
 - 19 Ibid, 123.
 - 20 Joyrich in Fuchs, "The Buddy Politic", 201.
 - 21 Mulvey, *Visual and Other Pleasures*, 20.
 - 22 Ibid.
 - 23 Burt, *The Male Dancer*, 51.
 - 24 Ibid.
 - 25 Keefe, "Is Dance a Man's Sport Too?", 103.
 - 26 Nardi, *Men's Friendships*, 1992
 - 27 Burt, *The Male Dancer*, 29.
 - 28 Sontag, *Notes on 'Camp'*, 1.
 - 29 Rosenberg, *Screendance*, 33.
 - 30 McNamara, "Dance in the Hermeneutic Circle", 1999.
 - 31 Barry, *Beginning Theory*, 182.
 - 32 Dyer, *Now You See It*, 44.
 - 33 Rosenberg, *Screendance*, 168.
 - 34 Ibid.
 - 35 Ibid, 168-169.
 - 36 Ibid, 169.
 - 37 DV8 Physical Theatre, "Dead Dreams of Monochrome Men."
 - 38 Dennis Nilsen (1945-2018) was a Scottish serial killer who murdered at least twelve young men and boys between 1978 and 1983 in London, UK. His victims were often homeless, drug addicted or operated as rent boys. The political and societal homophobia at the time meant that many of his victims were never re-

ported as missing, giving one reason why he was able to continue killing without drawing the attention of the police.

39 Section 28 (or Clause 28) was in effect from 1988 to 2000 (in Scotland) and from 1988 to 2003 (in England and Wales), and prohibited the 'promotion of homosexuality' by local authorities.

40 McLeod, "Dead Dreams of Monochrome Men, Fall 1997".

41 On an interesting point of lineage, Nigel Charnock was a member of the original cast of *Dead Dreams of Monochrome Men*.

42 Resurrection is a solo stage show choreographed and performed by Charnock, 1991.

43 British Council Film, "You".

44 Candoco Dance Company are a British dance company made up of disabled and able bodied dancers.

45 Nigel Charnock Archive, "Still".

46 Dyer, *Now You See It*, 44.

47 Matthews, "Untitled: Video Portraits".