Enter the movement: Generating stimulus from sceneography and proposing 'De-sign' as a tool for choreographic invention

Helene Gee Markstein

Edith Cowan University

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Enter the movement:

Generating stimulus from Scenography and
Proposing ‘De-sign’ as a Tool for Choreographic Invention.

Helene Gee Markstein - June 2014
Enter the movement:

Generating stimulus from Scenography and Proposing ‘De-sign’ as a Tool for Choreographic Invention.

Helen Gee Markstein – June 2014

This thesis is submitted to Edith Cowan University in partial fulfilment of the degree of Doctor of Philosophy.

Ethics Approval - 5470
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DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

i. incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;

ii. contain any material previously published or written by another person except where due reference is made in the text of this thesis; or

iii. contain any defamatory material;
ABSTRACT

Movement was the final contributing component in three purpose built performance spaces, each space operating as an installation or ‘theatre laboratory’, to test what dancer/choreographers might do in response to the prepared stimuli. The aim of this research was to observe the movement created inside the individual scenographic environments, to see what movement could evolve and whether all contributing components with the inclusion of movement could enhance the unity of performance and provide an enhancement of innovation to dance performance-making practices.

Employing principles of compositional design I developed what is termed a ‘de-signing’ method, as a de-coding technique of the environments that took place for the participating dancer/choreographers, as an agent of focus. These three performance environments were analysed and manipulated by the dancers and influenced the choreographic process, delivering its own dramaturgy and poetic resonances. The research centres on the interactions, creation of movement, the heightening of awareness of interdisciplinary connections, tensions and resonances between all elements, with the evolution of meaning growing through collaborative play. Whilst interacting in this scenographic ‘dance/design’ spaces, complex meanings and understandings unfold.
Enter the movement / Helena Gee Marks tein

The SCENOGRAPHIC ENVIRONMENTS
INTRODUCTION
The purpose of this study was to provide the notion of ‘de-sign’ as a proposed aid for movement composition and is the core framework of my research, which is aimed at empowering the dancer/choreographer with a multi-disciplinary aesthetic and a focus for dialectic discussion and experimentation with all material enclosed within the scenographic. De-sign is a method for decoding scenographic (as a decomposition tool to extract the components of composition classified as elements and principles). The play on words is a deliberate acknowledgement of the ‘design’ in the scenographic environment which, in this study, takes into account that all forms of designed theatrical components can be de-constructed and re-designed with and for the choreographic. The overall aim of the research is to examine the dancer/choreographer for extending dance-making practice through the catalyst of de-sign. To this end, I created three inter-disciplinary installations/performances/scenographies as a way to analyze the ‘space’ and everything within it for movement composition (See Figures: 7., 8. and 9.). The creation of the spaces was a way of compressing the choreographic experiment by supplying a prepared environment as an example space for creative encounters. It is worth noting that it was never the focus of the research to investigate the relationship between the dancer/choreographers with the sound, lighting and stage designers. In any performance environment there is a dialogue between these people but the point of this study was how I might facilitate the relationship between the scenographic material and the dancers for the making of choreography. The overall aim of the research is to examine the dancer/choreographer with the sound, lighting and stage designers. In any performance environment there is a dialogue between these people but the point of this study was how I might facilitate the relationship between the scenographic material and the dancers for the making of choreography. The dancer/choreographer operates in a ‘de-sign’ paradigm and uses a relatively simple list of structured principles to analyze the environment and employ these principles as triggers for invention to develop choreographic ideas. In designing the given installation’s scenography, the dancers were asked to extend their ideas from the details as well as from the more prominent information and signs into which they would normally probe. In order to find unity, in their engagement with the whole. My research practice consisted of setting up scenographic environments as practical incubators for the immersive experience component information and signs into which they would normally probe. In order to find unity, in their engagement with the whole.

The scenic ‘prepared environments’, complete with costumes, lighting, projections, set and props and sound were delivered to the dancer as a work of art requiring only the dancer’s input for completion. The dancer is virtually dropped into this prepared space/Installation, which then acts as an incubator for his/her creative movement development process.

Connectedness or experience In my career I have continually shifted between disciplines of design, scenography, fine arts and choreography, arguing that all sensory information can be viewed as sites and/or triggers for the development of movement and generative meaning. Such activity can stimulate intra-disciplinary transformation and inter-disciplinary connections. Furthermore, all sources within these explorations combine as one interconnected impulse. My proposition is that this interconnectedness reinforces the development of a personal aesthetic and, in particular, of movement generation initiated by a heightened awareness of scenography or, in other words, by the application of a de-sign analysis. This doctoral research project affirms my ongoing research into choreographic generation in my Masters project (2000) contributing to the broader context of movement research as an active integration of theory and practice.

