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Nelson Goodman's Hockey Seen: A Philosopher's Approach to Performance

Curtis Carter

Marquette University, curtis.carter@marquette.edu

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CONGRESS BOOK II
SELECTED PAPERS

XVIIth INTERNATIONAL CONGRESS OF AESTHETICS

Nelson Goodman's Hockey Seen: A Philosopher's Approach to Performance

Curtis L. Carter, Professor of Aesthetics,
Marquette University, Milwaukee,
Wisconsin USA

I. Nelson Goodman (1906-1998)

Nelson Goodman is acknowledged as one of the most important analytic philosophers of the post-World War II era. Trained at Harvard University (B.S. 1928, Phi Beta Kappa, magna cum laude and Ph.D., 1941), Goodman made penetrating original contributions to applied logic, philosophy of science, aesthetics, theory of symbols, epistemology, and metaphysics. Rather than to engage philosophical predecessors in debates of historic interest or becoming side tracked by ideological concerns, Goodman developed his own analytic approach to symbol systems. He approached each domain of thought as a system of signs and symbols. He held that reality and interpretation are inseparable and that multiple worlds consisting of such interpretations constitute the frameworks of our knowledge in various symbol systems ranging from symbolic logic and the sciences to the arts. Science and the arts alike contribute to understanding. According to Goodman, there are many, even conflicting right versions of the world as he discussed in *Ways of Worldmaking*. Yet he vigorously denied that anything goes. Goodman also acknowledged wrong versions of the world, which he referred to as versions that are not well-made. A major portion of his work was to differentiate among the various types of symbols according to their syntactic and semantic features and to sort out their respective contributions to knowledge. He approached value questions not to formalize them, but to suggest that the questions of value be specified. Value questions require a good deal of specification as a way of sharpening perception.

Goodman's principal aim in philosophy was to advance understanding by "removing confusions,

discerning distinctions and connections, perceiving more sensitively and fully, gaining new insights." Social betterment and technological progress he leaves to others.

Goodman recognized the need for something more than ordinary language to interpret the world and establish a reliable philosophy. Yet he believed that verbal analysis and logical construction are complementary rather than incompatible means. He applied the newly developed formal techniques of symbolic logic in his first book, *The Structure of Appearance* (1951) where he developed a number of different calculi. But he insisted that logical precision and systematization do not depend on the use of any particular technique. For instance, the vocabulary in *Languages of Art* begins with terms from ordinary language and proceeds systematically to clear away confusion by making increasingly fine distinctions and developing the connections necessary to advance understanding of the arts and other symbol systems. Precision is achieved through technical applications restricting the use of terms found in ordinary language purged of their ambiguities and vagueness for use in a system where new connections can be forged.

Goodman's philosophical theories encompass nominalism, constructivism, and a version of radical relativism. As a nominalist, he finds the notion of non-individuals (classes) unintelligible. As a constructivist, he employs abstract logical symbols to engage in systematic philosophical mapmaking to organize the qualities and particulars of experience into knowledge. Relativism supports his view that there are many coexisting right ways of worldmaking. A statement in the foreword of his book, *Ways of*

Worldmaking, (1978) states concisely the radical nature of his approach to philosophical concerns. "Few familiar philosophical labels fit comfortably, a book that is at odds with rationalism and empiricism alike, with materialism and idealism, with mechanism and vitalism, with mysticism and scientism, and with most other ardent doctrines." He envisioned his work as a part of the mainstream of modern philosophy; yet he proposed to replace the views of major theorists (Immanuel Kant on the structure of the mind) and Lewis (on the structure of concepts) with his own theory of symbol systems. The symbol systems of the sciences, philosophy, the arts, perception, and everyday discourse thus constitute the "ways of worldmaking" that comprise understanding. With Quine, he challenged two of the principal "dogmas of empiricism" namely, an appeal to a distinction of analytic/synthetic propositions, and a commitment to a reductionist/foundationalist account of knowledge.

The Structure of Appearance, his first major book, provides a general theory of the systematic logical description of experience and actual construction of specific systems. He applies the part-whole logic previewed in his dissertation to create a phenomenalist system using qualia as primitives. In creating a phenomenalist system, he defended Carnap against critics who attacked the phenomenalist account of experience given in the *Aufbau*.

Goodman's second major work, *Fact, Fiction, and Forecast* (1951) examines three central problems in logic concerning confirmable and non-confirmable statements: the problem of counterfactuals, the theory of induction, and prospects for a theory of projection. He radically altered Hume's theory that predications concerning future events are grounded solely in observed past regularities in experience. According to Goodman, regularities can be found anywhere, but not all observed regularities result in valid projections. His "new riddle of induction" states that the very same evidence that supports a given predication equally supports the very opposite prediction.

