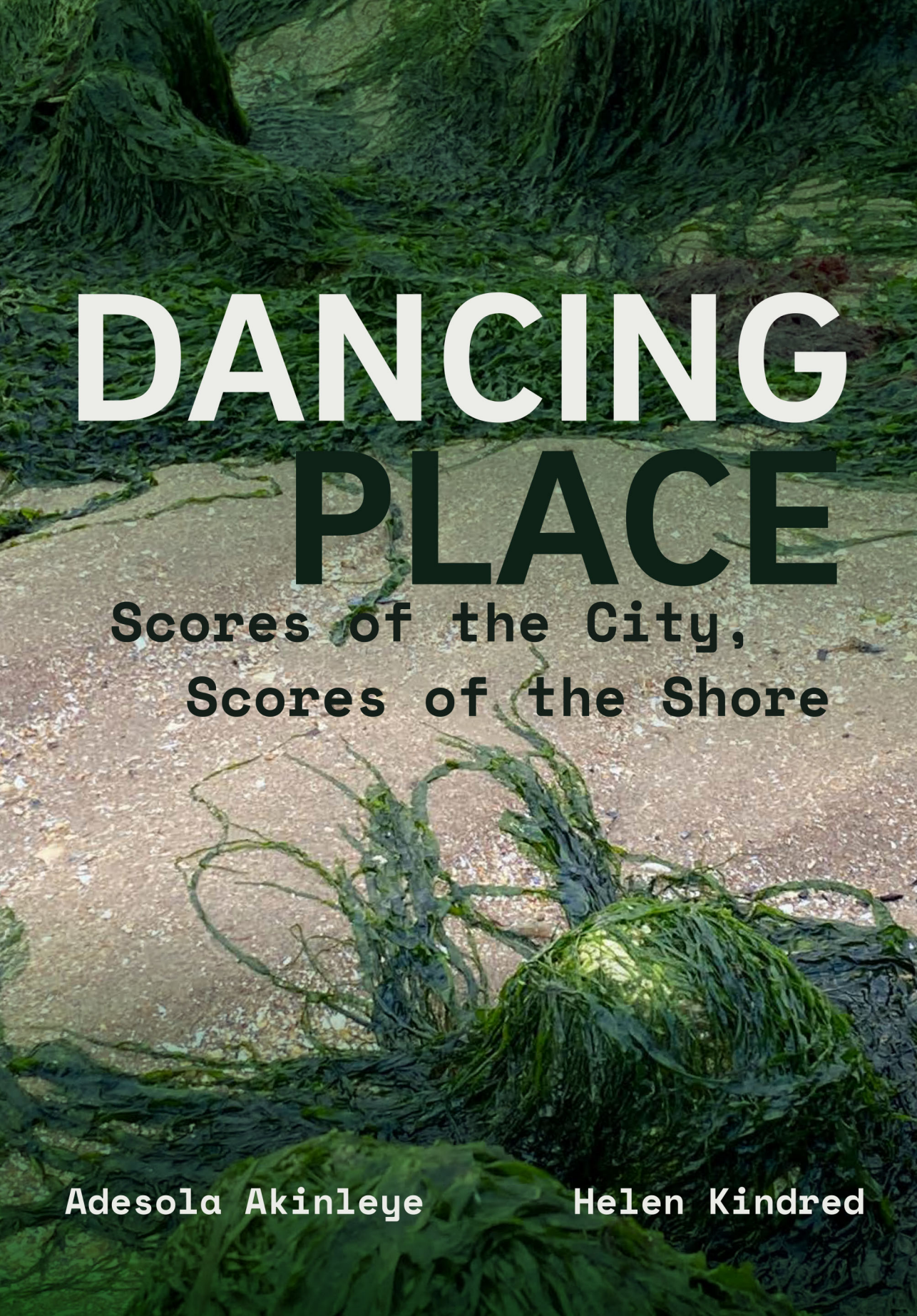
DANCING
PLACE
Scores of the City,
Scores of the Shore
Adesola Akinleye
Helen Kindred

Chapter 1

Introduction:
Concrete, Water, Flesh

At the end of the dance rehearsal, you sat next to me talking about the process of devising. You were tentative, trying to find words that would direct me in understanding where you wanted to take the choreography and also aware you did not want to lead me. Your back was slightly curved as you hugged one of your legs and looked down at your notebook. I listened to the nuances of tone in your voice as you attempted to shape somatic sensing of form into verbal sentences. I was struck that what we were talking about was what it feels like to be part of the changing moment: the pulse of movement that connects and separates within all that is now: movement storied by the meaning we give it as we shudder our bodies into action. I listen to you gently composing sentences to describe the swirling flow of music, rehearsal room, reaches, balances, and breath that was the movement we just danced together. I watch you glance at your notebook where sensations were murmured as a few immobile marks on the paper and weighted into the temporary sounds of your words as you spoke.