The underlying application of De-SIGN By setting up installation/performances/scenographic spaces as ‘examples’ of how a dancer/choreographer could find inspiration for innovation, my research is, firstly, embedded in design and embodied patterning with an underlying principle that everything is connected on the performance stage and, secondly, that the interconnection of movement and scenography has the potential to create a unique poetic artistry. The dancer/choreographer’s movement composition actively reflects the focus of any given installation. My hypothesis is that the ideas arising from the context of the scenography or, in other words, estimates a working towards the physical embodiment of the connectivity between scenography and movement creation.

Is this a model of inter-connectivity? In my practice, every element of scenography is interconnected with design composition. The renowned Czech scenographer Josef Svoboda commented: “Scenographic elements must be flexible and adaptable enough to act in union with any of the others, to be his/her counterpart or contrast, not only to project a two or more voiced parallel with the other elements but to be capable of fusing with any of the others to form a new quality” (Jarka Burian’s Italics), cited in Burian, 1971, p. 30. And further, Svoboda argues that what happens when the curtain is lifted (on an interconnected whole) (wreaks how the performance is judged by an audience) (Burian, 1975, p. 15). Scenography is related, and sometimes referred to internationally as Performance Design that encompasses the entirety of elements in any performance, obviously including the movement. This notion, for a performer to be able to step back to view the performance as if an audience member when the curtain rises, is critical to my argument.

S c e n o g r a p h y  i n c u b a t o r  The term ‘prepared environment’, complete with costumes, lighting, projections, set and props and sound were delivered to the dancer as a work of art requiring only the dancer’s input for completion. The dancer is virtually dropped into this prepared space/Installation, which then acts as an incubator for his/her creative movement development process.

Entities/Movement
This research perspective aims at a synthesis or a connectivity of disciplines that, at the same time, is as simple as it is complex. While looking out from a scenographer’s viewpoint, I also look in from the choreographer’s position and vice versa. My practice through scenography and in dance performance has been instrumental in informing my overall viewpoint for this research. Integrating differing perspectives, thus re-examining a mix of disciplines, for example, involves seeing and understanding the connection between their different visions, which together indicate the potential of the de-ign paradigm. Instead of disciplinary specialization, the de-ign process could be useful to provide a working language of connectivity for performance-making in general.

From my personal audience experience, interdisciplinary collaboration featuring scenic content has become increasingly visible within contemporary dance theatre performance, including works by Sasha Waltz, Meryl Tankard, Paul Gauch, Christy Mosley, Garry Stewart (Australian Dance Theatre), Olivier Deslatres (Shuntly Move), Graeme Murphy, James Pringle, Elke Els, William Forsythe, Sidi Larbi Cherkaoui, Maguy Marin, Robert Lepage, Saburo Teshigawara, Crystal Pite, Gavin Webber, amongst others. This research aims, whilst the scenic field can be extended beyond its usual role as the environment in which the dance exists to become a region for movement stimulus. The disciplines involved in my experiments bridge choreographic practices, scenic design, sound and multi-media.

As a scenographer, designer of sets, costumes and multi-media, scenic design and dance performance, I employ a practice-based method, adding to the role of facilitator for these experiments. To research the strengths and limitations of pre-determined environments as agents and catalysts in the choreographic process, investigating how de-ign analysis might lend itself to an ongoing education of the dancer/choreographer. As a maker and passionate student of dance, I continually find myself evaluating and looking for possible reasons why the (dance) performances as Kirsh points out can be judged by this shortfall in creativity. “choreography?” (Kirsh, 2011, p. 1) asks Kirsh, who’s research with the Random Dance Company points to, “usually creative pro

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SYNOPSIS to all SECTIONS

SECTION 1. Fragments: Conceptual and Disciplinary UNDERPINNINGS serves as a literature review that situates and supports my research ideas. Explanations of my research approach leads to an introduction of the ‘de-sign’ concept that is expanded further in SECTION 2. Key precedents from the fields of both scenography and dance-making practice are examined in relation to the broader performance world in which they operate and include definitions of the role of the scenographer and the choreographer.

SECTION 2. DESIGN N and De-signing as Methodology: Scenography as Choreographic Research. This section introduces and examines the theoretical context of the research framework, elements of visual design, de-sign as a de-construction method and its relationships with other disciplines. It involves a discussion of composition across disciplines and the articulation of composition in relation to the de-sign process of decoding. The practice-based research methodology explores the dynamics and potentiality of the grounded design within scenography, and documents the dancer/choreographer’s exploratory material of active movement thinking in the interactive process.

SECTION 3. What Happened. This section introduces the scenographic environments within the three projects. Each installation presented an accessible scenic ‘world’ for the dancer/choreographers to play within. This section describes the preparations, the initiating concepts as briefs followed by what actually resulted for each separate project, combining components of set and props, sound, lighting, costume and technology and projection. This section also details the sourcing and contracting of dancer/choreographers and the preparations that were made with expectations that required readiness for the choreographer/dancers entry and immersion into the prepared spaces.

