



JOHN ADAMS

EXPANDED CINEMA FOR SCREEN MEDIA (EXCISM)

Media

Memory

Place

Presence

Space and time

Spectating

My interest in performance environments goes back many years. In fact, my final-year undergraduate drama thesis was entitled DESIGNS OF THE SPECTATOR (1975) and explored the many and varied ways in which theatre productions across the twentieth century had attempted to bridge in some way the 'aesthetic distance' separating performer and spectator. From this developed a creative interest in the theatre of cinema and experiments with multiple film projection, with 8mm and 16mm film running through several projectors fed through intricate systems of ceiling rollers and other improvised conduits. These gave way to more diverse film and theatre practices but in recent years, first in a practice teaching and then through practice research, I have returned to the possibilities of multiple screen audiovisual forms in the light of developing digital technologies.

The ExCiSM concept of expanded cinema draws on the multiple-screen environments that increasingly characterize contemporary sites of work and leisure. The project assumes that these play into spectator sensibilities and viewing practices, and that this developing sensibility in turn creates an implicit challenge to the expectations, conventions and form of the single-screen cinema. A related point of reference is the ubiquitous multiple frame within digital single-screen media (TV, website design), and the increasing connectedness of media forms (intermediality). Historically, the project connects with large screen works provided by pre-cinematic installations (expanded cinema) and multiple screen films (Georges Méliès, Abel Gance, Mike Figgis) which have been a part of cinema history from 1895 to the present day.

www.bristol.ac.uk/drama/expandedcinema/

John Adams is a Professor in Screen at University of Bristol



BEATRICE ALLEGRANTI

PERSONAL TEXT, PUBLIC BODY: AN INTERDISCIPLINARY APPROACH TO EMBODIED PERFORMANCES OF SEXUALITY AND GENDER

Artefacts

Bodies

Collaboration

Ethics

Methods

As a researcher-practitioner I weave an interdisciplinary blend of dance movement therapy (DMT), performance and feminism, thereby crystallizing my professional experience to date. As a therapist, performer, choreographer, film maker and scholar I regularly shift between these multiple identities and in my practice I turn to the body as a 'knowing' subject and as interlocutor of personal and public domains (Allegranti, 2004; 2007a; 2007b). I argue that part of the process of embodied practice involves addressing the concepts of 'public' and 'private' within the individual and within the body.

Specifically as a DMT practitioner, I am influenced by feminist approaches to therapy where I share the concern with understanding the impact of power and dominance, and of the social construction of sexuality and gender, on both identity development and therapeutic practice. This has evolved over more than a decade of clinical practice, which has increased my sensitivity to the fact many women and men do not live from their bodies, they are not sure of them. As Susie Orbach (2003) points out, an unconscious solution is for women to treat their bodies as emergencies by food manipulation, intense exercise, dieting, purging, cutting. However, my DMT experiences tell me that men are not exempt from crises-laden bodies and, as bell hooks (2000) points out, 'female and male, have been socialized from birth to accept sexist thought and action' I wonder, then, about the embodied consequences of this socialization.

I argue that embodied performances of sexuality and gender highlight 'autobiographical', 'relational' and 'political' unfolding through verbal and non-verbal expression. By building on feminist notions of working in the spaces 'in-between' dominant discourses and embodiment through language I draw from the theoretical insights of feminist poststructuralism (Butler, 1990; 2005), feminist approaches to language (Coates, 1996; 2003), aspects of feminist psychoanalysis (Orbach, 2003; Benjamin, 1995) feminist film theory (De Lauretis, 2007; Mulvey, 1999) and feminist cultural theory (hooks, 2000).



An ongoing goal in my work, which was established in my practice-based doctorate (Allegranti, 2007a) is to deconstruct ('undo') and re-constitute ('re-do') the performance of sexuality and gender in everyday life and in 'performance' (dance/film). I align myself with Thornborow and Coates (2005) who state that there are two distinct kinds of performance: the first is used in relation to the performance of identity and the social self, the second is the telling of a story as performance (this story can of course be a dance, a film, a psychotherapeutic conversation or in written form). I rely on both notions of performance and within my practice-based research I use the medium of film to disseminate my 'findings' as well as to present an artefact (I use the term film generically to also include digital video).

Passionate politics and a desire to create change regarding social existence has led me to acknowledge, interrogate and work with my embodiment of the mutually influencing and constantly shifting roles of therapist and artist. I have done this in two specific ways: firstly by developing an autobiographical solo performance practice and secondly by establishing the Personal Text Public Body Lab.

www.personaltextpublicbody.com

Beatrice Allegranti is MA Dance Movement Therapy Programme Co-ordinator at Roehampton University



LUDIVINE ALLEGUE

A PROPOS DE CHAOS-SALIVA

2001, 8:08 min.; mini DV [4:3]. Colour and B&W.

Bodies

In-betweeness

Media

Methods

Place

Space and time

A PROPOS DE CHAOS-SALIVA was filmed during Jaume Plensa's retrospective CHAOS-SALIVA, curated in 2000 by Alicia Chillida at the Palacio de Velázquez, National Museum Reina Sofía, in Madrid.

This short film is part of my PhD thesis MYSE EN ABYME DE L'OEUVRE ET PERCEPTION ESTHÉTIQUE (University of Paris 1 Panthéon-Sorbonne, 2003). The thesis explores what underlay the process of the artistic creation by analyzing the mise en abyme and the aesthetic perception. The term 'mise en abyme' was used for the first time by André Gide in PALUDES (1973) to define a narration inside another narration with a retro-action of the subject on itself. It is a setting in scene of the aesthetic perception, which involves the viewer/reader in the process of the artistic creation of what he or she is viewing-reading. The mise en abyme enables the viewer to perceive simultaneously several spaces, several levels of time, several levels of reality.

This research is an attempt to transmute the specific non-discursive knowledge that art and artistic processes produce a philosophical analysis that articulates words and visual thought. The visual analysis was developed mainly by means of analogies between words and images on one hand, and between different images on the other hand, as well as contrast between opacities and transparencies: the reader-viewer goes through different paper textures. The reader-viewer travels constantly from words to images and music, and from the analysis to created narratives. This process also aims to create simultaneity in his or her perception and submits an approach to aesthetic perception that physically addresses his or her mind and builds on the gap between discursive and visual approaches-perceptions.

A PROPOS DE CHAOS-SALIVA enters Jaume Plensa's sculptures by means of moving image: video allows re-creation and analysis of the simultaneity of perception and movement inside the sculptures. The audio of the film is composed by the sounds the viewers can hear inside Plensa's sculptures: music and poetry, some of which is engraved inside the sculptures, that is said by two actors. The place where the exhibition took place was not filmed. What is contained in the frame belongs entirely to the sculptures' interiorities, as Plensa conceives his works as the receptacles of human interiorities. The short film, its script and the discursive analysis cannot substitute each other: they are complementary.

SAMA

2006 14:28 min.; DV and mini DV, [4:3]. Colour and B&W

Director: Ludivine Allegue

Dance & choreography: Shahrokh Meshkin Ghalam (Théâtre National de la Comédie Française, Paris)

Original Music: Kar-taj (Imen Tnani and Juhamahat)

Production: Ludivine Allegue and Sous-Marin34

Co-production: Shahrokh Meshkin Ghalam

Ludivine Allugue was a PARIP Research Associate from 2005–06.

She is now an independent artist working in the UK, France and Spain.



ANNETTE ARLANDER

PERFORMING LANDSCAPE

Bodies

In-betweeness

Media

Methods

Place

Space and time

I am interested in various ways of performing landscape. Sometimes I use myself as a 'conduit' in video or sound works, documenting performances repeated in a particular place. Sometimes I try to 'give voice' to elements in the landscape. My example THE SHORE, of the former type, consisted of three video installations at the VISION AND MIND exhibition in the Kiasma Museum of Contemporary Art in Helsinki (2004). I used it in the Finding Your Landscape workshop at PARIP 2005.

My background is in theatre and in radio plays. I graduated as theatre director from the Theatre Academy, Finland in 1981. My doctoral work began by a series of performances: SOME CONVERSATIONS I–X. I directed ten variations of a play by Aleksandr Vvedenski (1936–37) for different locations in Helsinki (1993–94) and wrote a report SOME CONVERSATIONS XI (Joitakin keskusteluja XI, Teak 1995). The practical parts for my artistic doctoral thesis were directing a performance of IF ON A WINTER'S NIGHT A TRAVELLER... (Calvino, 1982) for the Helsinki Festival; acting in THE LOVE LETTERS OF SISTER MARIANA (Mariana Alcoforado); and writing and directing the radio play VIA MARCO POLO. In the book PERFORMANCE AS SPACE (Esitys tilana, Teak 1998), the written part of my artistic doctoral thesis, I discussed the space of a performance using the concepts of fictional and factual space, performing situation and performance world. Arnold Aronson's (1981) scale from environmental to frontal arrangements of space and Peter Eversman's (1992) model for analyzing the use of theatrical space were applied to those works as example performances. My aim was to show that space can be an interesting starting point in creating a performance, both as spatial relationships and as a place creating meaning.



Since 2000, I have moved outdoors, turned to contemporary art and started the post-doctoral project PERFORMING LANDSCAPE. The research practice explored by THE SHORE combines performance and documentation into a method of production with the purpose of supporting the creative process. It could also be used to explore one's relationship to the landscape, to take up issues within a community by focusing on special areas, to understand changes in the environment within a time period, that is, to produce knowledge related to the three ecologies by Félix Guattari (2000) – roughly the subjectivity, the socius and the (global) environment. It raises questions about the relevance of devotional practice for the performer, the political use of the self as a focusing tool when addressing environmental issues and the ethical challenge in creating action models to be repeated in everyday life.

www.harakka.fi/arlander

Annette Arlander is Professor of Performance Art and Theory
Head of the Department of Research Development at the Theatre Academy, Finland.

SELF AS SOURCE FOR INTERDISCIPLINARY PERFORMANCE: AUTO-ETHNOGRAPHY AND PSYCHOTHERAPEUTIC INSPIRATIONS

Bodies

In-betweeness

Knowing

Memory

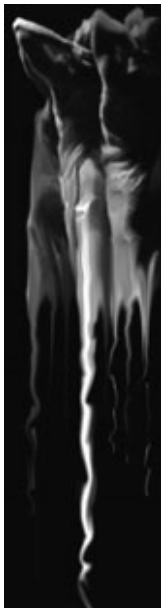
Methods

My previous practice-as-research (PaR) in performance projects include THE WOMAN (2001–04) and MYTHS AND STORIES BY HER (2004–05). These two extensive projects have examined the nature of interdisciplinary performance that has a key element of movement or dance and the role of documentation in practice-as-research projects. The content of my work always draws on the self as a source for creative inspiration, especially drawing from psychotherapeutic tools such as dreamwork (Mindell, 1985); focusing (Gendlin, 1978) and 'active imagination' (Jung, 1935; 1976).

My new PaR work is another extended research project based on the question of 'authenticity', the relational nature of Authentic Movement (Whitehouse, 1999) and the role of the ethnographer's reflexive self in creative processes (Pelias, 1999). It is being developed under the auspices of The Choreographic Lab and University of Northampton. It is, again as in previous works, an interdisciplinary project that brings together Jung's notion of active imagination (particularly Whitehouse, Adler and Chodorow's work on Authentic Movement, which is considered to be active imagination in movement) and Gendlin's 'felt sense' (1978) in the creative process of performance making.

www.choreographiclab.org

Jane Bacon is Reader in Performance Studies at The University of Northampton and Co-Director of The Choreographic Lab (Arts Council of England). The Choreographic Lab is an environment where modes for peer-review and giving critical feedback to practitioner-researchers are under development by Bacon and Vida Midgelow.



FRAGMENTS & MONUMENTS

Artefacts

Knowing

Media

Memory

Methods

Presence

Spectating

By building on my production work and academic research (1998–present) with my performance company Fragments & Monuments, we are now engaged in a five-year investigation into the ways in which multi-media, site-specific performance can research and reveal biographies of women of achievement that have been hidden or lost and encourage regeneration through the arts.

The investigation involves a number of strands:

- a site-specific performance and filmic event about the life of human rights activist Mary Wollstonecraft (1759–97);
- the conception and creation of a living monument to Wollstonecraft to be realized as an open commission;
- the production of THE DRAMATURGICAL TOOL KIT, designed by Anna Birch (Director, Producer, Dramaturg), which offers aspiring artists, students and scholars a way into making and understanding how the production of original contemporary performance can be grounded in popular & historical approaches. THE DRAMATURGICAL TOOL-KIT is a visual analysis and making-performance tool saved to DVD.

Fragments & Monuments' recent sell-out performance WOLLSTONECRAFT LIVE! (written by Kaethe Fine, conceived by Anna Birch and Kaethe Fine, produced and directed by Anna Birch) is an example of 'performing history'. In an article for THEATRE FORUM (2006) Lesley Ferris writes of WOLLSTONECRAFT LIVE!: By bringing 'this active restless spirit' back to Newington Green and by continuing to re-play this performance, they hope to create a monument to this amazing woman. By bringing the past into the present through script, costume, location and audience participation, Fragments & Monuments conjures up the life and times of this spectacular woman of achievement. By mixing live performance and video and film, the boundary between Wollstonecraft's eighteenth-century life and our own lives is explored, allowing the audience and local community to experience two centuries simultaneously. By linking Mary Wollstonecraft's life to ours a new opportunity is created to see ourselves and her differently.

