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Cover photo credits: Vaslav Nijinsky as Albrecht in *Giselle*. Courtesy of the New York Public Library for the Performing Arts, Dance Research Division. Cynthia Novack in "Artifacts (The Empire After Colonialism). Photo by Dona Ann McAdams.

Sally Gross. Photo credit for this article: Jerri Hurlbutt.

One and Another: *Dancing with Sally Gross*

By Leslie Satin

In 1983, soon after the death of her mother, choreographer Sally Gross made a dance called *One and Another*. The dance is compelling on several levels: it raises questions about the primacy of the body over the word, about the relationship of dance to spoken text, and about the relationship of dance to autobiographical material; it suggests the very rich interrelationship of text, body, and the representation of the self—autobiographical performance—particularly in terms of the female performer.

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At the start of *One and Another*, Gross, dressed in a rather jaunty, French sailor-like costume, walks into the performing area, faces the audience directly, and begins to address them:

> I always thought the time would come when I would have to say something, and...I wouldn't know what to say, so I decided... to move.

When I first see the solo performed, I think initially that Gross is speaking in gibberish, then realize that the language is Yiddish. I don't understand Yiddish, but I know a few words, so I try to catch one, to have something verbal to hold onto. I recognize a number sequence, and an occasional "*nu*," a multi-purpose Yiddish expression. I make out the start of a spoken phrase which repeats several times: "*a mensh...*" Every so often a word seems to go with a particular gesture, and I understand that Gross is beckoning someone, or something, to come to her, or ordering them to go away.

The dance is about five minutes long, and Gross speaks almost constantly throughout. I am carried along with her speech by its cadence, the familiar rhythmic singsong of the language. I discover later that the dance is different each time: though they have a basic structure, both the movement and verbal components of the dance are improvised in performance.

(This essay is an expanded version of a presentation, "Going Someplace Slow," given by Sally Gross and myself as part of a panel on feminist ethnography and performance on October 6, 1990. The panel was organized by Women and Performance *for the Performance Studies International conference held at New York University's Department of Performance Studies, Tisch School of the Arts. The presentation, in turn, grew out of my review of Gross's work in* Women and Performance *5.1, Issue #9, 1990.)*

As Gross speaks, she moves. The dance takes place in a rather small area, and within that she walks and jumps and crouches and stretches; pacing, she crosses the space, forward and back, side to side, and then she circles it, or finds a spot to leap, lightly, from one foot to another a few times. She gestures with her head and torso and hands and arms. Sometimes these gestures seem to be pure movement: brushes and curls and twists; sometimes they seem to mean something specific, and sometimes they are like traces of once concrete messages.

Even as her voice is rich with the metrical, tonal, and dynamic variations of everyday personal conversation, Gross doesn't move in a way that we conventionally identify as expressive; her movement is not performed emotively. I assume that the movements do not "act out" her story, but they seem to respond—or correspond—to it rhythmically. Increasingly, though sporadically, both her spoken and moved cadences speed up, become more frenetic. And then abruptly, she faces the audience again, says—in English—"English is my second language"—turns away and strides out of the performing space.

* * *

How do we "read" *One and Another*? For most audience members, the meaning of the words, the narrative of the spoken text, is incomprehensible. Do we try to connect to the dance, then, by ignoring the parts of it beyond our understanding? We can choose to look at it by focusing on its formal, physical, and visual properties, responding aesthetically and kinesthetically, intellectually and emotionally, to the qualities of the movement and the mover, the choreographic strategies, the spatial designs. We can let the sounds of mysterious words and phrases touch us like music and let the narrative fade into white noise—or we can try to hook into the language through its paralinguistic qualities. But even at the level of basic curiosity, most of us will want to know what the *story* is, and we will want to know why someone is both earnestly telling it to us and teasing, or confronting, us with its elusiveness. What does it mean to be offered a communication in a seemingly unfathomable code? In particular, what does it mean when that communication is a kind of autobiography—a secret autobiography? What does it mean to make such an offering?