ENTER the MOVEMENT explores the concept of design ‘incubation’ as a departure point into the practice of choreography. The three steps of incorporating de-sign are explained fully in this section and how tasks were applied through these steps in the workshops. SCENOGRAPHIC THINKING as PROSE and CAPTURE, introduces how raw data gathered together from each project was then collated for close analysis including text supplied by a selected ‘observer’ (who insisted on remaining anonymous) which was often more interpretative than ‘actual’ descriptive notes. This text is presented as a form of prose poetry that was useful to be examined alongside the video and photographic images for a scenographic analysis. Examples of the observer’s notes are shown in a single extract relating to each project’s process. The data is introduced as an example of the de-signing process and is dedicated via the commentary produced during the workshops by the choreographer/dancers over the entire research process. This commentary centres mainly on process, difficulties, relatedness, plans and meaning. These observations from the dance-makers, documented by the appointed ‘observer’, are grouped together to contribute towards a final analysis including the challenges that occurred during the research.

SECTION 4. TRASH & TREASURE This final section presents the conclusions of my analysis. The conclusions of my analysis are: In asking for the dancer/choreographer to also be a scenographer, by briefly consulting the field of design elements and principles and touching on neuroscience in relation to decision making for choreography together with notions of codes and systems, and patterning and habits in mind and movement of the dancing/choreographic ‘sensing’ mind. I found exploring
SECTION 1. Fragments: Conceptual Texts and Disciplinary UNDERPINNINGS

Introduction

This section comprises the key conceptual premises of my research, forming a literature and practice review. I do not interrogate dance history or training per se, but propose an approach that could contribute to choreographic or dance performance practice and pedagogy. This frame forms the boundaries of my selection of literature in the dance canon. I do pay attention to some historical and contemporary figures whose work in mixed-media tends to lie outside the conventional canon.

Dance involves highly specialised and ingrained practices of training so encompassing alternative practices is often difficult to consider. Ballet dancers specifically are trained to wait, listen and do what is asked from them. In an interview choreographer William Forsythe points out that: “That’s why I think they joined the ballet, because making the decision is over” (cited in Jonathan Burrows, 1998, para 65). So it comes as no surprise when Dana Casperson, a dancer/collaborator with Forsythe in the same interview, adds: “often the ballet institutions instill a strong sense of shame in the dancers and weaken their belief in their own ability to make decisions about art” (cited in Jonathan Burrows, 1998, paragraph 62). Forsythe calls the observance of a strict obedience discipline developed in ballet training a “kind of feudalisation of the body, where [the dancers] build a little fortress of knowledge and this will protect them” (cited in Jonathan Burrows, 1998, paragraph 63). Elsewhere however, Casperson notes that: “dancers develop a very keen proprioceptive ability, which enables them both to sense and imagine their bodies with a high degree of exactitude” (2011, p. 96).

Bearing this in mind, my research aims are listed below:

• To examine the application of scenography for extending dance-making practice through the catalyst of de-sign.
• To redress balletic training’s tendency to undermine ‘design’ decision-making confidence, through encouraging dancer/choreographers to experiment with a wide array of scenographic elements and principles in an inversion of their usual working environment.
• To explore the possibility of extending a dancer’s or choreographer’s corporeal knowledge to include an awareness of the total landscape of key scenographic elements extending the connectedness of all components within the performance.
• To ascertain whether the choreographer/dancer can find the de-sign methodology as enriching to their individual practice and, if so, whether the choreographic practice as a whole is enriched through a synthesis of interdisciplinary dance theatre making.

In order to study these effects, scenographic environments were provided to enhance this potential by incorporating the different en-coded representations found in ‘scenographic thinking’.

**What is Scenography?**

The term ‘designer’ does not cover the job description (Aronson, 2005). English scenographer, Pamela Howard (2009), observes that they are prepared to go beyond a specific and seemingly narrow artistic focus of designing sets or costumes in order to...
images might be mastered, as a valid preliminary means to extend movement compositional vocabulary and invention. De-signing draws attention to the sig
which act as catalysts for invention. Where imagination might take such an engagement is endless but the process presented itself
In employing the de-sign paradigm, the dancer/choreographer analyses the environment using a relatively simple list of principles
considering that all the scenographic material and components constitute communicative ‘clues’, which have the potential to be
bridge, travelling in relation to the production elements in the direction of the performance outcome. The bridging process involves
place in the centre” (Howard, 2009, p. 186). It stands therefore that the dancer/s shares the responsibility of constructing the
is aware that her so-called non-visual performance colleagues “may not be trained to look” at the stage space (2009, p. 186). How
Without the underpinning of ‘Design Thinking’ there can be no ‘Scenographic Thinking’ for the ordering in time and space.
DE-SIGNING – Making sense of scenography in practice
Within the understanding of ‘Design Thinking’ there can be no ‘Scenographic Thinking’ for the ordering in time and space. Howard is aware that her so-called non-visual performance colleagues “may not be trained to look” at the stage space (2009, p. 186). However, dance/choreographers can be trained like designers, in visual compositional elements and principles to develop a shared
incorporating movement within the total stage picture. In so doing, de-signing aligns with Christopher Baugh’s advice that the
A dancer could learn to de-sign and, thereby, make compositional sense of his/her surroundings by interaction with components, moving