Mary Wollstonecraft (played by Di Sherlock) was invited by Fragments & Monuments to DI'S MIDSUMMER NIGHT PARTY (2000) a millennium extravaganza set in a nineteenth-century house where she met a host of celebrities and marvelled at the development of the photograph, something she had never seen as an eighteenth-century woman. Filmed during its live performance, DI'S MIDSUMMER NIGHT PARTY was projected onto the front of Clissold House, Stoke Newington, London, U.K. one year later. Analyzed clips from this video footage provide the main case study for my PhD (2004). I provide a full account of THE DRAMATURGICAL TOOL-KIT, a visual analysis and a making kit applied to DI'S MIDSUMMER NIGHT PARTY (2000) in both my PhD and in Birch 2006.

www.wollstonecraftlive.com

Anna Birch is at Central Saint Martins College of Art and Design And London College of Fashion, University of the Arts, London and is Artistic Director of Fragments & Monuments, a site-specific, multi-media performance company.

EMERGENT DRESS

Bodies

Collaboration

Discipline

Media

Methods

Place

Space and time

The EMERGENT DRESS project, developed at the DAP Lab (Brunel University, West London, in partnership with Nottingham Trent University), involves transdisciplinary intersections between fashion and live performance, interactive system architecture, electronic textiles, wearable technologies, choreography, and digital art.

The EMERGENT DRESS prototypes were initially developed in 2005–07 for telematic performances that featured the moving garments in networked dialogue with dancers in remote sites in the USA, Italy and Japan (image 5, DVD). Tested in the DAP-Lab co-founded by Johannes Birringer (PI) and Michèle Danjoux (co-investigator) in 2005, the garments were specifically designed for movement exploration with virtual partners and for transmission facilitated by close-up physical camera work streamed through the network. The DAP-Lab continued to develop the interactional concepts for wearable prototypes in performance over a period of three years. The EMERGENT DRESS project combines practice-based research with artistic production and is supported by third-stream income from Arts Council and European research funds, drawing as well on industry partnerships and independent international art networks. The main research objective is to create wearable computing for performance in arts and fashion contexts.



The wearables are (technically) bespoke garments intended for particular performance characters in choreographic and narrative works for which they are cast to have an integral role. Results of the design have already been shown in various fashion and art contexts, and short films of the KLÜVER series (image 8, DVD) were exhibited in the USA, Japan, Canada, the UK and the Czech Republic (Prague Quadrennial). Expanding original research to include sensors and special chromatte fabric materials into the wearables, the lab began collaborating with a group of dedicated interface designers and motion graphics artists, and preproduction for the proposed research project on the SUNA NO ONNA (woman in the dunes) collection was carried out during a residency at the Interaktionslabor in Germany (summer of 2007) under the direction of Johannes Birringer.

The EMERGENT DRESS project completed research on the SUNA NO ONNA collection with the creation of a performance-exhibition of the new ScreenDress and SensorDress prototype garments. SUNA NO ONNA, adapted from Hiroshi Teshigahara's mysterious 1960s film noir, is a dance exhibition that merges virtual and real images of a life of existential entrapment in an inhospitable habitat (image 20, DVD). The ominous sand dunes of Teshigahara's desert are transformed into virtual realities that shape the unconscious ground where the woman (performed by Katsura Isobe) meets a scientist-foreigner who stumbles into her life to become a captive. The DAP-Lab designed a collection of five garments for the female performer and for a second dancer who represents human and animal characters in the environment.

people.brunel.ac.uk/dap/

Johannes Birringer directs DAP-Lab / Dans Sans Joux Productions and is Chair in Drama and Performance Technologies, School of Arts, Brunel University.

Retro-reflection (green screen), Chromatte and LiteRing work dynamically together. Nam Eun Song with Emergent ScreenDress: Photo © 2006 M. Danjoux

Design sketch for BSpirt, sleeve © 2007 Dans Sans Joux



ACOUSTIC/ELECTRIC (excerpt): overview of piece

Acoustic/Electric brings together extended voice, postdramatic narrative structure, costume and wigs, silk, sound processing and a 12-channel surround sound system to create a gallery experience that charts the transformation from an acoustic being to an 'electrified' one.

In so doing, this piece was an experimental collaboration, and is not representative of the whole of either collaborating artist's main body of work. In research terms, it represents a first step toward discovering what might come out of the exchange between two very different bodies of work and bodies of practice, underpinned by a common artistic intention: to liberate costume from its subservient role in much theatrical performance and to unite that liberation with the tactile and sensory world that generates extended voice experience. We attempted to flesh out the challenges involved in creating this kind of work.

Devised by Bonenfant (vocalist, performer) and Maclaurin (wigs, props, costume), with technical support from Rees Archibald (sound design on Supercollider), this piece was originally three hours long. It was commissioned by Micah Silver, curator of the event at the Diapason Gallery, New York City.

At the time, Diapason was largely a venue for various digital sound art pieces and digitally processed music and music-integrated works, with a focus on the contemplative. This live performance piece came into the space to explore, comment on and reflect the transition one living body made from the unmediated to the electronically mediated. In so doing, it moved through five distinct phases — raw silk, discovery of an acoustic (silk) wig, discovery of an electric wig, discovery of a microphone and an extension to the electric wig, a huge whirlwind of mediated extended voice and microphone sound, and finally a return to the acoustic state via a 'return to silk'.



We informally called an excerpt of our video documentation 'Skaterboy', in homage to the hairstyle imitated by the wig. This is an imitation of a camp, stylized, shy teenaged body that engages with technology as a potential escape from sentiment of obscurity. As it was impossible to gain real documentation of the piece, the video shows both a studio reconstruction of the original character and some documentation of the character in the gallery space. The wig is made of wire and a large number of contact microphones, and is amplified — the sounds come from the wig's hair ends. At this point in the performance, voice has disappeared, and we are working only with the performer's posture, facial expressions, and the performative qualities of the costume.

Acoustic/Electric therefore ended up incarnating a kind of camp masculinity that was simultaneously joy-filled and enraged; a parody and not a parody. The journey from acoustic to electronic body and back again provided space to reflect on, and question, aesthetic relationships with digital bodies and mediated vocal souls.

www.yvonbonenfant.com

Yvon Bonenfant is Senior Lecturer in Performing Arts at the University of Winchester.

B

THEA BREJZEK

THE INFINITE STAGE

Bodies

In-betweeness

Media

Memory

Place

Presence

Space and time

Richard Strauss' ARIADNE AUF NAXOS (1997/2002), a production for Opera Australia in the Sydney Opera House follows the slogan 'Baroque meets Techno' and the choice of media — motorized mirrors, large-scale video and slide projection — are to be understood as contemporary analogies of baroque stage virtuality complete with reflections, apparitions and flying machines.

In the world premiere of Peter Eötvös' sound theatre piece AS I CROSSED A BRIDGE OF DREAMS (Donauesschingen 1999/ Paris 2000), semitransparent mirror, videoprojection and transparent gauzes serve as media for the reconstruction of the protagonists' memory, a court lady from eleventh-century Japan.

The interactive mobile robotic installation EXPOBOTS, realized for Expo2000 Hannover and for Pacific Flora (Hammamatsu 2004), deals thematically with submicroscopic botanical structures.

Seventy-two robotic objects following a complex software program move both singularly and in de-centrally organized swarms through a darkened space of approximately three thousand square meters. They react in their paths with each other, as well as with the audience, that is moving freely through the space. Onto the inner skin of the semi-transparent fibre glass objects, video sequences are projected that deal artistically with the themes of communication technology and bionics. These video sequences again support through a twelve-channel programme of swarm behaviour and interactivity. Through interactivity and audience participation acts, the inherent visual memory of the robots is activated, forming multiples of collective recollections throughout the large space.



MEMORIA FUTURA BACON (Lopes/ Brejzek), first staged 2001 in the open space of the Schauspielhaus Vienna, describes an interactive performance installation with live mix 3-D video projection and live mix sound. In a reversal of the traditional stage-audience geography, the four actors and two singers are placed on pedestals within a media space and thus exposed to the voyeurism of an audience that is free to move around the space. In MEMORIA FUTURA BACON, a reflection on Francis Bacon's technoid fantasy NEW ATLANTIS (first published in 1624), a virtual and interactive musical space is inscribed onto the media stage, evoked by interactive vocal loops by the six singer-performers.

www.hgkz.ch
sceno.hgkz.ch

Thea Brejzek is Artistic Director, Practice-based PhD Programme in Scenography at the University for Applied Arts and Design Zurich (HGKZ), Switzerland

VALERIE A. BRIGINSHAW (WRITER)
AND EMILYN CLAUD (CHOREOGRAPHER)

B

EMBODYING AMBIGUITIES

Bodies

Collaboration

In-betweeness

Knowing

Media

Methods

Writings

The EMBODYING AMBIGUITIES website draws together the processes and products of an Arts and Humanities Research Board funded project exploring relationships between choreographing performance and writing texts. It includes video excerpts of performances; image galleries; written papers and studio processes. It focuses on NO BODIES BABY (2002), the central performance and writing project, with links to SHIVER ROCOCO (1999) and REMEMBER TO FORGET (2003) to demonstrate ongoing lines of research and the importance of layered memories.

The Aims were to:

1. reveal and utilize creative tensions between choreography and writing;
2. explore how shared knowledges of anti-dualism stimulate and shift dancing and writing processes;
3. examine how thought moves between dancing and writing;
4. produce danced and written texts suggesting new ways of understanding space and time;
5. reveal the embodied philosophies inherent within performance and writing processes.

Key research questions were:

1. How does a performer's body play between identity and ambiguity?
2. How do performers share a similar frame of reference yet refuse to homogenize difference?
3. How is movement choreographed as multi-directional?
4. How does this play of space affect a performer's presence?
5. How are performer/spectator relations influenced by plays with space and time?

SHIVER ROCOCO, NO BODIES BABY and REMEMBER TO FORGET, all constructed with multiple fronts, addressed these questions differently. SHIVER ROCOCO developed articulate codified movement language, exploring the play between line, and fragmentation. NO BODIES BABY attended to embodied difference and narratives created by meetings between different personas. REMEMBER TO FORGET combined codified movement language with narratives of difference.



The writing focused around a core question: how does thought move? This was explored as a body/ mind process involving recognition, memory, repetition and reflection. Rather than being a simple linear, chronological, back-and-forth movement, it circulated and played in the spaces and times between. Drawing on theories from writers such as Merleau-Ponty (1968), Deleuze (1994; 1995; 2003) and Bergson (1988), the writing engaged with performance processes informed by ideas about embodiment, 'thinking as movement', the workings of memory and narrative and reconfigured notions of space and time focussing on the in-between.

Towards the end of the project we discovered a way of working where dance and writing could influence each other in the moment, during the making process, rather than in retrospect, which suggests a re-figuration of the role of the dramaturg for choreography.

www.embamb.com

Valerie Briginshaw is Professor of Dance Studies at the University of Chichester and Emilyn Claid is Head of Choreography at Dartington College of Arts.



SEBASTIÁN CALDERÓN-BENTIN

A BRIEF NOTE ON MARY

From an early age in Montana, nine years before graduating from high school in 1964, Mary Overlie started taking ballet and improvisation lessons with Harvey Jung, a former New York City ballet dancer. At the same time, Gennie and Bob DeWeese, two visual artists who lived across her street, introduced Overlie to concepts such as space, movement and perspective in relation to the visual arts. Overlie explains:

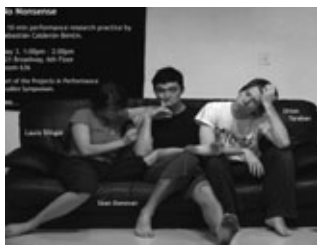
To most people's surprise there is a great deal of art in Montana. I had the privilege of coming in contact with a large and varied group of artists. While most of the other children were out playing I would hang around on the back of chairs listening to conversations among artists delving into the endless investigation of form and freedom.

By learning that painting had a specific terminology, which the DeWeeses and their friends used to discuss and critique their own work, Overlie soon began considering if there was a similar vocabulary for theatre. As Overlie mentions, 'these early influences allowed me to conceive of the idea that theatre had a basic working language and that I could find it if I kept looking'. Her question was simple, if painting broke down into light, shape, space, perspective and so on, what did theatre breakdown into?

The result of this question formed the beginning of a twenty-seven-year-old theoretical project, which, as Overlie mentions in her lecture handout, THE SIX VIEWPOINTS PRACTICES (SSTEMS): THE PHILOSOPHY OF STANDING IN SPACE, was first articulated in 1976 and finally completed in April 2002. In HISTORICAL CONTEXT: INVENTING THE WHEEL BACKWARDS (www.sixviewpoints.com/Theory_2.html), however, she states that 'the work finally reached completion in April 2003'. Either way, the fact that the SIX VIEWPOINTS, as a theory and practice, took nearly three decades to reach its completion illustrates both the depth and discipline of Overlie's commitment to the work and that the work itself came into fruition at its own pace. At times, Overlie even insists that she did not know that you could finish a theory. Not surprisingly, the impossibility of a totalizing completion both in dance and in theory, has become a key aspect of the work itself.

www.sixviewpoints.com/Theory_2.html

Sebastián Calderón-Bentin is an independent artist and writer.