* * *

Much contemporary Western autobiographical performance is concerned with redefining autobiography. Artists feel free to depart from, and spectators do not always assume, the ironclad adherence to what Philippe Lejeune has called an "autobiographical pact": the promise, based on the belief in an unproblematic relationship between the teller and the text, to tell the truth.[1] Instead, artists question what constitutes, and what performs, the self. Autobiography has come to mean a profound examination of the negotiation of the living space between presence and absence in the conception and the representation of the self, and the paradox that neither of these apparent poles can be said to exist exclusive of the other. *Roland Barthes by Roland Barthes*—the author's "book of the Self"—is a performance of the self as semiotic construct, of the subject as "merely an effect of language."[2] Spalding Gray regales audiences with the telling and retelling of his stories, searching for the Perfect Moment in which he can locate his ideal image. In Karen Finley's performances, located in some aesthetic outpost of expressionism, the artist's multiple personae explode, dissolve, and reconstitute within a single performative presence. Eleanor Antin performs the multilayered autobiographies of actual and imagined historical figures, or types—The Nurse, The King, The Black Movie Star—who are distinctly her Others: Black, male, royal.

For feminists, the examination of conventional definitions of autobiography is especially important. Traditional autobiography is understood to be a mirror of a time and an era as well as a person. But theorists suspicious of the political and personal implications of such a universal conception of the self posit that such a definition is culturally allied with the male voice. Traditional autobiography is drawn from and perpetuates male-centered language, structure, and cultural values, including gender constructs. It has historically represented the male self as essential and inviolable, the Western ideal, whereas female autobiography, derived from women's "position as speakers at the margins of discourse," cannot be a mirror of universality.[3]

* * *

According to Gross, or between the lines of what she has told me, *One and Another* actually combines autobiography and the avoidance of it. When she composed the narrative, Gross knew that:

> I didn't want to say it in English because I didn't want to be responsible for how I felt in Yiddish, or how I related to certain concepts in Yiddish.[4]

Gross did not speak English until she reached school age. Years later, completely assimilated in American culture, she remains a person who began her life ensconced in another culture, or a culture-within-a-culture. In the autobiographical form of testimony, the person often speaks in a language imposed upon her, to an audience remote from and unfamiliar with her culture. (Her native language is associated with levels of intimacy and cultural knowledge which cannot, or will not, be expressed in the other language.) Just as a person offering testimony may omit details of her culture, or may be restricted from giving a larger account by the use of a

colonial tongue, so a personal story, told under less obviously threatening conditions, may hide a fragment of history, personal or collective, under the wing of the first language.

The text of *One and Another* is a kind of testimony within the frame of more aesthetically oriented autobiographical performance. In its expansive use of Yiddish, it tells the story of the function of Yiddish in Gross's own American life. By extension, it tells, too, of the lives of other children of Eastern European emigrés; more personally and directly, it is a tribute to Gross's mother. The piece is like a long maternal lecture, spoken simultaneously and intermittently by Gross and her mother; it is a holding forth of advice on how to live one's life, delivered in the knowing, ever-practical, ironic voice of Jewish philosophy and humor, in which every seemingly simple anecdote or warning has larger and greater implications. And the piece is a giant *double entendre*, in which the instructions for living tell us, too, how to make a dance, how to move, how to be still. Like the Buddhism which guides Gross's everyday life, this "dance manual" offers suggestions for living, with grace, the only dance there is.

The conjoining of language and identity is suggested by Gross when she describes the way she makes movement: one of the first things she says about where the movements come from is that they stem from her own linguistic beginnings. And when she discusses making movement, she talks of the body's deepest impulses: the central place of breathing in her dancing, the sense of connectivity in her body even when the movements she is executing are more ostensibly generated by the limbs and peripheral to the torso. What is suggested is a conflation within subjectivity of language and movement, the word and the body. Most of Gross's works do *not* include a spoken text, and her basic approach to her work combines the physical and the formal, and, perhaps, the spiritual. Nonetheless, along with many artists whose diverse representations of the self may be considered to be autobiographical, Gross defines her generally non-narrative works as autobiography. Assuring me that the decisions within the pieces (aspects of movement, music, and iconography) had some logical underpinning, she placed them in terms of a personal history: "I don't think I've left any of my history out."