without form an image cannot carry a visual message into consciousness. Thus is it the organized forms that deliver the visual
can produce a momentary experience of pleasure simply by being devoured by the eyes. Is this not also true of
The construction and nature of materials; the quality and nature of the sound, the movement and texture of a costume; the
Arnheim has observed in dance: “the artist, his tool, and his work are fused into one physical thing: the human body. One curious
The stage then becomes a performer and not only a silent back
Arnheim gets right to the heart of the matter in describing this synthesis of actor and film, Burian announces “Laterna Magika becomes a new, hybrid medium” (Burian, 1971, p. 182).
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Arnheim, I. A., Aronson, I. A., suggests that a practical method forward through the depths of spatial dynamics as an aesthetic creation is through visual analysis (as cited in Grundmann, 2001, p. 9). The stage becomes a performer and not only a silent backdrop. The significant phenomenon for the time was the synchronization of the technology with the performers’ actions (p. 182). Enter the

Do not hallucinate.

"Design Thinking" – Making sense of scenography in practice
Within the understanding of ‘Design Thinking’ there can be no ‘Scenographic Thinking’ for the ordering in time and space. Howard is aware that her so-called non-visual performance colleagues “may not be trained to look” at the stage space (2009, p. 186). However, dance/choreographers can be trained like designers, in visual compositional elements and principles to develop a shared design paradigm, the dancer/choreographer analyses the environment using a relatively simple list of principles which act as catalysts for invention. Where imagination might take such an engagement is endless but the process presented itself as a valid preliminary means to extend movement compositional vocabulary and invention. De-signing draws attention to the significant of the “img” in visual and visual compositional representation. In answer to Ili Grundmann’s (2001) questions about how images might be mastered, Arnošt replies:

b) Without form an image cannot carry a visual message into consciousness. Thus is it the organized forms that deliver the visual concept that makes an image legible, not conventionally established signs (cited in Grundmann, 2001, paragraph. 24).
A dancer could learn to de-sign and, thereby, make compositional sense of his/her surroundings by interaction with components, moving

The construction and nature of materials; the quality and nature of the sound, the movement and texture of a costume; the
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The stage then becomes a performer and not only a silent backdrop. The significant phenomenon for the time was the synchronization of the technology with the performers’ actions (p. 182). Enter the
In investigating elements and principles of design composition, I note with interest the similarities between my list and that tabled. Lists can and indeed must vary and even contradict each other. This is essentially a reflection of personal choice and methodology. Unpacking D E - S I G N

He also suggests that a bird’s-eye view facilitates understanding of the ‘total organisation’ and facilitates observing relations among the parts that are crucial to contributing to a composition (Arnheim, 1954, p. 88).

Unpacking D E - S I G N

Unpacking design composition, I note with interest the similarities between my list and that tabled. By Max Wertheimer (founder of Gestalt psychology) who was interested in the relation between the whole and its composite parts. He believed, in correspondence with Gestalt theory, that the whole is more than the sum of its parts. In a recent development of techniques, inspired by a mathematical formalization of the Gestalt theory, Agnieszka Deschoe, Lionel Molson and Jean-Michel Morel (2008) observe: The first kind are grouping laws which, starting from the atomic local level recursively construct larger groups in the perceived picture. McGregor proposes that specific elements, like shape, colour, volume, pitch, texture and tension can be used as a means for extracting properties of movement from external images. McGregor’s principles also closely mirror gestalt principles. Unsurprisingly, McGregor’s principles also closely mirror gestalt principles. The Principles of Gestalt include figure/ground, area, similarity, unity, continuation, closure, similarity, symmetry, parallelism, common region, focal point, law of pragmatics (good figure or law of simplicity) (Bradley, 2010, paragraph. 55). These, like all principles of various disciplines are learnt and known to assist in areas when analysing problems in composition or perception. Jim Saw (2001), regards the principle ‘emphasis’ as the objective in putting the designer in control of the whole mental landscape and how attention is directed within it as we work with both mind and body together” (cited in McGregor et al., 2013, p. 15).