In *Ways of Worldmaking*, Goodman sets forth what is perhaps his most radical claim: that

symbol-making activities constitute worldmaking, and that there is no single fixed or "objective" world apart from these versions constructed through languages, the sciences, the arts, and other symbol-making processes. "World" in Goodman's terms refers to "right world versions" and at times to what is referred to by these world versions. His key argument is that, apart from symbolic frames of reference, we have nothing else with which to compare versions. In taking this position, Goodman adopts a strong relativist view. Yet he does not countenance every version construed as being well-made. Goodman insists nevertheless that while a right world version and its referent differ, no firm line can be established between the two. Both the constructed versions of the world and the criteria we use to test them, he says, are dependent on our making.

Languages of Art approaches aesthetics in the context of a more general theory of symbols. His theory of symbols accommodates the arts but also the sciences, and common workaday symbols including language. Through careful individuation of the different kinds of symbolism represented in painting, music, dance, and the other arts, Goodman offers a fresh structure for addressing key problems in aesthetics. He predicates his theory of symbolism on the view that the use of symbols beyond immediate practical needs is for the sake of understanding or "cognition in and for itself." Understanding draws upon the urge to know or delight in discovery, and leads to enlightenment. The uses of symbols for communication and other practical or pleasurable uses are secondary. His criteria for judging symbols, whether in the sciences or the arts, depends on how well a symbol serves its cognitive purposes: "how it analyzes, sorts, orders, and organizes" and how the symbols participate in the making and transformation of knowledge. ("*Art and Inquiry*," Proceedings of the American Philosophical Association, Eastern Division, 1968, pp. 5-19).

These ideas are applied throughout *Languages of Art* in an attempt to show how pictures, music or dance performances, literary texts, and buildings shape our experience as partners with the sciences in the pursuit of understanding. Goodman's attempt to analyze the various art forms with respect to semantic and syntactic differences

becomes the basis for showing greater discriminations among their symbolic features. Within this formulation, representational, expressive, and exemplificational forms of reference govern the features and functions of the arts. Representation is a form of denotation. Goodman rejects the notion that representation in the arts is based on natural resemblance. Rather, representation is a matter of habit and familiarity. Understanding what a picture represents is a matter of invoking a ranges of cognitive resources including discerning its pictorial properties in reference to pictorial conventions and a may involve complex connections to historical, scientific, or mythical references. ("Confronting Novelty," *Reconceptions in Philosophy & Other Arts & Sciences*, pp. 110-120). Exemplification is symbolizing by sample; it refers to the relation between a sample and the features it refers to. For example, a musical work might exemplify its harmonic, rhythmic, or rhythmic properties. Or a painting might exemplify its colors, shapes, or textures. To identify the properties being exemplified, it is necessary to know the symbol system. Symbols can exemplify only those properties they actually possess. Expression implies metaphorical exemplification; for example, a painting expressing sadness metaphorically exemplifies the property of being sad.

He cautions against confusing the question, "What is art?" with the question, "What is good art?" He also dismisses the relevance of artist's intentions in favor of the symbolic features of the object as a basis for determining when art occurs.

Goodman replaces the question, "What is Art?", with "When is Art?" And by doing so he shifts the focus to the functions of art symbols. He finds without significance the attempt to identify uniquely aesthetic qualities, preferring instead to search for certain clusters of symbolic features that result in understanding particular to artworks. Merit in aesthetics becomes a function of cognitive efficacy appropriate to works of art. The meanings assigned to a work of art depend on its overall effectiveness or fit. There are no general rules to base our judgments of the effectiveness or fit of a work of art apart from the extent to which a work, according to Goodman, "enters into the way we see, feel, perceive, conceive, comprehend

in general." Excellence in art depends on the extent that a work informs and reorganizes experiences or offers insight and understanding. For Goodman, "Excellence of a work is a matter of enlightenment."

Gone too are spurious distinctions between scientific understanding and the arts. These are but two complementary means for making and understanding our worlds.

Beyond his four major books, Goodman produced the books, *Problems and Projects* (1972), *Of Mind and Other Matters* (1984), *Reconceptions in Philosophy and Other Arts and Sciences* with Catherine Elgin (1988), and *L'Art en Théorie et en Action* with comments of Jean-Pierre Cometti and Roger Pouviet, and numerous papers. The late books, which reproduce some of his most important papers, consist mainly of replies to critics and expansion on the themes introduced in his earlier consideration of the arts and aesthetics.