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[The text which follows is a version of Sally Gross's text for One and Another. *Note that the bracketed word Pause refers to a break in the speech, and not (necessarily) in the movement. The English translation is primarily Gross's own, and is derived, as is the Yiddish transliteration, from her original material. The transliteration, by Susan Slyomovics, follows the YIVO Institute for Jewish Research transliteration system, modified to reflect Gross's dialectical inflections. According to Slyomovics, Gross's speech can be designated as Yinglish, a term that describes the fusion of Yiddish and Anglicized Yiddish in which individual English words may be integrated into Yiddish.][5]*

* * *

I always thought the time would come when I would have to say something, and I always knew when the time did come I wouldn't know what to say, so I decided maybe the best thing for me to do was not to say anything but to move. *[Pause]* One could go forward and one could go back. One could go forward and one could go back again, and if you don't like going this way you could go that way. If you don't like it altogether, you can turn around. When should a person turn around? A person should turn around when a person doesn't like what she's doing. If she doesn't like doing this, or this—she turns around. *Nu*, there is more than one way to turn around. She can turn around this way, or this way. She can turn back again this way or that way. A person can do whatever a person wants to do. The thing is this: What should a person do? Well, a person begins when she wakes up in the morning. And we do these things in the morning. Everybody knows what you do in the morning. This is the first thing you do in the morning. We rinse our mouth. Then you get dressed. And then what happens? We decide what to do next. *Nu*, what should a person do next? I am the kind of person who likes to have a cup of coffee in the morning the first thing and then begin to move. A person has

ikh hob ale mol gedenkt di tsat vet kimen ven ikh bedarfen epes zugen un ikh hob ale mol gevist ven di tsat vet kimen ikh vel nisht visen vus tsu zugen hob ikh obgemakht *my mind that* di beste zakh far mir tsi tin vos nisht tsu reden nor tsu riren. A mensh ken gayen ahin, a mensh ken gayen trek, me ken ahin gayen, me ken gayen trek nokh amol *and if* me glakh nisht tse gayen azoy me ken gayen azoy *and if* me glakh das nisht en gantsen me ken zikh arimdrayen. Ven zol a mensh drayen arim? A mensh ken zikh arimdrayen ven a mensh glakh nisht vos zi tit. *If* me glakh nisht tse gayen azoy oder azoy zi ken zikh arimdrayen. Nu. Me hot mer vi ayn veg tse drayen zikh arim si ken zikh arimdrayen den veg oder den veg oder den veg. A mensh ken tin vos a mensh vil. Di zakh is dos: Vus zol a mensh tin? Vel a mensh fangt zikh un ven zi vek zikh of in der fri. *And* me tit tin a zakhen in der fri. Ale menshen vayzen vus me tit in der fri. Dos iz der erste zakh vos me tit in der fri. Me shvenk zikh os di mol. Den me tit zikh un. *And* den vos geshayen. Me makht zikh op der *mind* vus tse tin yetst. Nu. Vus zol a mensh tin yetst? Ikh bin aza mensh vos glakh tse hoben *a cuppa coffee* en der fri di ershte zakh un den ikh fang mikh un tsu riren. A mensh ken gayen ahin an aher an ahin an aher *and if* me glakh