McGregor proposes that specific elements, like shape, colour, volume, pitch, texture and tension can be used as a means for extracting properties from external images. Each grouping law focuses on a single quality (color, shape, direction...). The second kind, are principles governing the kind, are principles governing the...
tensions within the performance space (Burnet, 1971, p. 30). Brügger (2012) notes that Oskar Schlemmer, associated with the Bauhaus movement, investigated specific elements and principles of design, arguing that the endways of the Bauhaus to integrate art and artistic ideals with the craftsmanship and technology by way of investigating the elements of design, and the attempts to direct all activities together toward architecture, naturally exerted an influence on Schlemmer's work. “For the stage is after all architecture: it is ordered and planned, and it provides a setting for form and colour in their liveliest and most versatile form” (Schlemmer, in Brügger, 2013, p. 40). Acrosson observes that we are all living in what he argues is a visual society. By jumping together all the elements that we see on stage under what he calls the “rubric of design” (2009, p. 21), he asks how many people, including theatre professionals, can truly ‘read’ or interpret a stage? He summates the example of Brecht as wanting an audience that was as keenly knowledgeable about performance as the sports enthusiast is at a sporting event:

“[but] who in a theater audience is truly aware of the impact of the color of a wall or the placement of a door? The effect upon dramatic rhythm of the ground plan, the psychological response to the texture of a costume (something the Russian designer Alexandra Exter was keenly aware of), or the quality of the light? (2005, p. 2).

Stephen Di Benedetto, influenced by Arnheim (in McIneney & Ball, 2011), suggests that when analyzing Robert Wilson’s theatre “one needs to have a vocabulary to understand the ways in which an object or experience exists in space” (cited in McIneney & Ball, 2011). Benedetto acknowledges that compositional language be used “to identify the essential components of theatre” (Brown, in McKinney & Ball, 2011). Life, weight, colour, movement and smell are either in the real world or in the world of representation. Their sensory involvement with compositional principles extends upon Arnheim’s belief in visual cognition which he asserts is not exclusive to mental processes, but also arises in “active perceiving” (Arnheim, 1971, p. 14).

Shapes, forms and colours in the natural world aren’t art take on meaning as we actively engage with them. Understanding of the visual world comes about gradually through ‘continued confirmation, reappraisal, change, completion, correction, deepening of understanding’ (Arnheim, in McIneney & Ball, 2011, pp. 20-21).

Interestingly, Howard conceives the fragmentation of space and sound as bound together as constant stage partners in a performance whole. Howard considers it possible to “embrace sound as a visual element when evaluating the quality of a potential performance space” (2009, p. 16).

The aural dimension of scenography is also fundamental in the multi-sensory connectivity of the scenographic environment. “The main catalyst of stage composition, following Appia, is movement, which is the fundamental element of dance performance. Ideally movement should bridge all design elements to form a ‘whole’ and, by default, is at the heart of our research.”

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licence in relation to the iconic elements of art, props, dressing, costume, sound and so on. Much of my research focus is about codifying the de-sign process so that the first act of deconstructing the scenicographic installation for the choreographer/dancer is directed through a frame that assists in translating sensory stimulus into a compositional format. The task then becomes a decoding through the use of design elements and principles in order to find that compositional meaning or potential. This process is open to an intensely subjective response.

That different observers of one and the same thing see different things has to do with the fact that perception is indeed not mechanical reception of sensory data; rather, it is the creation of structured images that naturally depend on the personal experience of the observer (Arnheim, in Grundmann, 2001, para. 7). Much of my research interest is divided into a set of incomplete components, amongst which form, colour, tempo and rhythm, are affiliated. These elements are deployed for the dramatic tensions of performance (Burian, 1971, p. 30). It is quite interesting to note that the tension between these elements is also a significant factor in composition which Richard Forman draws on when he describes a creator’s challenge as generating “imagery that … [was concerned with] a dialectic examination of the problematics of seeing” (cited in Aronson, 2005, p. 122). Although the scenographer is inherently playing when they write, test and create and I have found that Unt links the notion of play in which to play” (2009, p. 30).

I was interested in: how could a space be set up in such a way that the observant choreographer/dancer or any other audience could possibly enter the experience of the observer (Arnheim, in Grundmann, 2001, para. 39). Mechanical reception of sensory data; rather, it is the creation of structured images that naturally depend on the personal experience of the observer (Arnheim, in Grundmann, 2001, para. 7). Much of my research interest is divided into a set of incomplete components, amongst which form, colour, tempo and rhythm, are affiliated. These elements are deployed for the dramatic tensions of performance (Burian, 1971, p. 30). It is quite interesting to note that the tension between these elements is also a significant factor in composition which Richard Forman draws on when he describes a creator’s challenge as generating “imagery that … [was concerned with] a dialectic examination of the problematics of seeing” (cited in Aronson, 2005, p. 122).

As a result, the choreographer/dancer might take into consideration the collection of self-supplied stimuli to provoke creative impulses (St. Ville, 2003, p. 30). Play can offer a fresh view of scenicographic installation as generating “imagery that … [was concerned with] a dialectic examination of the problematics of seeing” (cited in Aronson, 2005, p. 122). Although the scenographer is inherently playing when they write, test and create and I have found that Unt links the notion of play in which to play” (2009, p. 30).