Goodman's art interests and activities extend beyond philosophy. As the founder and Director of Project Zero at Harvard (1967-1972), an interdisciplinary program for research in arts education, Goodman initiated pioneering investigations of arts education. This program provided a laboratory to test his theories of cognition and symbol differentiation outlined in *Languages of Art* and various articles. With the collaboration of Howard Gardner and David Perkins, who succeeded him as directors of Project Zero, and others, Goodman helped initiate models for studying the symbol processes characteristic of painting, music, literature, dance, and the other arts and the implications of these findings for learning through participation in the various arts.

These activities, together with certain of his writings such as "The End of the Museum," a lecture to the American Association of Museums (see *Of Mind and Other Matters* (1984)) and "Art In Action," (*Encyclopedia of Aesthetics*, 2, pp.322-325, 1998) reveal Goodman's passion for activating the arts in concrete ways. In "Art in Action," Goodman considers factors relating to "the working of a work" by examining the factors such as lighting, conservation, and reproductions as these are involved in the activation of works of art. Apart from the building itself, Goodman has

much to say about the mission of a museum. Succinctly put, the mission of a museum is education rather than recreation. Its task is to make the works it contains work as a means for the visitors to learn to see and understand the art works, and through them to better see, understand, and construct their worlds. On Goodman's view, the patterns, feelings, and ideas found in works of art inform and direct our ways of feeling and thought "by stimulating inquisitive looking, sharpening perception, raising visual intelligence...."

Goodman himself conceived and actively engaged in three notable performance events. The first was *Hockey Seen* in collaboration with the choreographer Martha Gray, the composer John Adams, and the artist Katharine Sturgis. The piece was performed at Harvard in 1972 and in Knokke-le Zoute, Belgium, in 1980, and filmed at Harvard around and its documentation and props are now in the permanent collection of the Haggerty Museum of Art, Marquette University. *Rabbit Run* was the second (adapted from a novel by John Updike, in collaboration with choreographer Martha Gray and composer Joel Kabakov), and the third was *Variations, An Illustrated Lecture Concert* (with the composer David Alpher featuring Picasso's painted variations on the Velásquez painting *Las Meninas*) first performed at a philosophy of Music Conference/Helsinki Music Festival in 1985 and at Harvard in 1986.

Whatever garnered his attention - whether in philosophy, art, or animal welfare, whether lecturing, writing, perusing a work of art, or engaging in discourse with a friend - Nelson Goodman pursued life with uncommon scrutiny and enthusiasm. To his friends, he was a warm and stimulating person with high expectations and a great deal to contribute to a friendship. As one of the major thinkers of the twentieth century, his ideas may well have altered philosophical thinking in logic, epistemology, aesthetics and philosophy of science for generations to come.

II. Hockey Seen: A Nightmare in Three Periods and Sudden Death

This presentation of *Hockey Seen: A Nightmare in Three Periods and Sudden Death*, is based on the

material elements of the work found in the archives of Nelson Goodman. The archive now resides in the permanent collection of the Haggerty Museum of Art at Marquette University. The Haggerty Museum of Art's installation of *Hockey Seen 2006* attempted to recreate the experience of the *Hockey Seen* performances of the 1970s and 80s. The exhibition included original video of rehearsals and performances including a Belgian National TV production made in 1980. Elements used in creating the performance such as the drawings, photographs, costumes and masks were displayed in the museum gallery to provide the visitors with insight into the process of creating *Hockey Seen*. The video reflects innovative experiments showing the interplay between the dancers' movements and large scale media projections. These large multi-screen projections incorporate the drawings of hockey players in motion and crowd scenes at a hockey game to create the ambience of an actual hockey event.

The multimedia performance project *Hockey Seen* developed from philosopher Nelson Goodman's work at the Harvard University Summer School dance project and Project Zero, a research project at the Harvard School of Education set up to investigate problems in arts education. The emphasis of Project Zero, which included psychologists and mathematicians with Goodman as the founding director, was upon educating the audience, especially people who "won't be seen dead looking at drawings or going to modern dance of all things or listening to electronic music."¹

Arts education from Goodman's perspective is aimed at changing and broadening human experience through engagement with visual art, dance, music and literature and connecting these experiences to other areas of knowledge in the sciences, humanities and professional fields. He held the view that the aim of the arts is neither entertainment nor investment. Rather, it is expanding insight and understanding. Goodman characterized *Hockey Seen* as an independent work of art "nevertheless developed from and... intimately related to the author's work in aesthetics and the theory of knowledge. It is a non-verbal embodiment and illustration of some of the principles explained and advocated in his articles and his books *Languages of Art* and *Ways of*