to go here and there, and here and there. And if you don't like going here or there, then the next thing to do is to go another way. We can go this way or that way, and if we don't like it we can begin again. And we begin again to move and we move. There are other people who like to do everything differently. They like to do things by number 1,2,3,4,5,6, *[Pause]* 1,2,3,4,5,6, *[Pause]* 1,2,3,4,5,6,7,8, 9,10,11,12. *[Pause]* Don't ask me to do it again, I am the kind of person who can only do *one* thing *one* time. *Nu*, what is the essence of a person? A person must not stand in one place, because if you stand in one place something can fall down, and if something should fall down it could fall on your head. Some people keep moving even when they want to be standing still. Some people must move, those who like to do this, and nisht tse gayen ahin an aher den di nekste zakh tsu tin iz tsu gayen an andere veg. Me kan gayen dem veg oder dem veg *and if* me glakh nisht dus, me ken fangen un nokh amol an me fangt ikh un nokh a mol an me rir tsukh un me rir tsukh. Du a zakh menshen, andere menshen vos glakhen tsu tin ales in an anderen veg, glakhen tse tin zakhen *by numbers* 1,2,3,4,5,6, 1,2,3,4,5,6, 1,2,3,4,5,6,7, 8,9,10,11,12. Freg mir nisht tsu tin dos nokh amol. Ikh bin aza mensh vos ken nor tin ayn zakh ayn mol. Nu. Vos iz di integeshiyer fun a mensh? A mensh miz nisht shtayen en ayn *place 'cause* tomer *if* mir shtayt en ayn *place* epes ken arunterfalen. *And if* epes falt arunter is ken falen of en kop. Du a zoyne menshen vos darfen zukh riren afile zay vilen nish zikh tse riren. Du a zoyne menshen vos misen zikh riren, zay glakhen tse gayen

then they like to do that. They go around and around. The fact is, it is not necessary to do so many things—you *can* choose to stand in one place but if you stand in one place you may be left waiting. You can wait and wait and then you might say, "Come here, come here, come here," and all the while you never know if the person will come. Maybe yes, maybe no. Should you wait or not wait? That's a question you must ask yourself. *Nu*, what should I do? When does a person do something else? Today, tomorrow, Monday, Thursday, Wednesday, Friday? Every day it's a new story, a new beginning. But if you don't tell somebody what you want they'll never know, and they'll go and they'll come, and go and come. But if you make up your mind, you see, you can say, "go away, go away, go away." You can send the person azoy un zen zay glakhen tse tin dus un ze glakhen tsi tin yents en zay gayen arim an arim. Di zakh iz me darf nisht tin azoy fil zakhen. Me ken shtayen en ayn *place* aber *if* me shtayt en ayn *place* ken zan vet darfen varten en me ken varten en varten en den me ken zugen, "kim aher, kim aher, kim aher," en di gantse tsat me vays nisht *if* di mensh vet kimen. Efsher yeh efsher *no*. Zol me varten oder nisht varten? Dus iz a frage me darf zikh alayn fregen. Nu, vus zol ikh tin? Ven tit a mensh epes andersh? Hant, morgn, munteg, donnersteg, mitvokh, fratig. Ale tog iz a naye mantse, a naye unfangen. Ober *if* di zugst nisht eymetse vus di vilst zay velen *never* visen and zay velen gayen en zay velen kimen an gayen an kimen *but if* di makhst zikh op de *mind*, di zayst, di ken zugen, "gay avek, gay avek, gay avek." Di ken shiken di mensh

away, away, away. So it goes. Every day is something new. But the thing about a person is this: If you don't like what you see you can change entirely. You don't have to stand in one place. You can go on. You can go this way and that way. You can look up and you can look down. You can turn around, and you can turn around. Why not turn around? *[Pause]* This is the best thing. Because it is possible that if you stand still nothing will happen. It's true, you don't always understand what you want. You like this, you like that and that and this and that is often the way it goes. The whole day, and the whole night, a person either stands still, or a person moves on, and life is passing. That's the whole story. In the end, a person must make up her mind if she wants to go on or a person can decide if she wants to stand still, and if she stands still, that's the way it will be.