I wanted to investigate: how could a space be set up in such a way that the observant choreographer/dancer or any other audience could possibly enter the experience of the observer (Arnheim, in Grundmann, 2001, para. 39). Mechanical reception of sensory data; rather, it is the creation of structured images that naturally depend on the personal experience of the observer (Arnheim, in Grundmann, 2001, para. 7). Much of my research interest is divided into a set of incomplete components, amongst which form, colour, tempo and rhythm, are affiliated. These elements are deployed for the dramatic tensions of performance (Burian, 1971, p. 30). It is quite interesting to note that the tension between these elements is also a significant factor in composition which Richard Forman draws on when he describes a creator’s challenge as generating “imagery that … [was concerned with] a dialectic examination of the problematics of seeing” (cited in Aronson, 2005, p. 122).
performance makers, scientists, and technologists is to be successful, a genuine place and time to play with the materials and ideas of this point of view.

My experiment endeavors to give the dancer/choreographer permission to play, leaving the process open at least from a develop mental point of view. The play occurs between what the dancer/choreographer experiences through choices made and what he/she is surrounded by, be that bodies, objects, shapes of light and sound. This also means the dancer/choreographers are, in fact, collaborating with their own aesthetic judgment. It was not my role to direct or assess the decisions made, but for the participants to respond to their own working choices.

The traditional dancer’s training is physically demanding with an emphasis on technique and artistic performance quality that, interestingly enough, becomes a performance art, leaves little time in many instances for exploratory play at the “coal face” of the actual performance space. Practicing and playing through the compositional-de-signing process aims to break down this possible over sight, open up disciplinary barriers and generate ideas for new directions.

In his work with light and projection, Svoboda considered the innate capacity for free association between elements can transform an abstract stage into a lovely, dramatic space. Movement is, of course, an element in this play of associations which potentially could yield creative results. Indeed, Svoboda believed dramatic space to be “psycho-plastic space” (cited in Burian, 1971, p. 22). In a similar vein, Hannah envisages the “dynamic role of design” (cited in Howard, 2002, p.xv) playing across scenography, which seems an obvious direction to pursue to encourage a choreographic blending with elements of its environment to transform an abstract stage into a kinetic, dramatic space. Movement is, of course, an element in this play of associations which potentially could yield creative results. Indeed, Svoboda believed dramatic space to be “psycho-plastic space” (cited in Burian, 1971, p. 22). In a similar vein, Hannah envisages the “dynamic role of design” (cited in Howard, 2002, p.xv) playing across scenography, which seems an obvious direction to pursue to encourage a choreographic blending with elements of its environment to transform an abstract stage into a kinetic, dramatic space. Movement is, of course, an element in this play of associations which potentially could yield creative results. Indeed, Svoboda believed dramatic space to be “psycho-plastic space” (cited in Burian, 1971, p. 22).

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Jonathan Burrows describes his approach to dancing as a cumulative process involving short bits of movement. When performing: I have to split my big movements into tiny ones. Going to Moscow starts with loosing my apartment door, taking the elevator; opening the outside door, walking to the railway station, and so on. This allows the fear out of the big trip. This is how I have to dance, from movement to movement and all the change happen. At first only the bigger ones, and then slowly on, going more into details (Burrows & Ritsma, 2003, p. 2).

As a variation of this theme, Caspersen writes about powerful lessons imbibed from her ‘active perceiving’ which involved relating between fragmentation and unity. Casper (2011) believes that the angle of perception directs how wholeness is found and that the “apparent disjunction of fragmentation from wholeness usually involves an ‘intricate set of detours’” (p. 93). Casper explains that the “apparent breakdown of continuity was actually a glimpse into the interior workings of integration. My body

Shefils warns that perceptive semiotic analysis is not limited to a proscribed system of codes. Bert O. States, also cautions that evaluation “necessarily dissects the perceptual impression theatre makes” (cited in Sofar, 2003, p. 15), while Roland Barthes cautions “that a too rigid approach to decoding scenography risks underplaying the subtle interaction of signting systems and the ‘obtuse’ level of meaning operating outside articulated language” (cited in McIvor & Buhl, 2011, p. 13). However, Arnheim argues:

I am convinced that dialogue through focused choreographic processes, creating that dialogue generates greater understanding about choreographic thinking: “understanding a little more [about] how decisions are made choreographically or about finding more about choreographic thinking” (2003). At the same time, a focused system does not necessarily imply an anti-intellectual stance. The very structured choices that can be generated from a focused system involve subjective imaginative responses, which arguably are intuitive:

I still have to use my creative interpretive powers to be able to, in some way, make sense … and that making sense … is something which is the personal, the individual, the thing that really fuels the imagination (cited in deLahunta & McGregor, 2006, p.23).

I share McGregor’s opinion on the personal viewpoint as subjective and dependent on many things, specifically the personal experience of life and discipline that is clearly active in the framing and informing of every individual’s decision creatively made. Arnheim also adds a disclaimer to the over-analysis of any artwork (which could be applied to my de-signing tool): “If the tools provided here kill the experience rather than enrich it, something has gone wrong” (1954, p. 9). This warning speaks to entering at your own risk when exploring new territories. However the decisions made by a creator form both the responsibility and excitement of creating. In the final analysis, the choreographer or creator of a work can be encouraged to go with the flow to see where it ends up: “Experiment is a challenge, the sole means of generation for real creativity and a voluntary acceptance of risk” (1954, in Burian, 1971, p. 17).