Bodies

Collaboration

Place,

Presence

Space and time

Spectating



CAROL BROWN

RETURNS OF THE FLESH:

A BRIEF STATEMENT ON RESEARCH-LED PRACTICE

A somatic language of research and creation arising from a revolt against normative spaces of representation holds my attention. In asking questions through practices of choreography, contemporary experiences of corporeality are rendered meaningful and become entwined with other ways of knowing. How are we present in the place-unbound conditions of the virtual? What do transglobal mythologies tell us about the sensual body in crisis? In seeking out inter-disciplinary conversations, as ways of becoming which address these questions, new forms of practice emerge. The resulting metamorphosis of practice is further interrogated through a reciprocity of exchange with theory and a writing out of the work. Recent work has focused upon collaborations with architects, computer scientists and performance designers (THE CHANGING ROOM, SEAUNSEA and AARERO STONE). In these contexts, 'dancers' come to be understood as both material and immaterial, actual and virtual, embodied and disembodied agents of history and futurity. Acknowledging contemporary negotiations with material and immaterial forms returns us to the challenge of a somatic language and its potential to recover a world of palpable presence.

Artefacts

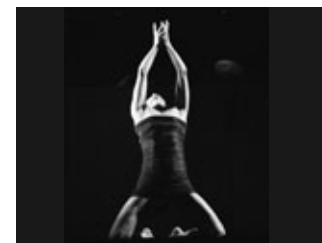
Bodies

Collaboration

Media

Memory

Presence



Aarero Stone
– Performer: Carol Brown
– Photographer: Robert Cato

SeaUnSea
– Performer: Anna Williams
– Photographer: Mattias Ek

THE CHANGING ROOM

Animating the threshold between the virtual and the real, the changing room is an intimate exploration of our digital evolution. Part dance partner and part extended architecture; the three women performers experience their changing room through a series of transformations: A mirror becomes a screen for their mutations; a curtain a technological frontier; and their table a platform for the puppetry of the virtual. Created with architect Mette Ramsgard Thomsen, THE CHANGING ROOM is a real-time interactive performance developed through an inter-disciplinary collaboration between the fields of dance, architecture and computer science.

Premiered Ludwig Forum, Aachen, 5 June 2004.

SEAUNSEA

On an empty floor and beneath a slanted cloud canopy, three dancers traverse the space. As they cross the floor their movements affect a sonorous field of sound while tides of virtual sea meadows are projected onto a series of screens. Capturing the fleeting forms of this virtual sea, the performers play and explore, attracting, repulsing and entwining their bodies within the evolving patterns of a swirling, synthetic sea. SEAUNSEA is an evolving interactive performance event entangling human presence in a virtual seascape. A collaboration between choreographer Carol Brown and architect Mette Ramsgard Thomsen, SEAUNSEA includes an open installation in which audiences are invited onto the interactive stage.

Premiered Dance Umbrella London, Siobhan Davies Studios 12 Oct 2006.

AARERO STONE

How do we care for the strangely familiar and mourn the distant dead? AARERO STONE is an enduring lament for the living inscribed with love. Talking in forgotten languages with their remote rites, AARERO STONE performs an archaeology of buried voices. A collaboration with performance designer Dorita Hannah, the solo takes place upon a performance landscape.

Premiered Soundings Theatre, Wellington, New Zealand International Festival 4 March 2006.

www.carolbrowndances.com

Carol Brown is artistic director, choreographer and performer in Carol Brown Dances and is Reader in Choreography at the School of Arts, Roehampton University.



DAVID CHAPMAN AND ADRIAN PALKA

Artefacts

In-betweenness

Media

Collaboration

Place

Space and time

THE STEEL CELLO AND BOW CHIME: AN EXPLORATION AND DOCUMENTATION OF INTER-DISCIPLINARY PERFORMANCE PRACTICE IN SOUND SCULPTURE

This Arts and Humanities Research Board (AHRB) funded project set out to research and document interdisciplinary performance practice in the field of sound-sculpture, with specific reference to two late twentieth-century artistic inventions, the Steel Cello and Bow Chime. Conceived as 'played' sound-sculptures in the late 1960s by veteran US abstract-expressionist, Bob Rutman, they were constructed out of steel sheets, wires and rods and were intended to function simultaneously as sculptural object, musical instrument and performance site.

The project explored the conception of the Steel Cello and the Bow Chime as playable objects and the attendant set of complex interactions as traversing site-specific performance, music, dance, theatre, visual art and architecture.

There were two main aims to the project: to develop an understanding of interdisciplinary performance practice within the field of sound sculpture, and to provide a lasting archival record of the historical development of Steel Cello and Bow Chime performance practice.

To achieve these aims we chose to produce a thirty-minute documentary, STEEL CELLO/ BOW CHIME (2005), which covered the performance history of these sound-sculptures. Alongside the documentary, the use of DVD also allowed us to provide an archive of documentation from Rutman's early performance practice and links to relevant websites.



The DVD was produced using archival research, interviews and video documentation of live performance. By these means the project explored the various stages of Rutman's career and the character and range of his performance work, in venues such as MOMA in New York, Coventry Cathedral in the UK and the Tiergarten road tunnel in Berlin. Key collaborations were also explored, including Rutman's work with Merce Cunningham (DANCE SERIES 1979), Robert Wilson (ALCESTIS 1986), Peter Sellars (KING LEAR 1980), Wim Wenders (FARAWAY, SO CLOSE 1993) and Heiner Goebbels (WALDEN 1998).



The DVD also explores contemporary developments by other artists working with these sound sculptures. The practice of Adrian Palka and Wolfram Spyra were examined, analyzed and documented through archival and field research, with particular reference to collaboration, site-specific performance, and the incorporation of electronics and digital music technology into Steel Cello and Bow Chime performance work.

The short extract from STEEL CELLO/ BOW CHIME on the accompanying DVD shows a section of a concert at the King Kong Club, Berlin, 2004 and Bob Rutman demonstrating the Steel Cello and Bow Chime.

www.uel.ac.uk/steelcello

David Chapman is Senior Lecturer and Co-course Leader in Multimedia University of East London. Adrian Palka is Senior Lecturer in Performing Arts at Coventry University.



PAUL CLARKE

UNINVITED GUESTS

Artefacts

Collaboration

In-betweenness

Media

Memory

Presence

Uninvited Guests formed in 1998 in Bristol, and is both a professional performance company and the practice-as-research project of Paul Clarke. He has collaborated throughout with co-artistic directors Richard Duffy and Jessica Hoffmann. The company have worked in various contexts and constellations, focusing mainly on theatre, but also producing durational performance, digital media and installation. Interdisciplinary collaborations, especially with sound artists, have questioned the distinction between art forms. The company's works are often de-centred, taking place in a variety of versions between different media, through which the materials are transformed.

Each Uninvited Guests' performance is part of an ongoing practical enquiry, which Simon Jones has characterized as 'an ambitious and intriguing project to map the condition and mood of the Real' (2001); a media-saturated now, in which virtual interactions, TV, or film are as much part of our lived experience as intimate encounters with friends and lovers. Uninvited Guests' work explores possible interfaces between the live and the mediated, both in terms of integrating technologies into performance and exploring the visceral reality of the virtual or televisual.

Drawing on documentary interviews, the company have spoken others' words as though their own, borrowing both declarations of love and traumatic memories, mixing them with fictional desires and schlock-horror violence. In doing so they have measured the distance between themselves and others' experiences and invited their audiences to do the same. Recent events have blurred the line between theatre and social festivities, with audiences joining them, as temporary communities of friends, and sharing beer or wine. These 'practices of hope' (David Williams) — which will continue through future works — have marked a turn towards participatory events that are both celebratory and elegiac, nostalgic and critical of these times.



The works documented on the DVD, SCHLOCK (2003) and AFTERMATH (2006) provide examples of two different strands of the company's practice, a touring theatre work and a durational performance, in which the performers occupy the same space as the audience and from which spectators can come-and-go.

Uninvited Guests produced these related live works in collaboration with sound artist Duncan Speakman and performers Neil Callaghan and Simone Kenyon.



Also included on the DVD is 'The Horror, The Horror: Uninvited Guests' SCHLOCK as cultural traumatology', a paper presented at the PARIP International Conference, 2005. This text considers the discursive arguments articulated practically in SCHLOCK, this performance work's somatic propositions. Both AFTERMATH and SCHLOCK thought through performance around two research questions. What are the affects of reproducing traumatic effects, whether as visual representations or documentary descriptions? What is the relationship between real experiences of violence and the visceral pleasures of schlock horror movies?

For Uninvited Guests, performance itself functions as research, new knowledges are disseminated experientially, in and through collaborative processes, live events and practices of spectating.

www.uninvited-guests.net

Paul Clarke is a GWR Fellow in Drama: Theatre, Film, Television at University of Bristol.



ELENA COLOGNI

MNEMONIC PRESENT, UN-FOLDING

Knowing

Media

Memory

Methods

Place

Space and time

MNEMONIC PRESENT, UN-FOLDING is a body of work produced as part of PRESENT MEMORY AND LIVENESS IN DELIVERY AND RECEPTION OF VIDEO DOCUMENTATION DURING PERFORMANCE ART EVENTS, a project funded by the Arts and Humanities Research Council and Central Saint Martins College of Art and Design, Centre for Fine Art Research London. It investigates, through my mediatized performances, the relationships between liveness/ present and memory/ past in performance art and studies, and the process of memorization in relation to that of video documentation within the delivery of the piece itself. This is the notion of MNEMONIC PRESENT. The body of work produced is formed by nine versions (so far) of MNEMONIC PRESENT, UN-FOLDING, partially drawn on Derrida's notion of 'supplement' (1978), Amelia Jones' concept of interchange (1998), and of 'Metamind' by Suddendorf (1999). I have developed the pieces as a work in progress, to be tested through presentation so that each performance results in a unique event. Since I do not have a set script in the performance piece, rehearsal is not necessary. In turn, the understanding of its value, qualities or weaknesses is through its very making in the liveness of its presentation and encounter with the audience.

In order to focus on the two major issues in my project I developed two different concepts of performance: the first (tested in #1, #3, #5), focused on the delay of the presented live documentation and the second (in #2, #6, #7, #8, #9) more specifically focused on audience involvement. In the first I was folding a strip of paper in the space shared by the audience, while a number of projections showed the same action recorded live with an eight-second delay to each monitor, thus creating an echoed image effect. In the second version, in addition to the above, another camera on my forehead recorded the audience viewing the event. This recording appeared delayed on one of the screens, breaking the flow of the 'echoed' video image and generating a psychological awareness of the audience's position in the live event. The project is illustrated in Cologni (2007).



MNEMONIC PRESENT, UN-FOLDING # 1,
PSI # 11, Brown University, Providence, RI (USA), 2005.

MNEMONIC PRESENT, UN-FOLDING # 2, International Conference Consciousness,
Theatre, Literature and the Arts, Aberystwyth, Wales, UK, 2005 (conference paper in
Cologni, 2006)

MNEMONIC PRESENT, UN-FOLDING # 3,
Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy, 2005

MNEMONIC PRESENT, UN-FOLDING # 5,
Villa delle Rose, Galleria d'Arte Moderna e Contemporanea Bologna, Italy, 2005.

MNEMONIC PRESENT, UN-FOLDING # 6,
Transversalities: crossing disciplines, cultures and identities, University of Reading, 2005.

MNEMONIC PRESENT, UN-FOLDING # 7,
Whitechapel Art Gallery London, 2006.

MNEMONIC PRESENT, UN-FOLDING # 8, Wonderful (Ibiscus section), Trieste,
Italy, curator Maria Campitelli, June 2006 (Supplement Juliet Magazine, July issue 2006).

MNEMONIC PRESENT, UN-FOLDING # 9, Tapra Conference,
Central School of Speech and Drama, London, October 2006

www.elenacologni.com/memory

Elena Cologni is Research Fellow in Performing Arts,
York St John University.



LAURA CULL

PERFORMING PRESENCE

Bodies

In-betweenness

Media

Presence

Spectating

My PhD research on the PERFORMING PRESENCE project, supervised by Professor Nick Kaye in the Department of Drama, University of Exeter, deals with the notion of presence in performance, understood as a central concept in a discourse that seeks to: i) describe the nature of the relation between audience and performer, and ii) examine the values that underpin particular performances' modes of appearance, both in terms of ways of making and ways of experiencing the performance event. How might one appear in performance? What perspective on ethics or politics might one's mode of appearance create?

Through the research, I hope to develop a processual understanding of presence in performance as an encounter — not in the sense of an object being presented to a subject, but in terms of parallel becomings — the idea of an encounter as a parallel becoming. To become, in the Deleuzian sense, is to participate in a process which dismantles both the stable conceptual identities constructed to categorize things as different, as well as the fixed names used to label the differences between things. These identities and names constitute a frame through which the world appears to us and by which our sense of presence is informed. Deleuze (1987) asks: How might things appear to us differently without that frame? What might newly appear to us in thinking of presence as an encounter that 'captures' two becomings in a self-sufficient process rather than as the relationship between a subject and object or even between two subjects?