In this book, we share our use of movement scores as a method of somatic exploration within a practice-as/is-research paradigm. We use scores to explore the somatic sensing we discover through dancing with each other and other 'things' around. We have found our use of scores has revealed fascinating information about how we are present, and our responsibilities, in the everyday environment. *Dancing Place: Scores of the City, Scores of the Shore* draws on a six-year movement lab project called *Concrete-Water-Flesh*. During this lab, we worked together through the development and performance of scores in city sites and on seashores. Through this, we developed techniques for work with dance scores that unexpectedly offered us insight into collaborative processes for spatial practices and Place-based research. The scores manifested dance methods and tools for a practice of eco-somatic, Place-based art-making.

We are excited by knowledge that is generated through moving in environment because as dance artist-scholars we believe knowledges, and meanings can be generated and analysed through artistic practice, in our case dance practice. We believe in the notion of artistic intelligences that can explore, generate, and discover through the lived experience of engaging in art-based activity: art-based research. Thus, our work instigates ways of knowing from within artistic practices. In this book, we share, notice, and explore our use of scores.

Scores have been used extensively across dance creation, dance improvisation, movement-based community building, healing processes, and creative design processes (Buckwalter 2010; Halprin 2013; Halprin 1969; Irvine 2016; Martin 2017; Olsen 2002; Olsen and McHose 1991). We were drawn to using scores as a complement to our interest in non-traditional performance spaces and site-specific dance in the everyday environment around us. Our use of scores has been a mechanism to focus on the knowledge we gain from dancing in a particular space at a particular time. Across our dance practice, scores have become tools for exploring how we are actively present in the environment around; how we come into being-in-place (Akinleye 2023; Casey 2009). The use of scores in this way gives vitality to our on-going commitment to engage the sensitivities of danced somatics to enhance investigations that explore the relational awareness and responsibilities of humans and non-humans as co-collaborators. In the use of movement generated from developing scores as a practice as/is research method we have drawn on dance as a process for investigating a sense of Place, particularly in cities and on shores, in England, and the United States of America. The chapters that follow story some of the dance-instigated knowledges we have gained through our use of scores.

I, you, we

Helen – dance-artist choreographer, scholar, mother, daughter, sister, partner, aunt, friend. I am partially deaf-hearing with digital aids, I lip-read and use British Sign Language. My skin is 'white'. I have a hip replacement; the left hip now enjoys new bionic possibilities where the flesh and bone had had its day. I use she/her pronouns.

Adesola – dance-artist choreographer, scholar, parent, child, sibling, partner, friend. I am dyslexic. I identify as Black and working class. My skin is brown, a mix of rich dark Nigerian father and white, red-headed mother. I have curly hair that is black and grey. I present as a woman, a moving shifting identity as menopause brings new meanings to the muscles, organs, and arrangements of my body. I use she/they pronouns.

Our dance practices foreground felt knowledges as a first point of understanding or noticing an idea. Therefore, to articulate ideas derived from dance movement experiences through

a written form, such as this book, we both write from the 'I' of felt experience. We found it was not possible to write in the third person to accommodate the book being written by two people because it robs the text of the first-hand felt entry point of the work. In this first chapter and in introductions and summaries in the following chapters we use the term 'we'. However, as two people writing together, we both use 'I' when we discuss or recall engagements with the scores. Therefore, the 'I' in this book is a multiple. We both write from the 'I', our voice within the book is initiated from our relationship: 'I' becomes the voice of our actions together. The 'I' of this book is a hybrid third entity: sometimes led by Adesola, sometimes led by Helen. This use of an 'I' represents the multiplicity involved in any attempt to write about somatic-based work. This storying from the 'I' is particularly important because we value the epistemology/knowledge of personal narratives as powerful forms of expression, theorizing, and remembering (Dillard 2012; Jones 2019). The experience of personal narrative expressed through 'I' also resonates for us because in our practices we start with embodied movement sensation; then as we translate that experience into verbal written explanation, we do not want to lose the intelligences of felt sensation that the 'I' experiences.