avek, avek, avek. An azoy gayt es. Ale tog iz epes nah. Aber di zakh fun a mensh iz dos: *If* di glakhs nisht vus di zeyst di kenst zikh *changen* en gantsen. Di darf nisht shtayen en ayn *place*. Me ken gayen. Me ken gayen deyn veg un yene veg. Di kenst kiken arof en di kenst kiken arunter. Me ken zikh imdrayen an me ken zikh imdrayen. Far vus nisht imdrayen zikh? Dus iz de beste zakh. '*Cause* ken zan meyglikh *that if* me vet shtayen vet gurnisht geshehen. Dus iz di emes, me farshtayt nisht alemol vus me vil. Me glakh dus un me glakh yents an yents an dus an yents an azoy gayt es. Di gantse tog en di gantse nakht, a mensh shtayt *or* a mensh gayt en di leben gayt. Dus iz di gantse manse. In di ende a mensh darf zikh unmakhen di *mind if* me vil gayen *or* a mensh ken unmakhen di *mind if* zi vil shtayen, *and if* zi vil shtayen azoy vet es zan. *English is my second [Pause]* English is my second *language*.

[Exit]

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When I first began to examine the choreography and dance of Sally Gross, I did not consider either Gross's work or my own to be ethnography. But issues of ethnography arose both within the choreography itself, particularly though not exclusively as seen in *One and Another*, and in the relationship between Gross's dance and myself. As this essay has been describing and suggesting, autobiographical performance practice is ethnographic in its relationship to the self, as it observes the self, and as it weaves in and out of the selves and the others of the performer. In *One and Another*, through the interplay of body and language, confession and secrecy, the dancer/speaker performs herself and her mother, tells us their stories, and tells us how to make a dance and how to be a *mensh*.

After knowing Sally Gross personally and professionally for some time, I began to study her dances. My initial concern was the relationship of her work to characteristics often associated with femaleness and femininity. I have no plans to categorize Gross or her work, to give her a name which she has not given herself, to rewrite her story; my interest was not so much in deciding whether the work might be classifiable in some definitive way, such

Sally Gross and Leslie Satin.

as feminist or essentialist, as in examining the ways it slid around and through such categories for the choreographer, for the dancers, and for the spectators.[6]

After observing the dances, talking with Gross about them, and writing about the work, I began to dance with Gross as well, first performing with her company in the fall of 1990 in a presentation of *Coram*. Later, as a next step, Gross and I developed a duet for ourselves, based on the movements from two of her dances.

Getting to the root of how to move in Gross's dances was a real effort for me. My own training, which has been deeply important to me as a choreographer and dancer, includes ballet and, more importantly, the technique taught by Merce Cunningham. Cunningham technique is a highly analytical, intellectually-oriented way of moving. The training calls on the dancer to be in a constant state of presentness, alertness, activation, awareness, readiness; the dances themselves are reminders that there are no "Points in Space" (the Einsteinian title of a Cunningham dance), and the technique prepares dancers to intersect spatially and energetically with the atoms moving around them. Cunningham's choreography, often developed using chance operations, calls for dancers to be always ready to perform an action or to change direction according to the demands of an often elaborately conceived and composed score. The technique prepares the dancer to move according to such external demands but to be deeply aware of the experience of moving. Through experience, the dancer comes to understand that both the technique and the choreography have their own physical as well as mental logic. I have never performed in Cunningham's dances, but in the study of his movement technique and in the observation of his dances, I have experienced not only excitation and invigoration but also a kind of serenity which is, I believe, derived from that logic.

As a choreographer and a dancer in both my own and others' work, I have tried to find my own paths toward dancing with activated serenity. Learning the dance of another choreographer calls on the dancer to locate in her own body another person's expression, by which I mean not the expression of an emotion but that of an idea, philosophy, or aesthetic: the complex of movement lexicon and style, imagery, narrative, iconography, personal history, and cultural context which are understood, enacted, and signified by the moving body. Learning to move like Sally Gross called for me to reach toward her own kind of physical logic. I was directed to take the time I needed to perform a movement rather than fit it into the frame of a score; to use my breathing as an underlying support and rhythmic structure rather than adjust it according to the technical demands of the movement; to coordinate, through empathy and awareness, my own breathing with that of the other dancers. I was required, or invited, to find successive connections

between movements and body parts: not to blur transitions but not to emphasize changes either. I was asked to dance softly, not always stretched or turned out, and to focus on the experience of moving as much as finding the correct shape or placement.