So far, so theoretical... The real challenge facing the research is to set up a parallel becoming between theory and practice with neither guiding the other as a 'proof of' or 'blue-print for' a subject-object relation (with theory as subject and practice as object). Rather, the research seeks to explore the processes through which practice can generate a parallel 'practice-thought' that resonates with Deleuze. In this regard, I am particularly influenced by the becomings that emerge from the rhizomatic, montage process of performance-making (Bottoms, 1998), developed by the Chicago-based group Goat Island. Repeating and diverting from their model, my practice involves the collection of fragments: a still from a film by Carmelo Bene, a way of walking seen on TV, a transcription of an interview with a 'relative of the accused', an imagined sound. By engaging in becomings with props or site or lighting, I then hope to construct performance-encounters in which the fragments can resonate with one another in new, affective assemblages, while also interacting with a theory of presence without merely being an illustration of that theory.

www.presence.stanford.edu

Laura Cull is in the Department of Drama, University of Exeter.

D

HENRY DANIEL

TRANSNET, A CANADIAN-BASED CASE STUDY ON PRACTICE-AS-RESEARCH (PAR), OR RE-THINKING DANCE IN A KNOWLEDGE-BASED SOCIETY

Bodies**Collaborations****Disciplines****Media****Methods**

Henry Daniel is an artist/scholar who uses performance as a mode of investigating knowledge. His performing background has been as an actor with Derek Walcott's Trinidad Theatre Workshop and as a dancer with Astor Johnson's Repertory Dance Theatre of Trinidad and Tobago. He subsequently worked with the José Limón Dance Company of New York, Freiburger Tanztheater, and Tanztheater Münster, among others. He has also worked as a choreographer and a theatre and performance lecturer in Germany and the UK.

Transnet (Transdisciplinary Network for Performance and Technology), a research network with national and international affiliations based in the School for the Contemporary Arts at Simon Fraser University, was created as a vehicle to further PaR research, especially between the arts and sciences. Its wider aims are to explore creative and innovative ways of investigating issues surrounding the production, structuring, mobilization and integration of cultural knowledge within society through dance and other performance activities. The network is designed as a forum where artists and scientists come together to re-examine notions of performance, as it applies to their specific disciplinary areas, and to engage in creative practice-based collaborations. SKIN is one of its early initiatives.

Henry Daniel is Artistic Director of Full Performing Bodies, an Associate Professor of Dance and Performance Studies at SFU Contemporary Arts in Vancouver, Canada, and lead researcher for Transnet.



TONY DOWMUNT

D

A WHITED SEPULCHRE

Ethics**Media****Memory****Place****Space and time**

A WHITED SEPULCHRE is a contemporary video travel diary contrasted with a colonial Victorian written diary. It is a practice-as-research project on the place of the first person moving-image narrative in an investigation of (colonial and post-colonial) history.

This country is clothed with luxuriant vegetation, and strikes you from a distance as being bright green. If Sierra Leone is the white man's grave, it is certainly a whited sepulchre, very fair to look upon outside. However before long I shall have plenty of opportunity of seeing whether there is anything particularly foul within the fair exterior.

So wrote my great-grandfather, on arriving as a young Lieutenant in the British Imperial Army in Sierra Leone in the 1880s. When I was a teenage boy I found his hand-written diaries in an old bookcase, in a dark corner. Two of the vellum-bound volumes covered his time in Africa. They are both a detailed account of his daily life as an army officer and a frank record of his initial, brief questioning, then whole-hearted embrace of the racism underpinning British colonial rule.

Accompanying this text in the DVD are the first two minutes of a video that draws on the stories of two journeys: my great-grandfather's account in his diaries of his posting to Sierra Leone and some of the things he experienced and wrote about there, and my own 'video diary' of a trip that I made in December/January 2004–05, following in his footsteps but seeking a different understanding of Africa and of myself as a white 'Englishman'. These contrasting autobiographical discourses (stretched between two historically situated, divergent but connected subjectivities) will call into question some of the more traditional aspects of the autobiographical form. Among the questions/issues the project raises are:

- How does the video-diary mode deal with binaries such as the public and private, historical/personal, the past/present, memory/actuality?
- And what is the function of the varied aesthetic strategies of video diary making: the 'to-camera' piece; the camera as 'mirror' in the performance of the self; filming of the self and/versus filming others; the effects of shooting diary footage & editing later; and of using stills, music, more 'poetic devices' with diary footage?



Sheep – still from film I made aged 13, which features in A Whited Sepulchre

Me (in 1957), and my great-grandfather, great uncle and grandfather (in 1898)

Tony Dowmunt is Lecturer in Communications in the Department of Media & Communications, Goldsmiths University of London.



DAVID FURNHAM

THREE PROJECTS: TATI – A CHANCE TO WHISTLE, THE CINEMA OF COMIC ILLUSIONS, LES CYCLISTES

Collaboration

Media

Memory

Place

Space and time

Spectating

Three mixed-media projects form an ongoing exploration of the video medium and the documentary genre redefined as a mixed media arts based set of projects using site-specific locations. The projects use contemporary video with archive film, photographs and print materials and live performance. They are multi-faceted in nature and raise, through first-hand experience and in the context of a number of cross-disciplinary texts, questions on:

- the boundaries of narrative and presentational strategies in relation to the quality of the system of messages generated for audiences;
- the application of new technologies to relate the past to the present;
- the documentary genre and its presentational strategies, when redefined as a site specific event.

The projects have challenged generally held assumptions about the orthodox narrative documentary and examine decisions about sound-image construction, the production process, the use of technology, set design, performance and location. Beyond these immediate concerns the projects have raised questions about the nature and function of practice-as-research projects. They point to the dynamic interaction between ideas and their realization through a socio-technical process, and the function of 'creativity', which is seen as being pivotal between the two. The projects also importantly bring academic research into the domain of the public at large.



TATI — A CHANCE TO WHISTLE

Three new documentaries and an interactive CD-ROM, innovatively presented in ambiances from his films. Tati lives both through his films (then) and through social interactions (today) within sets where the spectator can explore the documentaries, the artefacts and archive photographs and interactive devices and make their own connections. De La Warr Pavilion Galleries, Bexhill on Sea, 2000

THE CINEMA OF COMIC ILLUSIONS

This project tested the presentational strategies of the early filmmakers with live performance set against and amongst contemporary video and archive film extracts in a marquee on the site of the studio of pioneer George Albert Smith. Inside and outside, archive and contemporary become thoroughly mixed up as three actors, playing both bonimenteurs and historical characters, and the pianist timed sounds, actions and looks against the screened material.

LES CYCLISTES

Responses from the spectators were evaluated to create a theoretical model, which takes account of the recorded realities of the realization processes and which addresses ideas of performance starting from a set of documentary assumptions, the allied effects of combining performance with time-based video presentation, and, acknowledges the socio-political realities of funding and venue location.

www.lescyclistes.mdx.ac.uk

David Furnham is Reader in Media Arts at the Landsdown Centre for Electronic Arts, Middlesex University.

The British Cyclist A 'conversational' solo performance (18-mins) from actor Simon Hedger. The intimacy of the marquee and the kitchen set gave a drop in feeling for the audience.

Regional Racers Documentary moment: Local race in Brittany / Podium winner / Can be compared to newsreel archive from the 1920's onwards. The winners podium being part of the rituals of French Cycling



THOM HECHT

NARRATING CONTEMPORARY BALLET: CREATIVITY (UN)COVERED PRACTICE-AS-RESEARCH IN DANCE

Bodies

Collaboration

Discipline

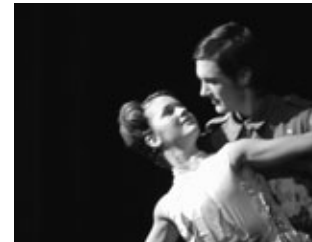
In-betweenness

Knowing

It is probably fair to say that dance could not exist without creativity. Particularly in ballet, 'discipline and technique are at the core of the [artistic] distinction between the extraordinary and the ordinary' (Peterson Royce, 1984: 27). However, ballet often appears to embrace a limited creative approach to dance. Using William Walton's ballet THE WISE VIRGINS (2004), this PRACTICE-AS-RESEARCH IN DANCE (PaRiD) project investigated the creative approach of four dance graduates during a ten-week dance laboratory within a university level instructional setting, that offered the opportunity to explore the application of creativity theories (Boden, 1996; Csikszentmihaly, 1996; Martindale, 1996).

In my dual role status as a PaRiD researcher and artistic director of THE WISE VIRGINS, I attempted to stimulate the choreographic process through the application of concepts in creativity research to identify creative patterns and conceptual grounding and slippage by setting the following parameters:

1. codified classical ballet technique represents the basic conceptual framework;
2. varying degrees of conceptual slippage into contemporary technique are necessary to stimulate the creative process;
3. this implies the dancer's knowledge of boundaries and willingness to break rules; and
4. the acceptance of being actively involved in dance practice-as-research.



These parameters acted as a conceptual space, and under my artistic direction, the dancer devised step combinations that would portray characters to re-invent the storyline for William Walton's ballet suite. The strictly codified framework of classical ballet was set as a starting point to explore creativity-as-individual and creativity-as-collaboration. The main focus of the project was the development of characters for the narrative of THE WISE VIRGINS. This was explored through experimental movement sessions, which were based on themes of theories of creativity. Each session was recorded on DVD and participants were interviewed about their experience, both individually and in groups.

Findings suggest that the rehearsal space represents a crucial site for an unlimited repertoire of codified and non-codified technique. The infusion of contemporary elements into ballet technique nurtured the prospective of freedom in creativity while exploration of freshly generated elements of dance signalled the potential of creativity in ballet. While boundaries mark out certain limits of a conceptual space that need to be pushed, this concept implies an interesting relationship of mutual dependency between classical ballet and contemporary dance technique.

Thom Hecht is a higher education lecturer, dance scholar and expert in applied emotional intelligence in vocational training. He has held appointments as Visiting Assistant in Research at the Psychology Department of Yale University, where he developed Emotionally Intelligent Ballet Training.

JENNIFER JACKSON WITH TOM ARMSTRONG AND PATRICK WOOD

NEW BEAUTIES

Collaboration

Discipline

Knowing

Place

Presence

Space and time

With NEW BEAUTIES, I entered into a new phase of my practice-as-research (PaR) in choreographic processes in ballet and their pedagogic underpinnings. The research collaboration with Wood and Armstrong and our conference paper at PARIP in 2005 became the foundation for three interrelated PaR projects: RETRIEVING THE SYLPH (2005), UNWRAPPED (2006) and IN THE REVEAL (2007). NEW BEAUTIES considered different relationships between academic ballet class (principles and forms), and choreographic production. The subsequent series refined methodologies and ideas explored in this investigation to focus on dancerly expertise — somatic awareness and embodied knowledge of ballet principles and repertoire — in the choreographic process.

The research built on my sustained professional and academic enquiry into alternative spaces and methods for creative uses of ballet as evidenced in Ballet Independents' Group seminars, Ballet Into Twenty-First Century choreographic courses (in partnership with South Bank Centre and City of Birmingham Symphony Orchestra), and SPIN (2003), a ballet and kathak music/dance collaboration that developed from previous cross genre research with the Black Choreographic Initiative (TRANSFERENCE 2001). Our professional collaboration has developed over time in the context of Surrey teaching and with Armstrong, in artistic collaborations (SPIN; DIALOGUE 2001; and BIG BALLET DO 1998) and also with Wood, through a shared study of ballet form in Roger Tully's studio (Jackson, 2005).



The opportunity to present at PARIP in 2005 enabled us to raise disciplinary-specific issues in the context of the PaR debates, accounting for both change in, and relationship with, traditional epistemologies and contesting perceptions of classical dance practices as closed. Our research was concerned with opening up the complexities of subject and object relations in the dialogue between the self and shared knowledge of principles and form. Our practice as mature dancers problematized constructs of 'beauty' in ballet as tied to an ideal body and we wished to frame the construction of the dancer's body or instrument over time, as part of the creative process. We questioned the separation between classroom knowledge of ballet form and its creative exploration in the artist's studio, re-thinking the roles of the dancer/choreographer/teacher as a knowledge continuum. Our choreographic methods were drawn from independent and educational dance practice and challenged conventional ballet creation.

www.surrey.ac.uk/NRCD/BIG.htm

Jennifer Jackson is Lecturer in Dance Studies, University of Surrey and Choreography Tutor at The Royal Ballet School.

Photographer Steve Blunt
Image from performance of 'In the Reveal'
at Taking Place, The Facility 3, International
Performance as Research symposium at
London Metropolitan University in April 2007.

Choreography Jennifer Jackson in collaboration
with the dancers.
Dancers: Bethany Elliott, Jennifer Jackson,
Dancer: Ann Dickie

SIMON JONES AND SARA GIDDENS

BODIES IN FLIGHT

Bodies

Collaboration

In-betweenness

Knowing

Presence

Bodies In Flight make performance work that has at its heart the encounter between flesh and text. Where words move and flesh utters. Where the everyday, the ordinary is made central, and rendered unique.

They are fascinated by the in-between. Between the everyday and the extraordinary. Between technologies of sound and vision — the tongue and the camera. Between artistry and pedagogy.

Their work has been described as both cutting edge and accessible, attracting a wide cross-section of audiences. This is because the work is about uncovering the hidden, unspoken feelings and passions in everyday events, making these experiences visible as choreography and poetry. The nature of their cross-disciplinary projects enables them to sit comfortably in, and alongside, a number of categories, and to perform at a diverse range of venues and festivals. They have a significant regional, national and international profile and have toured extensively, including ICA, BAC (London), Arnolfini (Bristol), Bonington Gallery and Now (Nottingham), National Review of Live Art (Glasgow), Theatreworks and The Espalanade (Singapore), The Bristol Old Vic, Traverse (Edinburgh). As well as thirteen performance works, they have also made installation and exhibition work, broadcasts, performance lectures and presentations. Furthermore, they have been involved in developing innovative documents of performance, including one of the first CD-ROM archives of a company's work — FLESH & TEXT — and a multi-angle DVD of DOUBLE HAPPINESS with PARIP.