Worldmaking.”² According to dance historian Selma Jeanne Cohen, Nelson Goodman is the first philosopher since Descartes to write a scenario for a ballet.³

Hockey Seen combines aesthetics and several art forms. It was inspired by Goodman’s interest in the live-action drawings of Katharine Sturgis based on her viewing actual hockey games on a small black and white TV. Sturgis found visually exciting design in the fast-moving figures on the ice, as she watched hockey games on her tiny TV screen. “Something out there is exciting, and actually very moving, and my hand begins to move.”⁴ Her drawings attempt to capture motion and energy rather than a representation of the game. The drawings suggested choreography to Goodman. He invited the Boston choreographer Martha Armstrong Gray to join the project; Gray assembled a group of six dancers, three women and three men. Composer John Adams was commissioned to produce an electronic score, and Gerd Stern coordinated the media design as well as engineering details of projection and lighting. The masks for the original performances were real hockey masks made by Ernie Higgins of the Boston Bruins, and the costumes designed by Martha Armstrong Gray were executed by Susan White Cabriole.⁵

The work was initially performed in Cambridge, Massachusetts (August, 1972 and October, 1973) and Philadelphia (The Annenberg Center, November, 1973). Hockey Seen was reviewed favorably in the main newspapers in Boston and Philadelphia.⁶ Its early performances attracted audiences from ten year olds to adults interested in hockey.⁷ In *Goal*, the magazine of the National Hockey League, the writer Jerry Howard, described Hockey Seen as a “success in both its innovative concept, and its ability to capture the energy and excitement of the sport without mimicking it—adding new dimensions of drama, beauty, and the unexpected.”⁸ Its most recent American presentation took place at the Dance Collective in Boston in 1984.

The European premiere of live performances of Hockey Seen took place in Belgium in August 1980 under sponsorship of the Belgian Radio/Television System as a part of the Belgian nation’s 150th anniversary festival. New

performances of Hockey Seen were held at Scharpoord, Knokke-Heist, Belgium August 7, 8, 9 and 13,⁹ in conjunction with an international conference on “Art in Culture” held in Ghent, August 11 to 15. The conference and the plans for the performance were organized by the University of Ghent under the direction of Lars Aagaard-Mogensen, Rik Pinxton, and Fernand Vandamme.

Through the joint efforts of Goodman, the local organizers and Nic Bal, Director-General of Belgian Radio and Television, plans were realized for a videotaped performance of Hockey Seen. The Knokke-Heist performances and the Belgian video showing of Hockey Seen on Belgian National Television were the crowning moments in the life of the piece.¹⁰ The Belgian TV production was cited for technical innovations. As a result of the BNT-TV presentation, the video of Hockey Seen was also entered into the Montreu Festival of 1981.

The Belgian project required substantial negotiations between Goodman and the Belgians over the two productions. A letter from A. Verhulst to Goodman January 18, 1980 points to possible differences between Goodman’s intent for Hockey Seen and the aims of BNT-TV. According to Verhulst:

The technical problems can be overcome and it was decided to capture the program at Knokke. But at the same time it was decided that the program would not just be broadcasted as it was captured, because it was feared that the results would not be of sufficient quality. The BRT would like to make a program about the experiment of Hockey Seen with large extracts of the captured representation at Knokke, comments and interviews about your aims with this experiment. I think this would be an interesting program, not only artistically, but also from a scientific and philosophical point of view.¹¹

Technical information for producing Hockey Seen is provided in Gerd Stern’s July 18, 1979 letter to Eddy Steylaerts of BRT TV who was responsible for producing the Television version of Hockey Seen.

The *Hockey Seen* projections are in three-screen format. The center screen projects an image 8 feet high and 12 feet wide. The two side screens each project images 8 feet high and 5 1/2 feet wide. So you have one horizontal image flanked by two vertical images. There is a 4 foot high black cloth skirt, extending from the floor to the bottom edge of the three screens and the borders of the screens have a narrow black trim. These dimensions were developed to the scale of the dancers. The screens should be provided or constructed to these dimensions.¹²

An apt interpretive description of the actual Knokke-Heist production appeared in the program notes prepared by Jerry Howard, a free lance writer and former hockey player. Howard followed the development of *Hockey Seen* from its inception. He writes:

On three huge screens, the projected calligraphic drawings of hockey skaters interact with dancers hockey-like attire, who explore the gestures and rhythms of the sport with the vocabulary of modern dance. This curious drama is impelled by a contrapuntal musical score played on the electronic ARP synthesizer, and follows the basic structure of the hockey game which ends unexpectedly in "Sudden Death."¹³

Goodman's involvement as director enters into virtually every detail of the development of the live productions and the film and video projects associated with *Hockey Seen*. A memo dated June 17, 1972 sets the conceptual groundings for the piece: "General tone and atmosphere is that of game with an eerie ominous overtone that intensifies and reaches its climax in the final scene."¹⁴ His comments on the four periods of *Hockey Seen* extend our understanding of his aims for the work.

Opening: Film running,... Solitary player in long shot enters ice coming diagonally toward camera... First Period: Slide sequence one. Try for superimposition on background of moving ice, shot for texture, not flat but in black and white perspective.... Third Period: Close up film of mask, full face. Hold and zoom

out to show full figure defending goal....Fourth Period: Goalie standing. Stick appears across goalie... Slide of goal tender left with players skating in front right, split screen...¹⁵

Hand-written notes indicating his selection and ordering of the drawings and photographs used in the piece and pairings of the visual images with the choreographic and musical sections provide additional evidence for Goodman's concern with the details of the production.¹⁶

The dancers for the early performances of *Hockey Seen* were chosen from available dancers in Boston and New York, under the direction of choreographer Martha Armstrong Gray. Initially, Goodman considered using a Belgian company for the Knokke-Heist performances, but turned to American dancers when the plan did not materialize.¹⁷ Goodman's notes indicate his expectations.

Vigorous professional dancers with some experience in modern dance should have no problem with this dance. There is no other work we know that compares with it. The movement is direct and often aggressive; there is frequent contact, and dancers should be used to falls, rolls, lifts, rebounding... There are fast turns, spins, off-center spins, fast entrances and exits, trips, leaps. Fast flexible legwork is called for. Much of the movement is high energy and athletic in feeling... Both men and women participate equally in the action.¹⁸

Correspondence between the composer John Adams and Goodman lends further insight into the philosopher's role in the making *Hockey Seen*. Adams wrote a letter to Goodman dated August 18, 1979 concerning the use of his music for *Hockey Seen*, in the up-coming Belgian productions. "The music still seems well suited to the tone of the production... The quality of the work is good, and certainly fine for the purposes you propose, although of course much of the power of the sound will be lost over T.V." Adams proceeds to offer his critical comments on the work: "It occurs to me that *Hockey Seen* is (or was) too long. I don't think the subject matter in its abstracted form is either interesting or

important enough to sustain the breadth of drama that we originally hoped for. Perhaps a part of this problem had to do with our too closely holding to the structure of the game itself: 3 periods and a sudden death. Such a structure might make sense in terms of the game, but does not necessarily translate to a work of art, no matter how loosely we use the term".¹⁹

In a reply dated November 19, 1979, mainly devoted to getting rights to the music, Goodman assures the composer:

I am not looking for personal profit or trying to exploit anyone. My interest is in what can be accomplished artistically and educationally and in contributing to the artistic careers of those involved... Let me say how glad I am that we were the first to commission you and that your star is rising so rapidly in the music world. One of the great satisfactions of the nerve-wracking hours I have put into these productions is to see how so many of the artists involved have since gone onward and upward even if not quite so rapidly as you.²⁰

Goodman's correspondence with mask-maker Carole Sivin is also indicative of his hands-on engagement with the details of the *Hockey Seen* production. On June 23, 1980, Sivin replies to Goodman's letter of June 10 in which he inquires about possible maintenance and fit of the masks and possible alterations in their coloring. Sivin replies:

It is not possible to cut them and I hope you won't; the foam inserts can be applied for close fitting....I'd like to talk to you about the black touches before anything is done. That is very drastic alteration of the mask and as a mask maker it troubles me a bit after so much work has gone into the creation of the masks. Please hold off until we can discuss it.²¹

No less attention is given to the financial records and promotional efforts evolving from the project. Again, hand-written documents detailing budget and negotiations with the participants are all

preserved. His efforts to oversee even the most minute aspects of the project are remarkable for someone whose scholarly contributions deal mainly with abstract theoretical issues.

Apart from its performance history, Goodman made considerable efforts to create a permanent *Hockey Seen* in video and film. Selecting just the right drawings to correlate with the choreography required choosing from hundreds of Sturgis's drawings and matching them to his over-all concept for the work. Another even more formidable artistic and technical challenge was to translate the tiny, delicate drawings of Sturgis into video and film language at a suitable visual scale. Correlating the video or film footage of the dancers' movements with the drawings and with Adam's musical score provided additional challenges.