Our shared use of 'I' becomes the co-created event that is this book. This is not to suggest there is a universal 'I' experience that we both have. Our bodies and experiences are moments that are impacted and shaped by social, cultural, classed, racialized, gendered historied encounters (Moraga and Anzaldúa 2015; Wright 2015). As such at points in the book where the facet of a score or event is retold it is nuanced and understood through the unique historied meaning-making that is Adesola or differently the unique historied meaning-making that is Helen. Therefore, in this book, 'I' is not telling a singular or linear tale, 'I' describes part of the experience. There is no single universal *truth* to experience, no single story.

Sometimes the re-telling of an experience involves perceiving the other one of us within the experience. When we notice or describe the other one of us, Helen talking about dancing with Adesola for instance, we write to each other using the term 'you'. We use these terms of phrase to indicate the multiplicity of the co-created context of the 'other'. The book emerges with its own 'I' voice that generally tells the relationality and multiplicity of Adesola, Helen, city, and shore at

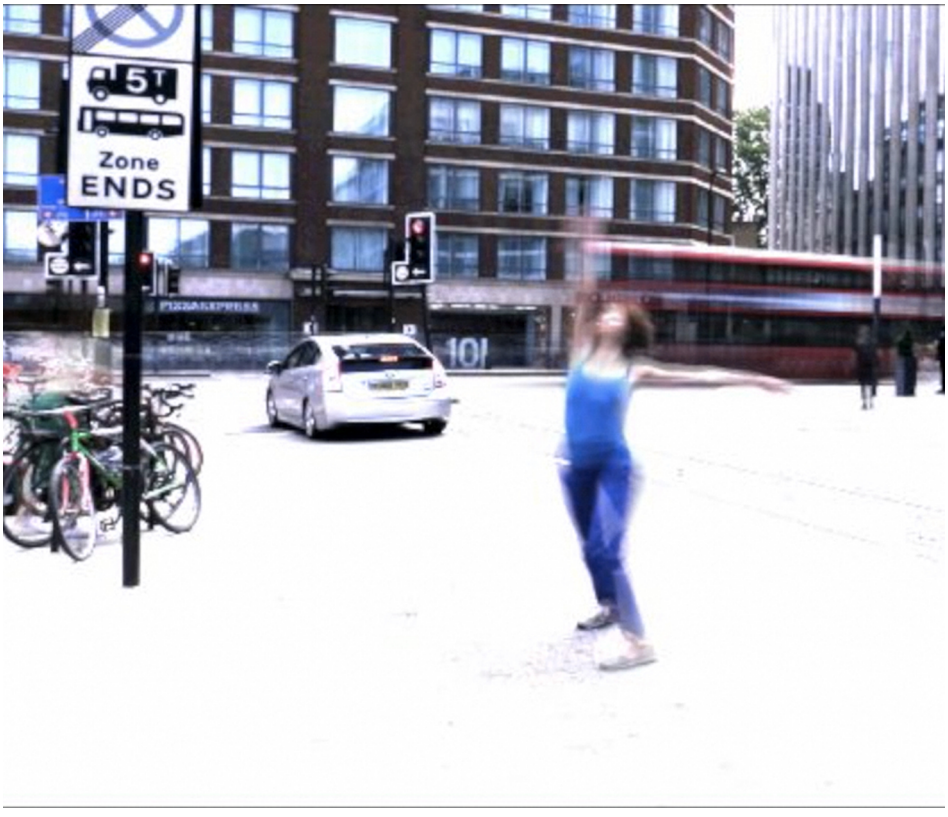

FIGURE 1.1: *Dancing with-in the city*. London, UK. Photograph: Adesola Akinleye, 2019.

times we have been together, rather than the myth of a universal 'I' having a fixed experience.

Relationality

Our belief system (ontology) of relationality, which is identified across a number of Africanist and Indigenous worldviews, is how we enter into the exploration of scores.