Assessing potential for interconnectivity Forsythe (2011) has developed a concept of choreographic scores between dance-making and interconnections with other artistic disciplines:
A score represents the potential of perceptual phenomena to initiate action, the result of which can be perceived by a sense of a different order: a transition from the body to the visual. A choreographic object, or score, is by nature open to a full palette of phenomenological instigations because it acknowledges the body as wholly designed to persistently read every signal from its environment (2011, p. 92).

In assessing potential for interdiscursivity across disciplines, Forsythe’s “choreographic object” poses a mechanism to which de-sign signals from its environment (2011, p. 92). Louis-Philippe Demers (1993) in writing on ownership with regards to “the environment” states: “I have ideas about how to use material, about the scenic context and all that stuff. I can create a certain atmosphere, what the atmosphere should be for this particular body of material. So I’m like a magazine layout guy or a gallerist, saying OK, the gallery environment should be this way, given the material we have. That’s my job (cited in Jonathan Burrows, 1998).”

However, the concept of the environment as the main source of inspiration is explained by old-fashioned vague references to instinct or inspiration. Instead, he values articulate interaction with external phenomena as the fuel for movement generation (2009, Part 4): “I prefer to have the environment, the location, direction or the ‘eye space’ of the performance creates the topology. Kirsh’s investigation in making a modern choreography draws attention to what he terms is “distributed creativity” which includes “the mechanisms by which dancer/chorographer and scenic context interact to extend your possibilities” (McGregor, in deLahunta & McGregor, 2009, Part 4).

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**Taking on the total authorship of the environment**

Howard states that “every artist wants to take risks, work with the unknown, andpossibly, but they have to be given the chance to do so. Sometimes the only way is to take charge of one’s own destiny, and be creatively in control of the whole project” (2009, p. 153). As a consequence, some visual artists and scenographers “take on the total authorship of the production and you have to be totally in control. That’s my job, that’s my research” (Michelson, 2011, p. 1).

In accessing potential for interdiscursivity across disciplines, Forsythe’s “choreographic object” poses a mechanism to which de-sign signals from its environment (2011, p. 92). Louis-Philippe Demers (1993) in writing on ownership with regards to “the environment” states: “I have ideas about how to use material, about the scenic context and all that stuff. I can create a certain atmosphere, what the atmosphere should be for this particular body of material. So I’m like a magazine layout guy or a gallerist, saying OK, the gallery environment should be this way, given the material we have. That’s my job (cited in Jonathan Burrows, 1998).”

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**Choreographic objects present an alternative for the understanding of the possible organization of movement.** Forsythe writes in his book that in an ideal choreographic world, “ideas in this form would draw an attentive, diverse readership that would eventually under stand and, hopefully, champion the innumerable manifestations, old and new, of choreographic thinking” (2011, p. 92).

In the same way that Forsythe’s choreographic objects are subject to multiple interpretations, the visual palette of clues, signs or signals from the environment can be used to form an engaging or inspiring environment. A score represents the potential of perceptual phenomena to initiate action, the result of which can be perceived by a sense of a different order: a transition from the body to the visual. A choreographic object, or score, is by nature open to a full palette of phenomenological instigations because it acknowledges the body as wholly designed to persistently read every signal from its environment (2011, p. 92).

**Importance of articulation and development of a personal aesthetic language**

I propose that everything in the performance-making process can be analyzed, from micro to macro, and movement generation can be initiated from the results of such analysis. I have often speculated that if young dancers were to be asked to improvise around a certain angle of light, the stimulus might be more productive than expecting inspiration to arise out of an inadvertent, open-ended concept. The stimulus, though tangible, enables personalized interpretations, for example, on the relationship between two shapes, which may be unique to each observer. Decisions are inevitably made through physical interaction with or response to the two shapes. The more I worked on this idea, the more it became evident that a taste or personal preference is at the heart of making meaning from design: personal taste or a personal aesthetic focuses and engages an individual’s intuitive organizational capacity and exists within a range of possible personal interpretations.

Creative distribution between disciplines again is perceived as a deep importance. McGregor points out that a dancer understands that choreographic decisions better when the relationships to ideas are made explicit. He likens relationships between the physical and other ideational mediums as bringing “a different logic to the body” (2009). McGregor claims that the gestural interpretation is explained by old-fashioned vague references to instinct or inspiration. Instead, he values articulate interaction with external concepts such as those arising from physics or neurology as the fuel for movement generation (2009, Part 4): “I prefer to have the environment, the location, direction or the ‘eye space’ of the performance creates the topology. Kirsh’s investigation in making a modern choreography draws attention to what he terms is “distributed creativity” which includes “the mechanisms by which dancer/chorographer and scenic context interact to extend your possibilities” (McGregor, in deLahunta & McGregor, 2009, Part 4).