Intermittent correspondence between Stern and Goodman point to the difficulties encountered during the long working process.²² Production notes exchanged between Goodman and Stern between the years 1972 and 1976 document their efforts to create a film version of *Hockey Seen*.²³ For example, Gerd Stern writes to Goodman in 1976:

We seem to be starting over and over again with this project, and some of it of course has to do with the broken up time dedicated to it. However, it is not an easy project to start with. I hope that this time around we can make some decisions and get an acceptable output.²⁴

In preparation for the Belgian projects, Goodman refers to these earlier efforts to capture *Hockey Seen* in film and video.

We have a complete videotape of an early dress rehearsal before the choreography and performances were well developed; it was made with one simple video camera with only the regular stage lighting, amazingly both the dancers and slides came through very well in most cases.²⁵

Once more, in February, 1980, Stern offers advice on production difficulties encountered with the upcoming Belgian productions of *Hockey Seen*.

Responding to how to resolve possible artistic and cultural differences encountered by Goodman in his deliberations with the Belgian producers at BNT-TV, Stern writes:

Believe me, it is impossible to produce successfully from a creative as well as technical standpoint, in the face of an adversary relationship... Without whole-hearted dedication a work of art will not come to life.²⁶

What then is the outcome of Goodman's project? He produced a multi-level work of art incorporating aesthetics, a particular view of human understanding and the contributions of the different forms of artistic symbolism. Goodman's efforts to link the making of a multi-media art work to his views on aesthetics and epistemology reveals that he valued the arts as an important means for advancing human understanding. He argued that the arts must be taken no less seriously than the sciences as a way of creating and comprehending the world. In Goodman's view, *Hockey Seen*

...demonstrates how our whole perception and conception of the game alters drastically by association with the distilled dynamism of the drawings, dance and music, while these take on new characteristics and intelligibility in relation to the familiar subject-matter as it also is being transformed.²⁷

Apart from making concrete Goodman's ideas concerning the arts and human understanding, *Hockey Seen* challenges the cultural stereotypes that separate philosophy and the arts from other aspects of experience such as athletics. *Hockey Seen* is particularly remarkable coming from a philosopher. He bridges the gap between two powerful aspects of culture often seen as polar opposites. Athletics and the arts are deeply embedded into the fabric of culture; yet they are seldom examined for possible connections that might enhance understanding of both. He approached hockey with respect and appreciation for its central features as a sport expressing skill and agility of mind and body. He discovered through the arts a fresh means of interpreting hockey's central features of strategy, action and

even violence. Goodman's investigation of the connections between athletics and the visual arts, dance and music found in *Hockey Seen* is one more example of his life long quest to dissolve spurious boundaries that needlessly impede human understanding.

It is perhaps no accident that Goodman saved a clipping on "Dance of the Athletes" from the Sunday New York Times dated September 28, 1976. The piece features a special hour long television show with Edward Villella, principal dancer with the New York City Ballet, Tom Seaver and Jerry Grote of the New York Mets and other star athletes. In this related event, he likely saw the potential for exploring the broader significance of the relation of dance and athletics as a means of enhancing understanding.