The company is led by Co-artistic Directors, Sara Giddens and Simon Jones.



SKINWORKS a valentine by Bodies In Flight in collaboration with Angel Tech, Nicholas Watton and Lucy Cash

Three handles appear in a chatroom, they're anonymous, they're anybody, everybody, they're angels, demons, they're hermaphrodites, they're making a new kind of love mailing valentines into the void.

Three performers cruise the web, crashing chatrooms, flipping identities, spinning yarns, beguiling, ensnaring unsuspecting novices, seducing each other, pushing imagination beyond the tech spec. Through a collision of sounds, images and words SKINWORKS explores how new desires and moods of love emerge from the irresponsibilities of sex without bodies.

As a project, SKINWORKS developed a collaboration with the band Angel Tech into a hybrid work, having an Research and Development phase as a performance at Arnolfini Gallery, Bristol, UK, followed by a media installation at The School of The Art Institute of Chicago, and then an extended performance tour, including the ICA and Battersea Arts Centre's (London) Opera 2003, with further outings to Singapore, Brisbane and Victoria, and including EP-CDs, a radio broadcast and website.

Continuing the collaborators' concerns with questions of identity around gender, memory, sexuality and their encounter via digital technologies with the virtual realm of the web, SKINWORKS' main proposition was the physicalization in the whatever-performance-space of a chatroom experience.

www.bodiesinflight.co.uk/

Sara Giddens is a choreographer with a background in both research and education. She is an experienced lecturer, teacher, facilitator and mentor. Simon Jones is a Professor of Performance at the University of Bristol.

In-betweenness**Knowing****Memory****Place****Space and time****Spectating**

His research obsessions were memory loss, time retrieval, flexible spectacle, and those ineffable moments when human performers might change a life — if only their own — for the better, more or less. By the twenty-first century he had fully embraced radical ecology and during its first five years he made four research performances that engaged its contradictions and paradoxes. Two of these were on a massive old iron-hulled ship rusting away in a dry dock at Bristol, the Concorde of its day, predicted to be all but dust in less than twenty years. Another was staged in the Wickham Theatre (Bristol University), stripped-bare to make a post-global meltdown biome survival shell for human remnants that lasted for just eighteen hours. The fourth searched in Bristol Zoological Gardens for an in-between zone where human primates might find with the incarcerated monkeys and apes some distilled nostalgia for a future ecology of survival. Garlanded with research questions, aims and objectives, plans of methods, assessments of costs and firmly predicted outcomes, three were financially rewarded by the UK Arts and Humanities Research Council.

MNEMOSYNE DREAMS, named after the Greek goddess of memory (and the example retrieved here), was the second of his shows on the ship. He had been to Australia to resuscitate the living memories of descendants of its passengers, who our generations before had begun the great pollution and tragically severed the bloodlines of the Aboriginal nations that to survive had massaged the Earth with songlines. The descendants' re-visions of that past floated on a sea of sighs, some finding their way into the voice of performer Sue Palmer as she recited lists of passenger names, animals on deck, the great scale of the vessel. Now and again she slipped through her staging of Mary Crompton — immigrant honeymoon voyager on the ship in 1866 — into a tragic dreamtime drawn like images on water that can never be stilled. Four memory groups from her audiences commented on this, some thinking it strained, some confused, some intrigued and provoked, some sometimes amused. Memories filtered through memories of memories that structured a DVD made from the show. See book-DVD entry for Kershaw.



He became a Professor at the University of Warwick, UK. He had been writing, devising and directing in experimental, community-based, radical and ecological theatre and performance for over four decades. His first show was with the Will Spoor Mime Theatre of Amsterdam at the Drury Lane Arts Lab in 1968. His later projects included creating the first mobile rural community arts team and the first reminiscence theatre company, as well as projects with playwright Ann Jellicoe on her early community plays, with Kaboodle, with Impact Theatre Cooperative and others, and many more with Welfare State International as an engineer, maker, documentist and creative advisor. Meanwhile, as a university teacher-researcher he had paralleled these with long-term investigations into socially-engaged creative-interventionist performance that combined various mixes of popular forms, difficult locations, low-tech inventions, fold-back scenarios and immersive environments — reported in his many writings. Out of this dual career he tried to shape an ethic that aimed to cheat power of its violence. No doubt there were many failures, but he remained, right through to the final show, a victim of pathologies of ecological hope.

Baz Kershaw is Professor of Performance in the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick.

PERFORMING THE CINESONIC: GAZETTEER EXPLORER YARNS AND SAGAS (2006)

Artefacts**Collaboration****Media****Memory****Place****Space and time**

We are a cinematographer and a composer with a shared interest in space and environment, embodiment, performance, documenting and memory.

Cathy Greenhalgh's ethnographic research and writing on feature-film cinematographers identifies temporal and spatial elements of image making and narrative. Screen cinematics and phenomena are used as expressive registers to create levels of presence. Cathy studied painting and cinematography, later working in the film industry. Investigating cinematography as collaborative interdisciplinary practice-as-research, she is concerned with somatic response to the moving image; to painterliness, textile and landscape nature; and, investing in material sensate qualities through technical performativities.

Cathy Lane's current interest is in sound, memory, oral history and composing with spoken word material. She has worked on many projects and collaborations, including compositions and sound design for dance, large-scale outdoor theatre productions, film and video soundtracks and installation works as well as electroacoustic music works. Many of these explore the metaphorical use of space and gesture as compositional parameters. She is engaged with research into live audiovisual performance and the design and development of new software tools.



GAZETTEER is a 'cinesonic' collaborative work which plays with performative modalities: the performance of our roles as professional specialists in our disciplines — but by challenging the normative way of thinking of performing in the landscape — to mic and camera; capturing encountered performances; and, performance of our gathered material in the studio and to audiences.

GAZETTEER is a network of multiple narratives — reflecting both our experience and the nature of landscape. These include our story — making work together from found and collected material, our engagement with the landscape from a filmic and sonic viewpoint, the stories of chance encounters with people and, more obliquely, the stories of other historical adventurers and explorers and later interjections from a diversity of students and friends.

ROAD AND CATHY RECORDS ICE, the two clips on the DVD, were filmed in the black volcanic desert Skeidarasandur and Vatnajökull icecap and Jokulsarlon ice lagoon areas of southern Iceland.

Cathy Greenhalgh is Head of Film and Television, London College of Communication, University of the Arts London. Cathy Lane is a composer, sound artist, lecturer and Co-Director of CRiSAP (Creative Research in Sound Arts Practice) at London College of Communication, University of the Arts London.

Cathy Greenhalgh and Dr. Cathy Lane filming / recording in Iceland 2004. Blue Lagoon, Kriuvik, Moss Field, Skogarfoss, Skeidarasandur, Jokulsarlon

Stills accompanying abstract for PARIP 2005 Conference

L

DAVID LEDDY

Artefacts

Bodies

Discipline

Methods

Presence

Spectating

THE CORBICULA CYCLE

The core of my practice-based PhD has been to take aspects of cultural theory and mix them with supposedly 'low-brow' performance forms, specifically murder-mystery, Cinderella myths, blackface and drag cabaret. The work takes a heuristic approach and privileges a performance-based creative vocabulary over a writing-based vocabulary. The intention is to create open, polysemantic texts that can be read in different ways by different viewers. On a practical level, this has focused on the creation of a triptych of performances collectively called THE CORBICULA CYCLE. The three pieces are:

ON THE EDGE

A deconstruction of the politics of 'otherness' in the clichés of the country-house murder-mystery. Focusing particularly on sexual politics, the piece also draws heavily on Baudrillard's notion of the simulacra and simulation (1994) as well as postmodern notions of subjectivity and intertextual reflexivity. The performance draws on historical reference through murder narratives, which begins with Shakespeare's MACBETH and moves on through the work of Victorian criminologists. This is later linked to the 'country-house' murder tradition of Agatha Christie and on to Hollywood film's obsession with the 'psychotic homosexual'.

Performed at The Arches, Glasgow (2002), and Pleasance, Edinburgh Fringe (2003).



THROUGH THE NIGHT

Focusing particularly on class politics, this production looks at Cinderella, rags-to-riches stories and how they relate to the politics of social status and the conflict between 'high' and 'low' cultural forms. Focus is paid in particular to cultural discussions of the relative 'values' of classical and pop music. The piece also draws heavily on Buddhist philosophy and imagery. Theatrically, the show aims to draw together more wide-ranging influences than ON THE EDGE, with emphasis on physical and musical input to the work.

Performed at The Arches, Glasgow (2004) and Edinburgh Fringe (2005).

IN THE SHADE

A piece of contemporary music theatre that looks at ways in which Black American music has been repackaged for mainstream global audiences. Particular focus is given to theories on race politics. The piece also draws heavily on Judith Butler's theories of performativity (1990; 1993; 1997) and gender politics by making use of drag and blackface, foregrounding the complex political issues therein.

Performed at The Tron, Glasgow (2005).

www.davidleddy.com/

David Leddy is a playwright and performer based in Glasgow, Scotland.



M

NEIL MACKENZIE

FIVE PROJECTS

Bodies

Place

Presence

Space and time

Spectating

Writings

The following outlines five practice-as-research theatre projects presented since 2000, the first four made with Plane Performance, and the last in collaboration with Mole Wetherell.

THREE DEGREES OF FROST (2000) attempted to employ a vocabulary of performance which engaged with the legacy of historical performance practice whilst confronting the contemporary context of art production. Specifically it began an investigation of the problematic relationship between extant theatrical text (here Anton Chekhov's 1904 THE CHERRY ORCHARD) and contemporary performance. It also interrogated the language of classic theatrical naturalism and the linguistic functioning of all theatre, resulting in a deconstruction of the processes of theatrical signification.

SET (2001) continued this investigation, although working with the film BRIEF ENCOUNTER (David Lean, 1945) also questioned the relationship between film and theatre, and the experience of reading each offers its audience. Through a multi-layered process of self-reflection, the live performance resisted the audience attempts to look through the signification of the stage to a coherent fictional signified represented by the film, instead throwing the focus onto the (theatrical) signifying process, and the audience's role in it.

ROUND-ABOUT (2004) built on these concerns in the light of the semiotic challenges and performance physicality of the musical CAROUSEL (Henry King, 1956). It also demanded a re-consideration of the act of seeing in theatre, supported by the juxtaposition of extracts from Aldous Huxley's 1942 THE ART OF SEEING. Extended to include the act of interpretation and semiotic readership, this again pointed to a deconstructive testing of the balance of fiction and live performance in theatre.



EPILOGUE (2005) extended the previous explorations into the performance/audience relationship whilst re-considering the concept of text. With the performers' hands over their eyes, the piece proposed a reconsideration of the performance of fiction as physical task, and through this highlighted the audience's consciousness, and experience, of their own relationship with, and responsibility to, the bodies of the performers (see Turner, 2007).



AFTER DUBROVKA (2007) marked a departure, being an installation for theatres, employing twenty speaker units, ultra-sonic technology and no performers (distinct from audience). It drew significantly on the Moscow Theatre siege of 2002, identifying the event as one that raised significant questions about the relationship between theatre, performance and authenticity, and offered audiences the first hand experience of performing (deconstructed by the imposition of shifting performed identities) alongside an experience of audience as fictionalized other.

Neil Mackenzie is the artistic director of Plane Performance, a performance company who have performed widely in the UK, Germany and Croatia. He is also a senior lecturer in Contemporary Arts at Manchester Metropolitan University, and the director of both the Alsager Arts Centre and the Manchester International Student Theatre (MIST) Festival. Maybe Address

M

SALLY MACKEY

PERFORMING PLACE: AN INTERROGATION THROUGH PRAXIS

Artefacts

Collaboration

In betweenness

Memory

Place

Space and time

After experimenting with performance in landscape and outdoor sites for some years, my research has focused on the performance of place. Where might this be situated in the cultural discipline of performance? What distinguishes it from other related forms of performance, (e.g. site-based performance work)? What are the characteristics of performing place? How might such a practice be of use for participants? These ideas have coalesced most recently in the project that is the subject of this book section/ DVD, the CAER LLAN TRILOGY.

Can performance have a place-defining function? What might this look like? Does performance impact upon participants' responses to place? These questions drove a three-year project investigating, practically, relationships between performance and place: the CAER LLAN TRILOGY (2002–04).

As with other disciplines, performance theory is engaging with and interrogating concepts of 'place' currently (from Pearson and Shanks, 2001 to Hill and Paris, 2006). In addition to engaging with theoretical discourses, the CAER LLAN TRILOGY set out to explore the performance/place crucible practically. It sought to offer a researched and disseminated example of the impact upon those participating when place (as distinct from — although closely related to — site or space) is prioritized as a central focus for performance. In addition, it specifically targeted landscape as the performance environment, challenging constructed notions of beauty and the rural idyll.