This belief system is summarized in the Lakota prayer *Mitákuye Oyás'iŋ*,[1] *we are all related* (Modaff 2019) and Ubuntu[2] *I am because we are* (Battle 2009a, 2009b). These values of relationality, generosity, and accountability are common across many Indigenous and Africanist worldviews. In the following chapters, we use the term 'Afro & Indigenous'[3] as a shorthand to encompass the many

worldviews in Africanist and Indigenous nations that converge in this belief system of reciprocal relationality. Dynamic to our working together, and to the positioning of this book, is our shared attempt to engage in relationships of balance, trust, accountability, and shared responsibility. This is how we attend to our wider belief that things shape and compose each other: that is there is no object and subject divide and no constant within which things exist. Rather would-be-objects and would-be-subjects are projecting, shaping, and determining each other through the exchange and flow of energy and perception across them. Philosopher and educationist John Dewey calls this process 'transaction' (Dewey and Boydston 2008: 71). Feminist theorist, physicist, and philosopher Karen Barad suggests the term 'intra-action' (Barad 2007: 33) to capture this same co-created process that is key to many Afro & Indigenous worldviews and philosophies (Māhina 2004; Pratt 2002; Shawn Wilson 2008).

> '[I]ntra-action' signifies the mutual constitution of entangled agencies. That is, in contrast to the usual 'interaction', which assumes that there are separate individual agencies that precede their interaction, the notion of intra-action recognises that distinct agencies do not precede, but rather emerge through, their intra-action.
>
> (Barad 2007: 33)

Barad and Dewey give a Western articulation to larger Indigenous ethical concepts which includes the 'non-separability of matter and spirit' as Virginie Magnat discusses in *(K)new Materialisms: Honouring Indigenous Perspectives* (Magnat 2022). Somatic/materiality of dance is in the moving relationality: responsibility and reciprocity of *us-ness* (eco-somatics). Integral in our practices, and in this book, is how we address the lived experience as recognizable through changing and shifting relationships and rhythms: things, moments, realizations emerge out of connections, separations, and configurations of agencies that are entangled (Māhina et al. 2021). This means humans and non-humans including 'the environment' are connected through ever-shifting simultaneous constellations of exchange, transformation, and impact: transaction and intra-action. This manifests methodologically in our research practice through some key principles.

We do not adhere to a subject/object divide, this is reflected in the multiplicity of 'I' (we are all related/I am because we are). In this book, we explore and discuss dance, scores, our sensations, environments, and things around, from the perspective that we are a *part of it all* rather than an independent witness of 'things' around us. This means that from the outset of our dance-based research, we feel a responsibility to tread with care physically and theoretically because we impact the 'things' we observe, encounter, and theorize. We are in relationship with our research. Indigenous methodologies researcher, psychologist, and philosopher Shawn Wilson (2008) underlines that accountability is foundational to Indigenous-informed research activity because our experiences are impactful in relation to what we perceive as beyond us. Wilson's father, educationalist and founder of the First Nations Graduate Educational Program at the University of Alberta, Canada, Stan Wilson articulates this beautifully when he suggests:

> An indigenous paradigm comes from the fundamental belief that knowledge is relational. Knowledge is shared with all creation. […] It is with the cosmos; it is with the animals, with the plants, with the earth that we share this knowledge. It goes beyond the idea of individual knowledge to the concept of relational knowledge.
>
> (Wilson 2001: 92)

Our relational standpoint leads us to not adhere to a separation between time/space. Time without space or space without time can only be conceptual for humans, not experienced. In part, this is because our corporeality cannot exist in only time or only space: the materiality of our body means we cannot be in time without space and vice versa. This offers a notion of time that is non-linear and composed relationally (Grosz 2005; Māhina 2004). In order to discuss the located materiality of an event of dance, in a space at a particular time, we use the term 'Place'. We use a capital 'P' to denote the singularity of the time/space of any given event. We use a capital 'P' for Place to remind ourselves that the assemblage of an event produces a unique set of relationships, as a proper noun indicates.[4] Throughout this book, the term Place is used to denote the inseparability of space from time in the physiological physiology of our human *doing* (Māhina 2004; Pink 2011). Place

is 'composed of entanglements of all components of an environment' (Pink 2011: 349).