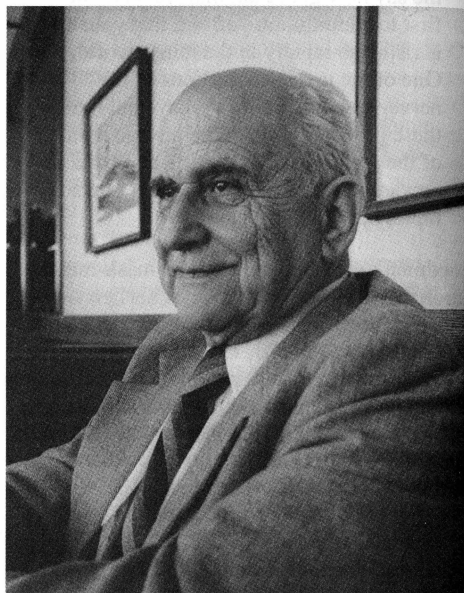
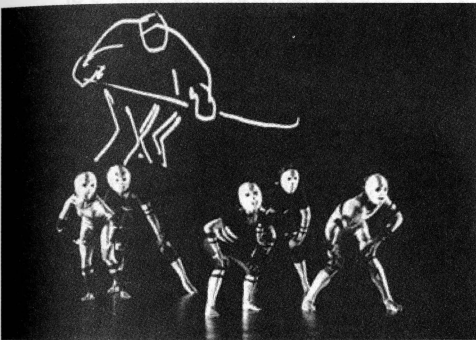
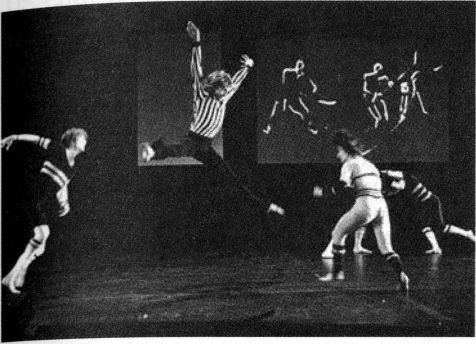
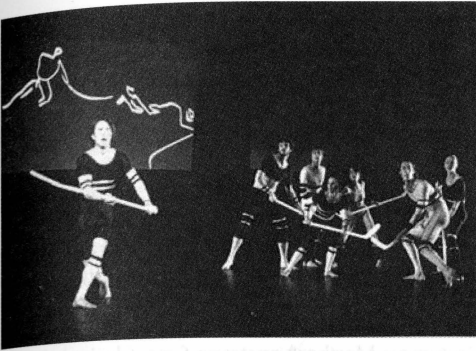


Image 1. Portrait of Nelson Goodman, in his Harvard University Office. Photo by Curtis L. Carter, copyright, courtesy of photographer, all rights reserved.



Images 2-4. Scenes from Nelson Goodman, "Hockey Seen: A Nightmare in Three Periods and Sudden Death," multimedia production, 1981. (Nelson Goodman, Concept and Direction, with drawings Katharine Sturgis, Choreography Martha Armstrong Gray, Music John C. Adams, Masks Carole Sivins, Video Gerd Stern and Belgian Television Multimedia Dansconcert). Images Courtesy Haggerty Museum of Art Marquette University. Copyright, All Rights Reserved.

¹ Interview with Nelson Goodman, WILL FM, April 18, 1974.

² Unpublished statement dated January 15, 1980, Nelson Goodman, Hockey Seen Archives (HSA) Haggerty Museum of Art, Marquette University.

³ Glickman, Jack, "Art in Culture at Ghent," Newsletter, The American Society for Aesthetics, Spring 1981, vol. 2.

⁴ Sturgis, Katharine, notes on a lecture in conjunction with an exhibition of her art, "Action on Ice," at the Wooster Art Museum, September 23-November 30, 1986.

⁵ According to Martha Armstrong Gray, the original masks were real hockey masks designed by Ernie Higgins of the Boston Bruins hockey team. Gray reports that she designed and Susan White Cabriole executed the costumes for the original Hockey Seen performances.

⁶ Shapiro, Laura. "Hockey Seen Reaches its Goal," The Boston Globe, Wednesday, August 16, 1972;

Alta Maloney, "Hockey Fans Enjoy Striking Conception," Herald Traveler and Boston Record American, Thursday, August 17, 1972; Daniel Webster, "Goal is Reached in Hockey Seen,"

Philadelphia Inquirer, Friday, November 9, 1973. Ellen Shaw, "Hockey Set to Dance," The Evening Bulletin, November 12, 1973. Shapiro, Maloney, and Webster reviewed the work favorably. Shaw described it as an academic project that fell flat.

⁷ Interview with Nelson Goodman, WILL F M, April 18, 1974. The Philadelphia performances at the Annenberg Center on November 8, 1973 included a program for a special student audience.

⁸ Howard, Jerry. "A Hockey Ballet," Goal, The National Hockey League Magazine, 1974. 15A.

⁹ A letter from Nelson Goodman to the Hockey Seen staff for the Flanders project announces the first meeting date as Saturday, November 17, 1979 in Goodman's office, Emerson Hall room 212-213, Harvard University. Nelson Goodman, HSA.

¹⁰ The correspondence between Goodman, Gerd Stern, the organizers of "Art in Culture," and officials at Belgian National Television offer a detailed record of the substantial technical challenges Goodman and his collaborators faced in producing Hockey Seen in Belgium and also in the efforts to produce a film version of the piece.

Detailed records of these matters as well as of negotiations on the financial arrangements are documented in the HSA.

¹¹ Letter from A. Verhulst to Nelson Goodman, January 18, 1980, HSA.

¹² Letter from Gerd Stern to Eddy Steylearts, BRT-TV July 18, 1979, HSA.