Caer Llan is a country house with extensive terrain, now a field studies and residential centre, on the border of Wales and England. Working with over sixty practitioners across the three years, the trilogy comprised three annual intensive performance projects of four to five days each, which sought to experiment with 'platial' performance. Working methods during the intensives included: theoretical input/discussion; multifaceted site-research; explicit incorporation of participant memory; and collaborative experiments with performance techniques and applied design. Minor and major performance pieces were devised, with invited audiences at two of the three events. Gestation periods were facilitated by the yearly cycle of the project. Knowledges were initiated, practised, explored, constructed, reflected upon, altered, 'increased', returned to, re-initiated, alternatively practised, and further explored. The research asked to what extent participants articulated place through this three-year performance project and, synchronically, (re)defined this place for themselves in the process.

The project has received an AHRC Small Grant for the production of a DVD (Mackey, 2007). This will comprise a conjunction of project elements: processes, performances, participant interviews, for example.

Sally Mackey is Deputy Dean of Studies at The Central School of Speech and Drama, University of London

M

JOSLIN MCKINNEY

THE SCENOGRAPHIC EXCHANGE

Methods

Place

Space and time

Spectating

Scenography involves the manipulation of the visual and spatial environment of a performance. It is an attempt to evoke, or provoke, through the interplay of bodies, space, objects, movement, time and space, certain ideas and feelings. But, crucially, it is in the imagination of the audience that these images are completed. Members of an audience not only receive and register images, but assimilate them and develop them through the faculty of their own imaginations. The aim of this research is to investigate the nature of the communication that occurs between scenography and its audiences.

Using my own scenographic practice as the foundation for performance, I am attempting to track the ways in which the scenography I create is perceived by its audiences, and the extent to which the experience and impact of performance images can be articulated. Furthermore, I am developing methods of eliciting audience response that are appropriate and effective for scenography. How do members of an audience experience scenography? How can audiences' responses to scenography be gathered? What kinds of impact or significance are attributed to scenographic images? How does a phenomenological experience of an image develop and resonate? In what ways do audience members extend or re-imagine scenographic statements?



The scenographic process is, as Alan Read suggests of theatre, a transaction of symbolic exchange (1993: 5–15; 63–66). The images it seeks to evoke are drawn from the material of the everyday and projected through manipulations of space, form, movement and colour. The action of images is as likely to be a visceral response to the material qualities, the phenomena, of the performance as it is to the network of signs which it produces. Luigi Prestinenza Puglisi's consideration of the 'projective relations' of art and reality, can be applied to scenography and configured as a series of projections in a never ending game of reflections where translation, conceptualization, metaphorization of an object into another medium 'assumes new connotations and interpretative openings' (1999: 40).

This research concerns itself with the inter-relatedness of the subjective and the social in the making and in the consumption of scenography. Phenomenology and the intersection of experiences (Merleau-Ponty, 1962), and theories on the production of space, in particular 'third space' (Lefebvre, 1991; Soja, 2000), have been influential in the development this ongoing research into the scenographic exchange.

Joslin McKinney is Lecturer in Scenography in the School of Performance and Cultural Industries at the University of Leeds.

INSIDE STORIES

Bodies**Place****Presence****Space and time****Spectating****Writings**

My research since 1996 has focused on the recording of audio-visual memories of people in societies coming out of political conflict. I am particularly interested in the North of Ireland, which after thirty years of political violence is undergoing a peace-process. The research questions have emerged out of personal and professional experiences. My living through much of the Troubles — experiencing and witnessing moments of violence — was undoubtedly one of the reasons that my professional work kept returning to this theme and it was central to the decision to make it the subject of my research.

I had worked in the North of Ireland as a researcher, camera operator and director for a community cooperative which combined producing material for community groups with programmes for broadcast television. I left Belfast for London in 1989 and worked as a freelance producer/director. My professional experience operated within the context of a hierarchical commissioning structure, a legal framework of public broadcasting and a political climate of military conflict. In my more recent research I have re-visited some of the themes that I had already covered, which also involved the re-negotiation of the conditions of collaboration with subjects as well as production relationships and the use of technologies.

Technical and artistic decisions about recording and editing take on an ethical dimension for they can deny or enable the ownership and control of the survivors' representations of their histories, memories and identities. Calvin Pryluck warns, 'With the best intentions in the world, filmmakers can only guess how the scenes they use will affect the lives of the people they have photographed: even a seemingly innocuous image may have meaning for the people involved that is obscure to the filmmaker' (2005: 197).



Participation in audio-visual production contains, by its nature, an imbalance of power. In the case of INSIDE STORIES, I recorded, directed and edited the material. I wanted this imbalance of power to be transparent and, given the lack of any relationship between each of the participants, co-ownership offered a way for all of us to be responsible for material, but without any one owning it outright. Each participant and I co-own the material that he/she contributed.

As a filmmaker in community and broadcast environments, I have tried to develop collaborative relationships with participants that draw on my experience as both insider and outsider. Such accountability may prolong the production process but provides ethical frameworks that make production processes, and their inevitable imbalance of power, more transparent and therefore negotiable.

Cahal McLaughlin is a Senior Lecturer in the School of Media, Film and Journalism at the University of Ulster.



WAYS OF KNOWING: A BRIEF OVERVIEW OF A MOVEMENT PRACTICE

Bodies**In-betweenness****Knowing****Methods****Place****Space and time**

My practice has taken place within the frame of practice-as-research (PaR) and has centred on interdisciplinary and movement-centred forms. My work encompasses a deep-felt understanding of embodied knowing — a way of knowing the body attained through years of practice and experience. Further, the type of embodied knowing I experience when improvising goes beyond traditional formulations of a dancer's bodily knowledge, for I work from (and experience) an ontology of the bodily in which theory is embedded in the practices of the body in a conscious, embodied and critical manner. This embodied standpoint acknowledges the materiality of conceptual knowledge and this, for me as a dancer, and as a dance scholar, is fundamental. Drawing together theory and practice — conflating the dancing body and theoretician's body — an articulate questing form evolves, creating mutability and fluidity instead of stasis.

This 'way of being' is evident in the improvised dance installations I have made in recent years. These include O (A SET OF FOOTNOTES TO SWAN LAKE), THRESHOLD : FLESHFOLD (with Brendon O'Connor), STILL RAIN (with Tom Williams) and TRACE — PLAYING WITH/OUT MEMORY.

O (A SET OF FOOTNOTES TO SWAN LAKE) is a solo dance, video, computer and sonic art installation that operates durationally. The installation evoked SWAN LAKE as an absent presence in fragmented and multilayered ways. The improvised movement was generated in response to preconceived image clusters and spontaneous reactions to video images. I sought in this dance to create a haptic presence and seductive audience-performer relationship.



THRESHOLD : FLESHFOLD was a natural extension of the installation style work of FOOTNOTES, but also took me in new directions as I explored the specifics of space and body in formal and subjective terms. THRESHOLD : FLESHFOLD explores the interrelationship of the dancing body with space and was developed using visual processes alongside improvisation/ choreographic ones, forming an integrated approach to composition.



STILL RAIN, created with composer Tom Williams, focuses on the relationships between movement, sound and audience interaction. Moving through the space, I respond to and manipulate an ever-shifting sonic sound score, such that I take the roles of both dancer and composer. The improvisation, thereby, is multiply layered — involving both aural and kinetic choices, and functional and aesthetic requirements.

TRACE – PLAYING WITH/OUT MEMORY, developed within the frame of the Choreographic Lab (funded by ACE and University of Northampton), investigated the ontologies of improvisational dance practices, establishing a series scores in order to chart the territory of dance improvisation. Through this work improvisation is framed around the interrelationships between memory, (dis)appearance, nomadism and pleasure as I seek out, melt into, and let loose multiple embodiments. Foregrounding the play of memory (whether physical, visual, visceral, emotional) it becomes evident that improvisation is a site in which there can be no tabula rasa, only consummate palimpsestous play and emergence, for improvisation is an act of embodied remembering and (purposeful) forgetting.

www.choreographiclab.org

Vida Midgeelow is Reader in Performance Studies and DanceCo-Director of The Choreographic Lab at the University of Northampton.

M

ROBERTA MOCK, CHRISTINE ROBERTS,
AND RUTH WAY

M(OTHER)

Bodies

Collaboration

Discipline

Knowing

Method

Although we each research and make performance individually (mainly as a playwright, a performer/choreographer and a director/scenographer), we have been working together as Lusty Juventus Physical Theatre since 1996. M(OTHER), our fifth project (2002–05), examined what it means to be a mother, and also what it means for a woman not to be a mother.

Our research always originates with questions surrounding the relationships between word-based text, visual imagery and movement in performance. Behind and integral to this have been wider research questions related to creative methodologies. In particular, we have been attempting to tease out a working model for collaborative theatre practice. The aims, therefore, for the M(OTHER) project were:

- to collaborate non-hierarchically as both performers and dramaturgs;
- to explore the tensions between process and product, as well as between words, digital imagery and movement.

During our developmental rehearsal processes, we deliberately blurred our traditional discipline-specific roles in an attempt to model a non-hierarchical collaborative process which may be considered 'feminist' (Aston: 1999).

Over a period of four years, the M(OTHER) project attempted to demonstrate and articulate the following negotiations between:

- different working practices and assumptions due to discipline specificities;
- individual and collective goals for performance;
- exploratory experimental research process and professionally received product.

We did this through the making of two art works.

With artist and film-maker Russell Frampton, we worked with video, visual imagery and projection as fundamental aspects of a creative dramaturgical process. This resulted in the production of M(OTHER)1, which was staged as live theatre with integrated video projection (performed at the Argo Theatre, Athens, Greece in 2002); and, M(OTHER)3, a 6-minute digital video, which was completed and first screened in 2005. Although each worked consciously with and through its medium (and the film did not include the scenes in the stage version that revolved around conventional dialogue and storytelling), they shared common motifs, themes, characterizations and some spoken words.

Additionally, we have developed performative conference presentations, (usually entitled M(OTHER)2, although there have been several versions) and, from these, an electronic journal article, in which we theorize from our practice with the aim of exposing and analyzing artistic decisions (Mock, Roberts & Way, 2006). By returning to moments in which our interactivity is apparent, the processes at the heart of our research enquiries can be observed and analyzed by new audiences.

For this publication, we have chosen to present a 2-minute excerpt from M(OTHER)3 on DVD.

Roberta Mock, Christine Roberts and Ruth Way all work in Theatre & Performance, in the School of Art and Media at the University of Plymouth.



KJELL PETERSEN

P

KNOWLEDGE FORMATION AS PERFORMANCE:
TRANSFER OF SITUATED KNOWLEDGE

Knowing

Methods

Place

Presence

Space and time

Spectating

Through a series of full-scale performance research laboratories we have been searching for ways to articulate the experience of involvement. We could call this those momentary situations where we are in a performative state. More precisely, the interest is in the artistic use of this conscious state of simultaneously perceiving and performing in the flow of things — the artistic knowledge of performative states.

These momentary altered states are also closely related to the well known shared situation of the performance event. That is, the socially structured relationship between the performer and the visitor, within which the art of being human is artificially articulated and negotiated. The DVD text proposes how performance research laboratories can be the meta-methodological structure when investigating, articulating and generating knowledge on performative states of attention, experience and action.

The meta-methodological structures, which evolve using performance laboratory sessions, are almost indistinguishable from compositional structures of performance events — only different in their intentions, and therefore in the participatory positions of the involved people. It seems to be necessary to involve oneself as performer through exploring situated knowledge of experience. This suggests a use of performance-as-research-in-practice when investigating and articulating performative experience.

This research project has two main objectives:

1. To find ways to instantiate specific phenomenal occurrences, performative situations and compositional strategies as conceptual events in themselves. To theorize artistic processes through formal procedures — as 'abstracted in practice'. To produce clearly specified procedures of how to bring oneself into a specific mode of experiencing — or formal use of lighting, media and objects that instantiate a certain formation of attention.
2. To develop meta-methodologies for orchestrating artistic research projects that are functioning as research, generating knowledge for artists in process — and which are distinctly different from artistic exploration and objective analysis.

We reach into this project from well established practices within our specific performance tradition to encounter the complex traditions of scientific approaches to research. The task is partly to re-negotiate meta-methodologies in coherent ways and to merge traditions of knowledge transfer.

Kjell Yngve Petersen is Artistic Director at Boxiganga Performance Theatre and Digital Performance Lecturer in the School of Arts, Brunel University. He is also Researcher at CAiA, Planetary Collegium.





ANDREW QUICK AND PETE BROOKS

PRACTISING CINE-THEATRE

Knowing

Methods

Place

Presence

Space and time

Spectating

Our practice, over the last seventeen years, has focused on the function and operations of narrative in contemporary culture. In various pieces — L'ASCENSORE (Brooks, 1991); CLAIR DE LUZ (Brooks, 1994); FIVE MILES AND FALLING (Quick, 2002); HOTEL METHUSELAH (Quick and Brooks, 2005); THE CARETAKER (Quick and Brooks, 2006); KELLERMAN (Quick and Brooks: 2008 — we have been drawn to, and directly referenced, cinematic forms and created performance pieces that integrate film and live performance. Our practice is founded on the principles of collaborative process, the bringing together of a number of artists within a creative environment where different skills and practices can be explored and played out over a long period of time. In this sense, our work always reflects the process of its making and foregrounds the performer having to negotiate or 'deal with' material in the live arena of theatre. HOTEL METHUSELAH is created in collaboration with a number of creative artists who make up imitating the dog.