Bodies, humans, and flesh

Our rejection of Western binaries of subject/object, time/space also includes a rejection of a body/mind divide. If anything we experience mind throughout our body, a *mind-full-body* in environment. However, rejecting binaries and their use in the Western mainstream does not eliminate us from having relationships with manifestations informed by them. Western binaries such as subject/object manipulate our presence in the city and on the shore. A large part of our exploration using scores has been to use dance to find a sense of our humanity across the imposed objectifications and subjectivities we encounter living in Western contexts. Given our Western contexts, we want to use artistic intelligences, learned from dance to reclaim the terms of our human presence, and explore what responsibilities and relationships emerge when our humanity is defined through our relationships with that around. As we explore our human presence through the use of dance, Sylvia Wynter leads us to mistrust any fixed notion of what it is to be 'human'. The challenge Wynter helps us identify is how Western mainstream doctrine has given 'humans' the role of subject to affirm a subject-object divide. The subject being the rational one who perceives, experiences, and acts, while the object is that which is perceived, experienced, or acted upon. Wynter points out the manipulation of power that the human subject assumes. Wynter articulates the conflation of humanity with whiteness and male-ness. In 'Unsettling the coloniality of being/power/truth/freedom: Towards the human, after Man, its overrepresentation – An argument' (Wynter 2003), Wynter proposes that the Western bourgeois have conceptualized the human as (European) Man.[5] Man then '*overrepresents itself as if it were human itself*' (Wynter 2003: 260). Wynter suggests that *unsettling* (European) Man's self-ordained claim to be the representation of what it is to be human requires examination and challenges to the foundational assumptions of Modernity. The biological materiality and the anatomical model of what it was to be a white European Man was conflated with what it was to be human (Wynter 1990). Wynter suggests that the burgeoning economic enterprise of the slave trade appointed

the new sciences of the enlightenment as the justification of its colonial pursuits (Wynter 2003: 264):

> As Man, they would now not only overrepresent their conception of the human […] as the human, thereby coming to invent, label, and institutionalize the indigenous peoples of the Americas as well as the transported enslaved Black Africans as the physical referent of the projected irrational/subrational. […] All modes of being human would instead have to be seen not as alternative modes of being human […] but adaptively, as the lack of the West's ontologically absolute self-description.
>
> (2003: 281–82)

The body that are, for instance, Black or 'disabled' is outside the *self-description* of Man,[6] and thus conceptualized as less human. Dehumanization for the commodification of those bodies not 'Man' is used as an excuse for 'Man' to take a position of power over them. As we have bodies outside the mainstream of Western concepts of human/Man we have experienced our bodies as being engaged with as un-visible[7] un-catalogable, unknowable, name-less out of place and out of time (McKittrick 2006) with the Western world around us. Combatting this 'dehumanization' has been a part of our want to use dance to affirm our relational presence with world around. This continues our work to decolonize our bodies and our practices (Akinleye and Kindred 2018).

Hortense Spillers (1987) uses the word 'flesh' to capture the process of Western dehumanization.

> I would make a distinction in this case between 'body' and 'flesh' and impose that distinction as the central one between captive and liberated subject-positions. In that sense, before the 'body' there is the 'flesh', that zero degree of social conceptualization that does not escape concealment under the brush of discourse, or the reflexes of iconography.
>
> (Spillers 1987: 67)

Spillers's use of 'flesh' underlines how human-ness can be stripped of (Black) people in the capitalist paradigm of the Western world. Flesh describes the measurable commodity of people as material objects, not to be treated as subjects. Wynter and Spillers offer us clear articulations of experiences

of oppression that attempt to make our mind-full-bodies their battleground.

Wynter and Spillers call out the systems and propaganda used to impose Western ontologies on our moving bodies. As they point out political Western manipulations of what it means to be human and what responsibilities that carries. They affirm for us that *human* is not a static concept (Weheliye 2014). Although Spillers uses the word *flesh* to language the commodification of marginalized bodies, we use the word 'flesh' in this book to acknowledge Wynter and Spillers through a sense of reclamation of our materiality.

Dance as method

In the chapters that follow, we write the *story* of events. We use this storied approach to offer a feel of the relational, the situation across which knowledge emerged. This is to give a sense of the assemblages and vitalities that have spawned this book. Coming from an Afro & Indigenous methodological perspective of relationality/transaction/intra-action we need methods for exploration of the relationships and exchanges between things; we need methods for moving in the in-between where the exchange of the lived experience is revealed. We use our moving practice of dance as a method for being present in these shifting relationships of the lived experience.