¹³ Howard, Jerry. Program notes for "Hockey Seen: A Nightmare in Three Periods and Sudden Death", Art in Culture, Scharpoord-Meerlaan, Knokke-Heist, Belgium, August 9-13, 1980. 11, 12.

¹⁴ Goodman, Nelson. "Supplementary Notes.... Hockey Seen," June 17, 1972, HSA.

¹⁵ Goodman, Nelson. Notes on Hockey Seen production, October 1975. HSA.

¹⁶ See Notes on a conversation between Gern Stern and Nelson Goodman, June 29, 1972.

¹⁷ The Belgian Company initially selected for the Knokke performance was Le Cygne under the direction of S. Content-Devos. Letter to Lars Aagaard-Mogensen, February 19, 1980, HSA.

¹⁸ Goodman, Nelson. "Notes Concerning Hockey Seen for the Dance Company," July 17, 1979. Unpublished manuscript, HSA.

¹⁹ Letter from John Adams to Nelson Goodman, August 18 [1979] HSA. Adams' candid critique of *Hockey Seen* is expressed in the same letter.

²⁰ Letter from Nelson Goodman to John Adams, November 19, 1979.

²¹ Letters from Carole Sivin to Nelson Goodman, May 13, 1980, June 23, 1980.

²² Correspondence between Gerd Stern and Nelson Goodman, June 29, 1972 thru January 17, 1976, Nelson Goodman, HSA.

²³ Letter from Gerd Stern to Nelson Goodman, January 17, 1976, HSA.

²⁴ Letter from Gerd Stern to Nelson Goodman, August 17, 1976, HSA.

²⁵ Goodman, Nelson. Letter to Lars (Aagaard-Mogensen) and Rik (Pinxton) July 17, 1979. HSA.

²⁶ Letter from Gerd Stern to Nelson Goodman, February 15, 1980. HSA.

²⁷ See Nelson Goodman, unpublished manuscript dated January 15, 1980, HSA. Goodman also suggests here that *Hockey Seen* provides a fitting illustration for the points made in several of his papers including the keynote address at the 1979 Annual Meeting of the Association of American Museums.

Credits for the Belgian Production of *Hockey Seen*
Conception and Production: Nelson Goodman

Drawings: Katharine Sturgis

Choreography: Martha Armstrong Gray

Music: John C. Adams

Video Direction: Zef Cassiers

Lighting: William Rynders

Media Design and Execution: Gerd and Sally Stern

Photographs: Al Ruelle

Masks: Carol Sivin

Costumes: Martha Armstrong Gray (design);

Susan White Cabriole (execution)

Dancers: Arthur Bridgeman, Tom Grunewald,

Leslie Koval, Nusha Martynuk, Carter

McAdams, Myrna Packer, Barry Streep III.

Curtis L. Carter is Professor of Aesthetics at Marquette University's Department of Philosophy, Milwaukee, USA and at the Les Aspin Center for Government, Washington, D.C. USA. As founding Director, Haggerty Museum Milwaukee, and currently International Curator at the BJMOCA (Beijing Museum of contemporary Art, Beijing, China) he has curated numerous exhibitions of international artists, most recently Cuban surrealist "Wifredo Lam in North America." He is currently First Vice President and former Secretary General (2004-2007) of the International Association for Aesthetics and previously served as Executive Director of the American Society for Aesthetics (1996-2006). His recent publications include "The History of Western Aesthetics 1966-2006" in a Chinese edition of Monroe Beardsley's *Aesthetics from Classical Greece to the Present*; "Hegel and Danto: The End of Art," "Cultural Identity of Art Works," "A Philosopher's Approach to Performance: Nelson Goodman's *Hockey Seen*," as well as other publications in *The Journal of Aesthetics and Art Criticism*, *En Boog*, *Filosovski vestnik*, *Annals for Aesthetics*, *China Literary Review*, *Selected Papers of the IAA Congresses*, articles for the *International Encyclopedia of Dance and Encyclopedia of Aesthetics*, and over 200 essays for exhibition catalogues. He is a frequent lecturer at international conferences and was visiting lecturer at University of Primorska in Slovenia and at universities in

Appendix I

China including Beijing International
University, Peking University, and Academy
of social Sciences in Beijing.

E Mail: curtislcarter@sbcglobal.net

Fax: 414 540 2482

Mailing Address:

Curtis L. Carter

Department of Philosophy

Marquette University

P.O. Box 1881

Milwaukee, Wisconsin 53201-1881

USA