In our preparation for HOTEL METHUSELAH we spent a great deal of time thinking of the ways in which theatre and film operate as memory machines — how they, using contrasting techniques, provide an account of how memory works at any particular cultural/historical moment. Of course, we were aware of the formal differences that exist between theatre and cinema, how the ephemerality of performance is often contrasted with the supposed permanence of cinema. However, our focus was on the ways in which the forms of cinema and theatre might be brought into play together. In rehearsals we became acutely aware of how the demand of acting before film, of the necessity to keep in time with film, created a particular tension in the live performance when the actor played in front of projected material. Key to this exploration was the design of Laura Hopkins, who constructed a mini 'cine-theatre' where the techniques of cinematic production (the overhead shot, the pan shot, the close-up and so forth) could be 'staged'.



The scenic design of HOTEL METHUSELAH, with its letterbox aperture, rarely allows the audience access to the fully embodied presence of the live performer. Seen from knee to neck the audience is invited to look between the present body of the performer that plays before them and the cinematically composed image of the very same performer that is back-projected on the screen that frames the live action (this usually consisted of a close-up on the performer's head or mouth or eyes). In rehearsal we became fascinated by the disjuncture in time that this juxtaposition seemed to create and we began to fashion a narrative story that would directly explore this temporal anomaly. In our discussions and research into different thinking around time and memory and their relationship to theatre and cinema it struck us how cinematic story-telling has become the dominant mode of recording and constructing contemporary experience. Bringing theatre into play and gently disrupting this seemingly dominant form of cultural experience feels like a political manoeuvre, one that reminds us of theatre's ontological demand that we submit to the here and now of experience, one where we take responsibility for creating the stories that fashion, describe and predict the lives that we might live.

imitatingthedog.co.uk

Andrew Quick is Senior Lecturer in Theatre Studies at Lancaster University. Pete Brooks is Director of the MA in Scenography at Central St Martins College of Art and Design, University of the Arts London.



PAUL RAE

RESEARCH-AS-PERFORMANCE-IN-PRACTICE, OR, SQUARE PEGS IN ARTIST-SHAPED HOLES.

Discipline

Knowing

Methods

Call me a killjoy, but I'm with po-faced George Steiner on this one: 'Intimacies between the process of creation and that of analytic-discursive reflection are not native'. However, while he rightly disdains the creator who 'labours to oblige', and notes that '[d]istorting courtesies of reception obtain between artist and explainer' (1989: 37–38), his proposed recourse to the primacy of the artwork is in fact only the most obvious of two possible responses. To find the other, you need to head outside of the 'Teaching Machine' — but bring your books with you. Leave the artists to their shiny new fellowships, the novelty of disposable incomes and endless tussles with jobsworths over 'resource allocation', and see if they've left behind any artist-shaped holes worth squatting.

I'm a square peg, no doubt; as square as they come. To mis-quote a line from a Lionel Shriver novel, whenever he talk to you, turn out he just trying to use 'performativity' in a sentence. But contemplating a research culture with more writers than readers, a bit of doggy-paddling against the tide doesn't go amiss. The catch is: you've got to live like the artists used to. Insecurity, low pay, hand-to-mouth. The plus is: you discover a new vocation — the brain for hire, the jobbing thinker, the mendicant scholar (the resting intellectual?). Steer a course between the rock of posturing public intellectualism and the hard place of the Research Assessment Exercise (RAE) production line. After all, the indifference with which the profession and its audiences treat the majority of academic research outputs ought really to be interpreted as contempt. What better argument can there be for changing one's terms of reference and modes of address?



Time to re-think intellectual work. Start by doing it in public: it's riskier, it's more fun, it promises to be more meaningful — and it changes what and how you think. Then, when the fateful day comes — as it surely must — when the artists have improvised themselves into a frenzy, and come storming back to turf your sorry seat-warming ass off their land, you can take a stroll back into the academy. Side-stepping the remains of their scorched-earth retreat — smouldering piles of grant application forms, corpses of intransigent techies throttled mid-refusal, bound and gagged ethnographers, genitals jammed into the apertures of their recording devices — you head for a forgotten corner of the library, and dust off the Steiner Chair in Reactionary Rhetoric. You try it out for size. It needs some adjustments, and you know exactly how to make them.

ap3.fas.nus.edu.sg/fass/ellrpa/

Paul Rae is Assistant Professor in the Department of English Language and Literature at the University of Singapore and is Director of theatre company Spell#7.

R

MICHAELA REISER

PERFORMANCE-AS-RESEARCH IN A HYBRID PRACTICE

Bodies

Performativity and liveness matter for digital media artists whose work is based on experiences, sensations and improvisation. The relationship between performance and digital media, however, is not an easy one.

In-betweenness**Knowing**

Auslander replies to the often-voiced concern about media technology contributing to the demise of performance by saying that media tools do not invade performance but are absorbed, together with their ideology (1999: 33). This remark sheds some light on the fears held, and the rhetorical tactics applied, in current debates. Performance and digital media seem opposed in their aims and philosophical underpinnings, and although it is important to remember that both practices are themselves in flux, fundamental differences in immediacy, interaction or the use of the body are often highlighted.

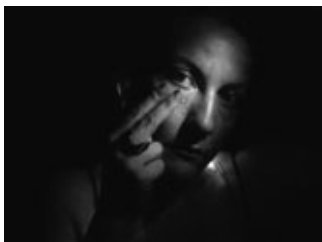
Media**Presence**

My hybrid practice is concerned with the performative dialogues between a performer's body, the technology that tracks it, and the audience. The focus is on the body as a sensitive and sensing instrument; a site of perception.

In EXCITATIONS, biofeedback devices that sonify some of the body's data-streams have been appropriated for performance purposes. Sensors monitor a performer's pulse-rate, breathing, temperature, moisture and sweating. A computer translates this incoming data into sound. The data streams that are monitored are almost beyond the performer's conscious influence and are deeply affected by emotional and mental processes. The spatial and temporal dimensionality of performance establishes a relationship of intimacy with audience members, where the performer's body exemplifies theirs.

A second strand of EXCITATIONS is a participative installation where up to four audience members wear the devices. In this situation it is interesting to observe the transactions that emerge among co-participants as well as the relationships between individuals and the sounds their bodies create.

Michaela Reiser is Senior Lecturer in Interactive Multimedia in the School of Creative Arts at the University of the West of England.



DAVID ROESNER

R

PERFORMING THEORY AND ITS EVALUATION AS RESEARCH

Bodies

My practice-as-research work has been undertaken at the Institut für Medien und Theater, Universität Hildesheim, Germany, sometimes in collaboration with the Stadttheater Hildesheim, between 2002 and 2005. The work is highly collaborative and based on different models of créations collectif. My role in those projects ranges from facilitator and supervisor to director. What I demonstrate is how theory and practice are interlinked and I do this on the basis of five productions.

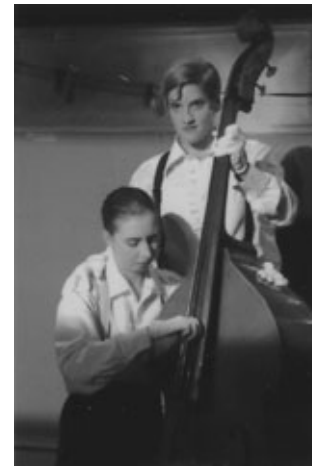
Collaboration**Methods****Place****Presence****Space and time**

FRAUEN IM ANZUG (2002) is based on a programmatic text by Goethe that focusses on cross-gender performance. BARBETTE (2002) is based on Jean Cocteau's 'Le numéro Barbette', with an additional literary text collage of Virginia Woolf's ORLANDO, Balzac's SARRASINE and Plato's SYMPOSIUM, and concerns androgyny or the „third sex". Two other projects deal with essential theatrical terms, techniques and aspects: THE ABC OF THEATRE (2004) and BUFFET OF MASKS (2005). The final project discussed, PHOENISSAE (2004) is based on Euripedes' rarely performed drama.

All projects dealt with fundamental questions about theatre itself, rarely about an altogether extra-theatrical subject. The gender-related projects raised questions about gender as a sociological and psychological issue, by researching historical notions about sex and gender and the taboo and attraction of a third sex or androgyny. In terms of theatre practice, we wished to investigate how music and theatre, object and character, light and movement interact — how they may be semantically connected or disconnected, rhythmically juxtaposed, visually intertwined. With regard to theatre techniques, all the productions shared a sense of the experimental, seeing the stage as a testing site, the performer as a 'guinea pig' and using dramaturgical decisions for a certain setting analogous to the decisions a scientist makes when defining the parameters for a test. Within this setting one of the recurrent ideas was to use the research texts themselves as the objects and material of the theatrical events. For example, how can you perform an essay by Goethe, a philosophical treatment by Plato or brief definitions of theatre terms like 'presence', 'alienation', or 'focus'? As a result all of our productions had in common that they made extensive use of form as a sensual and reflective element and 'translation'.

In conclusion, practice-as-research has meant for me setting a process in motion, which put different groups of researchers and performers together to collaboratively interrogate and engage with a variety of materials, to ask scholarly questions and undertake creative-scholarly experiments.

David Roesner is a Lecturer in Drama at the University of Exeter.



R

SARAH RUBIDGE

HIDDEN HISTORIES AND SENSUOUS GEOGRAPHIES

Bodies

Collaboration

Knowing

Media

Presence

Although originally a dance practitioner, my current research centres around the use of digital media in relation to movement and the body. My main research methodology is practice-led and entails an intricate dialogue between artistic practice and theoretical ideas. I work in close collaboration with other artists (composers and digital artists). Each of the two research strategies extends my investigations into inter-relationships between the human being in movement and digital media and gives them their tone. My artistic research concerns emerged from several decades of experience in dance working with and alongside experimental British dance artists active in the 1980s and 90s. Somatic movement techniques and open-ended structuring strategies and improvisational practices lay at the heart of the artistic practices to which I was exposed. All these have become intrinsic to my understanding of the choreographic art, and have had a deep impact on my research with digital media. My practical research first found voice in 1994, at the start of the development of what has become known as Digital Dance. Between 1994 and 2003 my central research concerns lay in the development of complex multi-user interactive environments, particularly those that were able to generate emergent choreographic forms from the activity of the participants. Since that time my research has become more closely focused on exploring the possibilities of articulating choreographic understandings of the flow of movement, and the movement of thought through the use of digital media.



All my practical research is underpinned, and ultimately affected by, ongoing investigations into the philosophical and scientific ideas which resonate with my artistic interests. To date these have included explorations of notions of distributed, in particular, rhizomatic systems. Philosophers who have had a particular impact on my work are Gilles Deleuze and Felix Guattari and Henri Bergson. Research into contemporary scientific notions of consciousness has also emerged through my artistic research concerns. The work of Antonio Damasio, Gerald Edelman, Victor Gallese, and others exploring the intricate dialogue between the neurological and the physiological systems currently serve as a means of extending my understanding of the implications of my artistic practices.

Sarah Rubidge is Reader in Digital Performance at the University of Chichester.



PETER SNOW

S

THOUGHT / ACTION IMPROVISATIONS

Bodies

Collaboration

Ethics

In-betweenness

Place

Space and time

THOUGHT / ACTION IMPROVISATIONS are part of an ongoing series of performance investigations into the relations between thinking and action by Amsterdam-based dancer and choreographer Frank van de Ven and Melbourne-based performance maker and theorist Peter Snow. We are interested in improvised works and composed works, and in the relations between them. For us THOUGHT / ACTION consists in articulating the intensities of experience in movement and words. In these performances, in which one of us speaks and the other dances, we attempt to embody a sensuous mutuality, in which one might displace the other, even become the other, if only for a moment. To improvise in this way is to begin by attending in detail — to oneself, to one another, to the working environment, and to the many shifting relations between these interlacing modes of experience. It is an imaging of the in-between.

Our points of departure have been the training / performance practice Body Weather and the ideas of Deleuze. In both cases homage is paid to Artaud's 'body without organs' (1947). We have been working together since 1999 after meeting in Japan in 1991. Our first performances, DELEUZE and 6 VERTEBRAE, were in the Central Australian Desert. We have since performed in Amsterdam, Copenhagen, Brussels, Gent, Melbourne, Sydney, and Alice Springs, and at FIRT (Federation for International Theatre Research) Amsterdam 2002 and PARIP Leeds 2005. We have also recorded several works for DVD, including THE CITY LIBRARY THOUGHT / ACTION MANUAL (2005). We have held professional workshops for artists in Melbourne, Sydney, Gent, Leeds, and at the European School for New Dance Development in Amsterdam. At Leeds we presented a workshop, an improvised performance, and a theoretical paper which discussed the practice in its performative and intellectual contexts.