Our use of scores has been driven by using dance-sensitivities to explore how we are a part of our surroundings. In doing this, we have reflected on our roles, collaborations, and responsibilities across the concepts of human, non-human. We have turned to dancing the scores to bring the material of our sense of Self in touch with the material of that around (Sennett 1994). We are interested in how artistic intelligences in dance offer modes of investigation of the notion of humanity[8] as collaborative relationships, and the ability to have an expansive, multiplicity of understanding of 'we' (*I am because we are*).

Responsiveness and accountability to movement-practice in our research process propels our interest in scores. We have been developing them as a dance-movement-method for being present in the *everything* of being in the world. We consider the lived-experience, as in transaction/intra-action/we are all related, has brought our attention to the vibrancy of moments of connection, such as those instigated by artworks (Dewey 2005). We have

FIGURE 1.2: *Concrete-Water-Flesh at Deptford Beach*. Deptford Shoreline, London, UK. Photograph: Debbie Millwood, 2021.

found that the somatic of dance can be a 'dynamic, co-constructive relationship between self and other' (Sullivan 2001: 66). Dance as a method foregrounds the relational through offering the dance-mover an inner narrative for remembering sensations, aesthetics, textures, and reflexes of somatic encounter.[9] Through our use of scores, we have been able to contemplate our bodies as *intra-connected* and in movement-dialogue.

Corporeality of the assemblage

Professor of English and Environmental Studies, Stacy Alaimo offers the notion of *trans-corporeality* to articulate 'an understanding of the material interchanges between bodies (both human and nonhuman) and the wider environment' (Alaimo 2010: 16). Alaimo's trans-corporeality recognizes the transitory nature of bodies, that are change altered, mapped, and emerging through environments. As fleshed beings with-in bodies we experience sensation that is given meaning by our lived history, or anticipation given context by the environment we are of, with, and in (Penniman 2023). In this version of what it means to be 'human', humanity is connected to or extended into environment; there is no human history without environmental history.[10]

Alaimo draws on the 'material turn' in feminist theory as a route to centring the matter of assemblage and *physicality* as core to discussions of environment (2010). Recognizing we are corporeal, fleshed, in somatic dialogue with-in environment returns us to dance as a method. By *fleshed* we mean to acknowledge we are made of growing changing organic matter. We are shaped by responding muscles, bones, skin with seepages of hair, nail, saliva, bacteria that come and go beyond our controlled responses: trans-corporeally. We use dance to identify ourselves as embodied; a material-ed part of the whole assemblage of Place. At some level, we are part of the organic matter of Place. Ethnographer and social anthropologist Sarah Pink encourages us to use the more accurate phrase of being 'emplaced' rather than embodied (Pink 2011).

Emplaced

From the perspective of the social sciences, Pink suggests the implications of supposing knowledge is embodied include the

acknowledgement that the body is realized through presence in environment. Rather than residing primarily in non-physical location of the mind, thinking is of the body within environment. This recognizes 'the body provides us not simply with embodied knowing and skills that we use to act on or in that environment, but that the body itself is simultaneously physically transformed as part of this process' (Pink 2011: 347). Pink underlines the concept of Place as the assemblage within a relational ontology: mind across body in environment: mind-full-body-environment. Therefore we (Adesola and Helen) are a part of the experiences we discuss in this book through the transcorporeal nature of our dancing selves. We use dance movement to heighten our presence of being of the Places we are dancing with and in: emplaced. We work with the emplaced experience of site-specific dance in order to engage with research through knowledge that is contextually grounded in the materiality that is generating the lived-experiences of Place.

Eco-somatic

We use the word 'eco-somatic' to capture our activity which is about relationships of the ecological relations between organisms, humans, non-humans, including the ones we refer to as ourselves. Within our use of the word eco-somatic, the notions of *body* and *mind* would extend across the relational moments of dance. All is formed and noticed through a web-like intra-connection in continual motion. The word 'eco-somatics' is used to note we begin from the position that our dancing bodies and environments are socially-culturally-physically-ecologically constructed and sculpted.