Coram, a dance for five women, is structured as a quartet which is sometimes joined by a dancer—Gross—who mostly observes the other dancers, remains at a distance from them. As I had experienced, as a spectator, the imagery of a community of women in Gross's dances, now I experienced this from the position of performing. While I experienced this with pleasure, I did not experience it entirely without resistance. For one thing, even the term "community of women" is a loaded one, replete with assumptions of essentialism and cultural feminism, the natural body, and other concepts with which I am extremely uncomfortable. Therefore, I felt unwilling to acknowledge that doing this work brought such imagery to mind. And further, my pleasure in the dancing, imagery and all, was unsettling.

It is important to mention that Gross never expresses such imagery in rehearsal; her descriptions of movement are extremely clear and concise and almost never stray from the physical facts or visual design. The rare image of the origin of a movement—an arm sweep like a woman in Bali sowing seeds, for example—is meant to clarify the actual physical properties of movement, not to embellish it with an expressive quality.

The as-yet-untitled duet which Gross and I made together was based on movements from her *Tangee Natural* and *One of Us, Two of Us, and Maybe the Three of Us*. I initially asked to learn particular movement sequences from *Tangee* both because I thought they were beautiful and because it would be a challenge for me, very different from my accustomed way of moving and also embodying several elements conventionally associated with feminine or female movement: spirals, curves, focus on the pelvis. The phrase begins with a repeating side-to-side weight shift performed facing the audience, the gaze quietly following the changing directions of the hands and arms softly etching ovals in the air at a middle-body level. I had to translate the phrase from Gross's body to mine, finding the differences (some of which lay in our very different body shapes) between the look of swaying hips and the experience of changing weight, allowing myself to experience the movement sensually while not losing the clarity and directness of the movements.

We were also interested in improvising together, improvisation being basic to Gross's choreographic processes. We chose to borrow the game structure of *One of Us*, in which specific actions correspond to a series of coded gestural messages passed between the dancers; this gave us a very specific framework but allowed us to both include the movements from *Tangee* and devise new movement together. The improvisation was very

fruitful, and surprisingly comfortable. Additionally, we arrived at certain imagery in rehearsal which grew from both the actual physical explorations and the discussions of the received meanings as well as the experience of the movement; an example is the serpentine Greek-statue-via-Isadora-Duncan pose which closed the piece.

* * *

Dancing and studying Gross's work has brought me closer to an understanding of the elements of her material which first interested me, particularly to its intersections with feminism, femaleness, and femininity; it has also reminded me of the cultural framework within which we experience performance, as creator, practitioner, and spectator.

Gross develops her movement material and her choreographic structures based on formal elements and explorations of the body: movement problems to be resolved, movement ideas to be enlarged upon, the relationships among dancing bodies and the space within which they move or remain still, a space that includes objects integral to the dances, and the sounds and silence accompanying the visual material. But formal properties and the imagery and iconography with which they intersect are never perceived apart from each other; perhaps we can even say say that the formal elements never escape their surroundings.

In terms of Gross's work, this is particularly interesting in terms of elements of autobiography and domestic imagery. For example, the dances are nearly always performed by only women. And they are often danced by Gross and her daughter Sidonia Gross, a fact which adds particular resonance to the domestic imagery of hair-braiding and house-building which appear, or the dancing couple joined and separated by a length of rope: a bodiful pact moving beyond conventional psychoanalytic dooming of that relationship and all those that follow in relation to it. (Gross's title, *One and Another*, ironically recalls Luce Irigaray's dark meditation on the mother and daughter relationship, "And the One Doesn't Stir without the Other," which assumes a relationship of entrapment and death-by-love).[7] In fact, these dances draw much of their presence from their use of what Jessica Benjamin, taking up from D.W. Winnicott's work with mothers and children, calls intersubjective space.[8]

But of course, no matter how neutrally presented, maternal imagery is still culturally sanctioned. And Sally Gross's movement has cultural connotations as well. (I am sliding into dangerous territory. Like Gross, I am sliding there slowly, taking my time, feeling out what connections to make, what associations to deny.) Her movement is soft and spiralling, and makes use of successive movements which flow through one or more parts of the body. It often indicates a sense of weight through the hips and pelvis, a sense