An essay by Peter Snow, 'Performing all over the place' (2006) outlines an empirical phenomenology of THOUGHT / ACTION. It is argued that these performances embody intercorporeal relations by imaging, that is, by imagining and enacting, multitudes of intensities of experience. For us embodiment is intercorporeality. The section on performing of place refers to recent work by Edward Casey and argues that place is as relational as embodiment, while the section on the ethics of a performing relation draws on ideas of Levinas to propose that the notion of always being 'for the other' in performance is critical in THOUGHT / ACTION.

www.lightningshadow.com/

Peter Snow is Head of the School of English in Communications and Performance Studies at Monash University. Frank van de Ven is at the Body Weather Laboratory, Amsterdam, Netherlands



From Thought/Action in studio at Monash university
Residence, Melbourne 22-1-2004
Still from the Video shooting with Lazslo Dudas
Peter Snow and Frank van de Ven

From Thought/Action in Cape Paterson 25-1-2004
Still from the Video shooting at Wilson's Promontory
with Lazslo Dudas
Peter Snow and Frank van de Ven

CHIMERA

Bodies**In-between-ness****Media****Presence****Spectating**

My current theoretical research focuses on notions of intermediation in relation to media / technology-based art performance. I explore ways to examine a performative moment when mediated information and materiality are entwined. My creative-art research concurrently looks at the relationships between mediated forms, particularly video projection, and live performer. I am investigating a means to incorporate gaps between screened images and the physical body, in particular with reference to the Japanese concept of *ma*, which indicates the simultaneity of linkage and gap. I am also currently investigating the methodological complexities of practice-based research. I believe that the interaction between theory and art practice as research can yield new creative entities, the engendering and analysis of which can be employed legitimately as an academic research methodology.

CHIMERA (2004, The Io Myers Studio, UNSW, Australia) is an intermedia hybrid performance work, aimed at exploring the connection and disconnection, and the continuity and discontinuity between the movements of a dancer, Rosalind Crisp, on two screens and a live performer, Yuji Sone, on the stage. The combination of my idiosyncratic movements juxtaposed with Crisp's movements on video projection was intended to generate an extrapolated space that, as long as the timing was right, would absorb the difference between our two movements in the composition of the piece. As for the structure of the work, I was thinking of 'inverse puppetry'. I transformed movements of Crisp's that I liked into disembodied video performance. As the performer on stage, I had to listen to and follow my own disembodied voice of instruction. What was controlling the piece was the totality of all the media devices, and their contents, image and sound, including my recoded voice. I wanted to make myself, as performer on stage, a puppet of the disembodied system of performance.



Yuji Sone is a Lecturer in the Department of Critical and Cultural Studies at Macquarie University, Australia.



LUNE: DANCING AS LAND SURVEYING

Bodies**In-between-ness****Knowings****Methods****Place****Space and time**

I am a dance artist and scholar with particular interests in choreography, movement analysis and notation, site-based dance, and hermeneutic, phenomenological and environmental aesthetics. These interests have led to the publication of a number of articles and chapters, and the book *PERFORMING NATURE: EXPLORATIONS IN ECOLOGY AND THE ARTS* (Giannachi and Stewart, 2005). Others have also written about my methods of dancing environment (Waterton, 2004).

I have also worked extensively as a director and choreographer, most notably with Theatre Nova and Triangle in the UK, and Odin Teatret, Denmark, and was a director of Theatreworks Ltd. As a dancer I have performed for Grace & Danger, Figure Ground, and Thomas Lehmen.

More recently, I have undertaken a number of practice-as-research (PaR) projects under the aegis of Sap Dance, a company which explores the relation between live movement to digital technologies and how both can disclose and distil our experience of the natural world. LUNE, which is featured in this publication, is the second of a trio of works for this company. The first was *NIGHT SIDE* (2001; rev. 2004), a duet danced to Schumann's *PIANO SONATA NO. 2* (1957). Schumann's sonata of 1836 reworks material from his setting in 1828 of *IN THE AUTUMN*, a poem by the physician Justinus Kerner (1786–1862) which tells of a lover's desire to take the part of the sun and other natural forces with his beloved (Kerner, 1989). The duet explored those ideas and Kerner's studies of somnambulism, mesmerism and the 'nocturnal side' of human experience (Peters, 1988).

The third in the trilogy was *THE SATURATED MOMENT* (2006–07), a solo with an electro-acoustic score by Lisa Whittlecroft, developed under the Artists' Programme of Chisenhale Dance Space, premiered at the Bratislava in Movement Festival 2006, and subsequently toured to the Linbury Studio Theatre of the Royal Opera House and other venues. *THE SATURATED MOMENT* consisted of a response in movement, sound and light to Virginia Woolf's *THE WAVES* (1992). In her novel, originally published in 1931, each character is made from a cluster of impressions of the natural world registered through turns of phrase. I used Choreutics, and Motif, Effort and Shape Notation to analyze the kinaesthetic content of Woolf's language. In this dance work fictional characters are differentiated, but also dissolved into each other, by patterns of action and sound, and single events are refracted and replayed from different perspectives like a cubist painting. Accordingly, *THE SATURATED MOMENT*, like Woolf's fiction, is consistent with an Husserlian understanding of time-consciousness in which each moment is 'saturated' by past, present and future impressions common to different lives (Husserl, 2002).



Current PaR work for Sap Dance includes *WATER LOG: DANCING IN BETWEEN THE WET AND THE DRY*, a collaboration with the Interdisciplinary Laboratory for Art, Nature and Dance (iLAND), New York, and the AHRC-funded *RE-ENCHANTMENT & RECLAMATION* project of the Lancaster Institute for the Contemporary Arts. *WATER LOG* is a transatlantic project exploring the liquid landscapes of Morecambe Bay, the largest continuous intertidal area in Britain, and New York.

www.re-enchantment.org.uk

Nigel Stewart is Lecturer & Associate Director of Postgraduate Studies at the Lancaster Institute for the Contemporary Arts at Lancaster University.



LIZZIE THYNNE

PLAYING A PART: THE STORY OF CLAUDE CAHUN

Collaboration

Claude Cahun (1894–1954), writer, surrealist, activist, is now recognized as one of the major photographers of the last century. She collaborated with her stepsister and lifelong lover, Suzanne Malherbe (Marcel Moore) (1892–1972) to produce an astounding series of portraits of herself that defy a fixed gender and identity. *PLAYING A PART* is the first film to explore the life and work of this remarkable couple, whose work was barely known for forty years after Cahun's death.

In-betweeness

Knowing

Media

Spectating

Influenced by Oscar Wilde, the pair was part of the avant-garde in interwar Paris, and joined the Surrealists in fighting the rise of Fascism and Stalinism. Posing as treacherous German soldiers, they carried out an ingenious counter-propaganda campaign against the Nazi Occupation of Jersey, where they had moved in 1937, until their arrest and condemnation to death.

My initial research question in making the film was: how can the need for a historic record of women's achievements, which have habitually disappeared from the canon, be combined with formal strategies which disrupt simple identification and resist an authoritative account of a life? The objective was to make links between Cahun's self-representation and the means by which her life is evoked to explore the significance of her and Moore's work.

The creative relationship of Cahun and Moore is imagined through contemporary dance sequences, choreographed by Lea Anderson, founder of the Cholmondelys, as well as through the counterpointing of photographs of the couple. The film proposes that what were considered Cahun's 'self-portraits' are in fact the product of a collaboration with Moore, for whom they can be seen as a form of performance.

PLAYING A PART contributes to an understanding of Cahun / Moore's own practice through highlighting the relationship between their still images, Cahun's performances in these and beyond them, and the wider cultural and historical contexts in which she and Moore were working. The film's strategy is to draw attention to the use of mimicry and doubling, which are central tropes in Cahun / Moore's work, and which are key to its disruption of identity.

Principal cast — Claude Cahun: Anna Pons Carrera, Marcel Moore: Mary Herbert.
Principal crew — Choreography: Lea Anderson; Director of Photography: Melissa Byers; Editor: Phil Reynolds; Researcher: Lou Bailey.

The film was supported by the Arts and Humanities Research Council, Jersey Arts and Sussex University.

Lizzie Thynne is Senior Lecturer in the Department of Media and Film at the University of Sussex.



LIZ TOMLIN

MAKING TROUBLE

Collaboration

Ethics

Memory

Place

Space and time

My research is in the field of contemporary theatre and performance. It is primarily concerned with an exploration and interrogation of the political and aesthetic implications of poststructuralist theories on which many contemporary performance methodologies are constructed, notably Lyotard's 'narrative differend' (1988: xi), and Baudrillard's simulacrum (1983).

This research has resulted in three touring practice-as-research (PaR) productions in collaboration with Steve Jackson and our theatre company Point Blank; a book bringing together the performance texts with selected critical essays; and a series of journal articles which analyze a range of contemporary performance practitioners and dramatists in relation to poststructuralist and related cultural, political and philosophical theories.

Both publications and productions highlight the ideological implications of a relativist philosophy which questions the ontological status of any given reality, and which refuses to recognize that certain narratives or representations may have claim to an ideological authority of their own.

Point Blank's *NOTHING TO DECLARE* (2002) interrogates the textual and narrative appropriation practised by a 'wannabe' interior designer who travels through the Middle East in search of relics of war on which to base her latest look of crisis chic. *OPERATION WONDERLAND* (2004) explores how would-be radical theories such as Baudrillard's simulacrum can as easily serve the discourse of global capitalism as disrupt it. *ROSES & MORPHINE* (2005) examines the political consequences of a radically relativist approach to truth and fiction.



The questions posed by this body of research are intentionally antithetical to the orthodox poststructuralist narrative which strives to undermine the concepts of ownership, authorship and commensurability of conflicting versions of the truth. The research aims to provoke the poststructuralist consensus into a more radical debate than is presently the case by reconfiguring a materialist dialectic, which is then disseminated through professional practice and academic publication.

In addition to acting as a creative process through which to address and articulate the research questions, the practical mode of dissemination ensures that such questions instigate political debate beyond the academy, among audiences, as well as cultural industries of contemporary theatre and performance.

www.pointblank.org.uk



Liz Tomlin is Lecturer in Drama and Theatre Arts at the University of Birmingham.

Roses & Morphine (2005) with Jenny Ayres, Chris Anstey and Emily Bignell, photo by James Harrison
Operation Wonderland (2004) with Jenny Ayres and Stewart Lodge photo by James Gilbreath



JOANNE 'BOB' WHALLEY & LEE MILLER

(RE)COMMIT TO MEMORY: IN WHICH BOB AND LEE SPEND
12 HOURS AT A LOSS

Collaboration

We began our conjoined practice-as-research (PaR) PhD in 2000, the same year that PARIP began its five-year mission. Over the course of our research project, we offered several papers to the various conferences and symposia that were held at regional, national and international levels. Much of our thinking was informed by the invaluable debate in which we engaged. Indeed, had it not been for our first PARIP conference, it is doubtful that we would have been emboldened to suggest that all outcomes from the PhD project be jointly authored, with no differentiation of voice.

In-betweenness

Knowing

Methods

Place

Space and time

As productive as the relationship between our work and PARIP was, (a curious sensation that, feeling that you have a personal relationship with a project being driven by multiple and shifting personalities), it was not without complications. Our doctoral research focussed upon the singular site of the motorway service station, as a venue in which to interrogate the concept of non-place as defined by French sociologist Marc Augé (1995). Whenever we came to PARIP (in its multiple guises), we would feel as if we were showing holiday snaps or telling stories about people you had never met. For us, the result was always a slippage, never a showing. We could never, (or perhaps it was that we never dared), put you all in a charabanc and take you all out on a road-trip.

As a way of, if not resolving, then at least addressing this, in 2005 we brought the motorway, (and the airport lounge, and the shopping mall), to PARIP. For twelve hours we got under delegates' feet, occupying a corridor space, and mapping those sites in which much of our research was located. Rather than talking about what we had done, pointing to the research we had undertaken, it felt more as if we were showing; showing the thinking through doing that we engage in when making sited work.

www.dogshelf.com

Joanne 'Bob' Whalley and Lee Miller are directors of
thefictionaldogshelftheatrecompany.



FIONA WRIGHT

FROM OTHER VERSIONS OF AN UNCERTAIN BODY
(EDIT TEN/ EXTRACT)

Bodies

Undressing /sitting on chair with microphone & text/reading naked

Knowing

What was I thinking?

I was thinking about not wanting to be naked, here and now.

Media

I was thinking how performing can transform this, that I can change my mind, my feeling about being naked in the performance, during the performance.

Memory

I am thinking about troubled, ambivalent relationships to our own images. Photographs, films of our faces; video bodies, recordings of the shape of us.

Presence

The sound of this voice — such a problem. Why does it seem so wrong?

Writings

Elsewhere I have written about watching Derrida watching himself on film and a moment of odd intimacy during an interview with his wife, where they both resist describing the moment when they first met. In the documentary film, DERRIDA he describes this as capturing them both as if they are 'resting on the edge of an impossible confidence'. The director Kirby Dick notes:

Our subject, who has developed a rigorous theoretical position from which to critique the media and processes of representation, was also someone who was unable to comfortably view a representation of his own face. Derrida's conflicted relationship to his own image, combined with his critique of image making itself, generated a complex interplay between his personal anxieties and his theoretical analysis throughout much of the film. (Dick and Ziering Kofman, 2005: 37)



I am thinking about following and copying. And repetitions — the task of keeping faith with the choreography but always departing from the script just a little. Or following on after the event, following (after) performance, following after good examples. And I am thinking about lying.

solo 'jonah twist' arm movement, sitting on chair/reading theory/dancing naked

And I was reading Jacques Derrida speaking of 'following without following'. A double image of fidelity and betrayal with respect to our relationship to the work of philosophers who have gone before and whose work we work with:

[...] but in fact, what appears as a necessity is that, in order to follow in a consistent way, to be true to what you follow, you have to interrupt the following. (7) [...] Within the experience of following them there is something other, something new, or something different which occurs and which I sign. [...] A counter-signature is this strange alliance between following and not following, confirming and displacing. (Derrida, 2003: 10)

Fiona Wright is an independent artist and researcher.