Our use of 'I' and 'Self' are conceived as a multiplicity throughout the book, through which we aim to underline felt sensation as knowledge generating across the ecology of the materiality hosting the dance. We challenge the notion that identity could be conceived in isolation, which is oppositional to the notion of *I am because we are*. The dances of body and environment are woven between and shaped by the spacialities, rhythms, and slippages between the social, cultural, and ecological. It is in this way we describe our work as eco-somatic (Fraleigh 2024); a fluid on-going attentiveness to the relationships of which we are a part of the

assemblage that is environment. We work with somatic movement processes to consider, heighten awareness, and articulate attendance to the experience of the corporeal of specific sites (Fraleigh and Riley 2024). We use improvised dance movement to explore and gather data, then to contextualize and analyse, and to express and explain the meaning we feel we derive from the research activity of dance. This is why we suggest our approach fits into a dance practice as/is research paradigm. In this book, we share how we have developed scores as tools for this somatic-based exploration of the relational world around through dance as a method.

With and in assemblages

Our knowledge of the world is through intra-actional exchange, however in the practical every day we perceive the edge of ourselves, and we perceive other things around us. The computer we are typing on, for instance, seems to meet the edge of our fingertips as we type. The relationality of things is not felt as a melt into a soup of things, we have some corporeal sense of being with 'other' things. To articulate a Western theorizing of *we are all related*, *I am because we are*, the relationality of the lived experience, we draw on Gilles Deleuze and Félix Guattari. Deleuze and Guattari offer the concept of 'collective assemblages' (Deleuze and Guattari 1986: 63). We are interpreting this concept to suggest that within the intra-action of all around, there are moments of the configuration of relationships we can become somatically aware of. For these snapshots of a moment of configuration, we use Deleuze's language of an *assemblage*. Within the reconfiguration of relational flow, that is the lived experience, we notice particular moments of configuration that are an assemblage. The moment/assemblage is made distinctive because of the collection of relationships and the energies they ignite in that assemblage. Awareness of an assemblage makes a particular time-space distinct and recallable. For instance, within the collective assemblage, the moment of dancing on the beach during low-tide at Margate, *I feel the ocean breeze catch the orange fabric around my neck and follow its lead as I reach my legs towards the distant watery horizon and extend my arms to balance on the slippery seaweed of the low tide. I am the moment of breeze*, '[t]he collective assemblage is always

like a murmur from which I take my proper name, the constellation of voices, concordant or not, from which I draw my voice' (Deleuze and Guattari 1987: 84). 'Assemblage', for us denotes the container of time-space (Place) within which we notice ourselves present.

We are aware of our emplaced presence in the assemblage through raising a manageable distinctiveness, a focus, of a few elements of the all-ness of the assemblage. For instance, from the experience described above the assemblage is made distinctive by the flapping of orange scarf, soft, slippery surface of seaweed, and salty smell of ocean. In *Vibrant Matter* (2010) Jane Bennett suggests:

> Assemblages are ad hoc groupings of diverse elements, of vibrant materials of all sorts … not governed by any central head: no one materiality or type of material has sufficient competence to determine consistently the trajectory or impact of the group.
>
> (2010: 23–24)

We are *with* the assemblage and simultaneously *in* it as we dance. We use the term *with-in* to indicate the purposeful act of our attempt to be alert to the world around while acknowledging we are in movement and changing with it. We use the term *with-in* to acknowledge the responsiveness needed in the endeavour to be accountable, witness, be malleable, and attentive to simultaneously being with and in the vitalities of the moment of an assemblage. From dancing in the social, political, and material of the city and shore, outside the dance studio, we do not adhere to a definitive divide in the corporeality of nature and culture. Our situated approach of articulating our inquiry as being with-in also points to the notion that interpretation of meaning comes from a corporeal literacy (Kirby 2014). This is learned through a cocktail of being with-in nature, culture and social expectations and experiences.

Through this embodied awareness of dancing with-in a site, we come to notice the ad hoc grouping of things of which we are a part. We notice specific elements raised up out of the fullness of it all, to create the quality of *now*. A quality that marks a distinct assemblage in our awareness, as something recallable, with context. John Dewey underlines how art elicits and embraces everythingness, encouraging a feeling of being

FIGURE 1.3: *Concrete-Water-Flesh at Deptford Beach*. Long exposure/moving camera, London, UK. Photograph: Cheniece Warner, 2021.

a part of it all[11] 'belonging to the larger, all-inclusive, whole which is the universe in which we live' (Dewey 1981: 199). As such dance and the arts can bring us into awareness of being present; of being in the moment. Dance is thus a method for being attentive within assemblages. Dance is a method for drawing meaning from on-going exchanges and rearrangements with this relational ontology.