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of that part of the body initiating weighted movement. In dance historical terms, this harkens back to the privileging of the torso as the site of expressive movement in classical modern dance. But it also suggests associations with movement and imagery that our culture links with the female body. The movement is often very slow, taking as long a time as the dancer needs to do something, to feel it fully. Sometimes it repeats, over and over, or stops altogether, giving the dancer and the viewer ample time to savor it. Some feminist theorists might suggest that in such stillness, the dancer is caught in the desire of the spectator. I am afraid that finding pleasure in this movement, in these stillnesses, in doing it or watching it, may be seen by some as loaded, as essentialist. But—as a feminist and as a dancer—I hope that any movement, done consciously, may be part of our exploration of the meanings and the knowledge and the pleasures of the body.

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To some degree, any dancer learning a new technique or dancing with a choreographer for the first time participates in the absorbing and difficult process of analyzing and embodying the action of another body. Even learning a dance with a choreographer with whom one has danced for years calls for the dancer to take a leap of faith, to embark upon a journey into new territory. What differentiated this experience (which is a continuing one) of dancing with Sally Gross from other forays into dancing in unfamiliar work was my emphasis on reflexive attention; as much as I *did* it, I *watched* it, too, and watched myself watching. Current rethinking of ethnography examines the shifting positions of the actor and the interpreter, the self and the other. Learning this new dance, constantly checking out my own physical impulses and responses in relation to my knowledge and preconceptions of Gross's work, moving between and balancing within the sensual experience of moving and the analysis of that experience and its physical, cultural, and intellectual components, I not only deepened my understanding of Sally Gross's work but became, as well, my own participant-observer: an ethnographer of the body.

Notes

1. Philippe Lejeune, "The Autobiographical Pact," in *On Autobiography*, Katherine Leary, Trans., (Minneapolis: University of Minnesota Press, 1989).

2. Roland Barthes, *Roland Barthes by Roland Barthes*, Richard Howard, Trans., (NY: Hill and Wang, 1977), p. 79.

3. Sidonie Smith, "Woman's Story and the Engenderings of Self-Representation," *A Poetics of Women's Autobiography: Marginality and the Fictions of Self-Representation*, (Bloomington, IN: Indiana University Press, 1987), p.44; also see Bella Brodski and Celeste Schenck, "Introduction," *Lifelines: Theorizing Women's Autobiography*, Bella Brodzki and Celeste Schenk, eds. (Ithaca: Cornell University Press, 1988).

4. Any remarks of Sally Gross which do not come from a performance text are taken from a personal interview, November 24, 1989.

5. An example of such a calque is Gross's use of an American idiomatic expression, "to make up my mind," translated word for word into Yiddish, or expressions such as *interste shire* transformed into *integeshiyer*.

Certain words defy simple transference from one language to another. For example, *mensh*, a masculine word which is generally used in Yiddish as a gender-neutral word: its dictionary definition is 'a human being,' or 'a person,' which is how it is often translated here; the occasional 'she' is included in an effort to minimize the connotation of a masculine word. In addition, *mensh* has the connotation of an honorable, admirable person, someone worthy of emulation, which is not indicated in the original text. The word *nu* has a wide range of meanings, depending on such factors as its intonation and its position relative to other words or phrases; it may mean 'well,' 'go on,' or 'come on,' or may simply be uttered as a lexical filler. It is not translated here, but included as is.

6. See Leslie Satin, "Sally Gross" (review), *Women and Performance: A Journal of Feminist Theory* 5.1, Issue #9, 1990, pp. 163-169.

7. Luce Irigaray, "And the One doesn't Stir Without the Other," *Signs* 7.1 (1981), pp. 60-67.

8. Jessica Benjamin, "A Desire of One's Own: Psychoanalytic Feminism and Intersubjective Space," *Feminist Studies/Critical Studies*, Teresa de Lauretis, ed. (Bloomington, IN: Indiana University Press, 1986).

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