Beginning

As we have worked together with scores, we have developed these dance-based artistic research methods, alongside a friendship that stems from shared experiences of moving together over ten years of collaboration. Our practice together has revealed the delicacy of noticing. Through this we have come to notice each other over times-spaces, we have seen each other's bodies shift and change through the physical, emotional, sensorial episodes of each other's lives. We first met when we worked together in a university setting co-directing and teaching dance distance education professional practice BA and MA

programmes. Four years into our work together we became the only two people running and teaching the programmes which had 80–90 part-time distance learning students who all had art practices from which they were drawing on to study. Part of this practice-based tuition required us to genuinely have our own practices alongside our teaching. This is because to teach people about developing their art-practice necessitated us also developing our own art-practice. We were responsible for holding an educational structure for the experiences of 80+ practicing artists who were studying with us at a distance. We traced this weight of responsibility across forward planning charts, our own colour-coded filing system, and a flexible schedule that recognized we were to talk to distance learning students across a variety of time zones. To support ourselves doing this, we tuned into being accountable to and caring for each other. We discussed and challenged our practices with each other. We wanted to better understand how we could be genuinely present in our teaching and in our dance-art practices. This led to our decision to combine our artistic activity in order to be accountable to each other and provide feedback and challenges to each other's practice.

Outside of university teaching, we started to collaborate in the studio through co-directing DancingStrong Movement Lab.[12] We found a shared interest (1) in the relational, movement as central to meaning, (2) use of text as secondary to somatic encounter, and (3) use of improvisation as an artistic intelligence. We were at a point where we had both been researching independently. Concrete: Adesola had looked at how we move through the city to interrogate how we could live together (Akinleye 2021). Water: Helen had looked at the motion of the shoreline as a site of togetherness (Kindred 2022). We felt we needed to explore the flesh of our shared lives as experienced dancers, in the university, in the city, in the shore, in the political and social system of the West, in a shared method of understanding the world through dance-movement. We called this period of collaboration together *Concrete-Water-Flesh*. This brought together Adesola's city work and Helen's shore work and our new collaboration, the flesh of us. *Concrete-Water-Flesh* began with our shared curiosity and concern for the multiple encounters both the city and shore were revealing through the Flesh of dancing there.

Six years after we began the *Concrete-Water-Flesh* collaborative period, this book examines one of the main

apparatuses we used to explore being a part of it all through dance-movement. We identify this process as our use of scores. In the following chapters, we discuss our use of scores and the philosophical artistic intelligences and ideas our work with scores revealed. In this chapter, we have tried to outline our position which we have identified as built on Afro & Indigenous worldviews. For the purposes of the book, we have focused on foregrounding the relational to position some key concepts we rely on in the following chapters.[13]

In Chapter 2, we introduce types of scores. We outline nuances between types of scores, which we term as the *everyday-score*, the *feedback-score*, and the *choreographic-score*. We suggest *assemblages* generate emergence; the sensation of objects or things perceived are emergences from the assemblage. We discuss this further in Chapters 3 and 4. In Chapter 3, we discuss processes; emergence and infrastructure as structures dissecting and analysing what scores are *doing*. We draw on Whitstable, UK and Margate, UK, two shores we repeatedly explored using scores, as embodied examples of these key concepts. In Chapter 4, we theorize our experiences with particular scores, and sites we danced scores with-in. In Chapter 5, we explore scores as vehicles for collaboration, interdisciplinary practices, and co-authorships with environment. In Chapter 6, we come back to the *doing* of scores as a methodology, reflecting on our practice of working with scores as a tool to foreground the somatic of our historied, political, ecological bodies and how they fit in mainstream narratives for how we move around the social spaces within city or shore. We close the book with a bibliography of practice: Practice Works that we see as citations of moments of knowledge which reference the sites of these knowledges. The list of Practice Works brings the richness of the different environments we have danced with-in during the process of this research. We have included the list of Practice Works to be referred to for details of different periods and projects of our working together in *Concrete-Water-Flesh*. These also include the different artists involved who joined us across the six years of the process. The list of Practice Works share the collaborations of people and Place and our dancing scores.