However, my research is not an analysis of McGregor’s works but rather I am interested in McGregor’s methods and experimentation that involve a dialogue that is in form of opening the dance discipline and choreographic meaning, from external stimuli. My research interests in applying principles to any stimulus be it visual, sound or internal imaginings are indeed fascinating and run parallel with my research practice.
Conclusions

If choreographers are to widen their artistic focus and accept responsibility (see Michelson's comments above) as initiators or creators of a unified production, scenography, whether seen as an experimental interface or as a laboratory, has the potential to become a place in which to play to achieve such ends. In any staged performance work, all elements of the performance, the movement, lighting, costuming, set and props are interconnected, each element being dependent upon the other. All these 'components' have an equal performative 'weight', as Arnheim (2001) noted, "All elements belong together in a whole" (cited in Grundmann, 2001). It does not imply that one element is superior over the other; though, over time, one or more elements can become more significant or relatively more prominent.

A choreographer working together with the scenographic surrounds creates a gestalt. To remind the reader, gestalt is an organized whole that is perceived as more than the sum of its parts. A choreographer can deliberately manipulate the visual system to his/her advantage. Meaning emerges in dance and can be linked with potential readings of the whole of the scenographic environment. The general consensus is that, before composition commences, a maker needs to have a vocabulary and that this vocabulary is informed by interaction. My suggestion is for a language of composition to emerge from an initiating analysis, involving the dancing body 'reading' elements of the composed environment as acts of 'physical perceiving' in spatial, sensory and focused interaction with the scenography. This compositional vocabulary is useful in understanding the ways in which an object or movement exists in space in relation to other elements and principles encompassing shape, line, direction, weight, colour, movement, and sound.

Designing as an analytical tool is a formal approach to composition, potentially transgressing and challenging fixed boundaries. De-signing presents a framing language to work within the maker's intuitive range of meaning-making. Authorship lies with choreographers/dancers who, as creative artists, want to take risks and experiment with the unknown. This objective signals a creative obligation. When artists blur choreographic and scenographic responsibilities, distinctive signature pieces or original works can emerge. That leads to the sort of outcomes artists often seek and was certainly a motivation in my research. The next section will outline in detail de-sign as a method of choreographic practice or, at least, a method to stimulate movement creation.
SECTION 2.

DESIGN and De-signing: Scenography as Choreographic Research.
the installations. I was interested to see whether there were phenomena that occurred in the actual creating of art works at a level of embodiment, intrinsic essences that, perhaps, are embodied into the metaphorical DNA of aesthetic knowledge.

A dancer knows that, whatever they do in movement, their ‘core’ muscles are engaged. This knowledge is tacit and embodied, and works, in an everyday sense, below the level of consciousness. Elements and principles of design are also embodied in human knowledge and understanding of the world in both the acts of making and those of reception of the visual arts. The embodiment of this knowledge is one means by which we make sense of the world. Elements and principles of design offer concepts for understanding and interpretation and, like all languages of signs, the nuances and stresses emergent in reading such signs are extremely variable.

De-sign could be understood across disciplines where visual composition is part of the creative process of invention, which particularly applies in theatre work where all contributing elements ‘talk’ to each other, more often than not, on a tacit level of understanding. Thus I argue the methodology of de-sign, acts as a Rosetta stone translation device for interpretation and understanding between theatre disciplines. Exploring iconographically-inspired movement could, as this research proposes, extend dance performance-making. If the intent of a choreographer/dancer is clearly evoked in his/her interpretation of the elements and principles of visual composition, the scenic reading of the work is likely to be perceived as meaningful. Abstract, that is inherent in the elements and principles, gaining meaning when placed in relationship with external ideas.

Conceptual information relies heavily on personal contexts. However, when done well, this is precisely why abstraction can be so powerful, it can reflect original experience, otherwise difficult or unconnected meanings that create a richer, more complex experience. This is also what great art does (2009, p. 297).

Together with the generation of movement, one part of the de-design process is motivated by my search for methods that can empower dancers with ways to articulate their actions. Words and/or diagrams present relatively simple means to trigger and expand the scope of their investigation. Therefore, I asked the dancer/choreographer initially to respond to the element under focus in dialogue with the list of elements and principles with drawings or notation, so step 1. In the three step method described above, the resulting ideas in motion. In encouraging the dancers’ analyses and manipulations of the design features, I was interested to see whether there were phenomena that occurred in the actual creating of art works at a level of embodiment, intrinsic essences that, perhaps, are embodied into the metaphorical DNA of aesthetic knowledge.

De-signing is a compositional paradigm which operates as a personal iconographic de-coder. Scenographic components can be analyzed and interpreted by a de-signing system thus leading to questions such as can a choreographer/dancer find this useful for the enrichment of personal practice and, if so, will an enrichied choreographic practice add to the coherence of a performance whole?

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that are brought into dynamic dialogue with other forms of knowledge – arise from critical reflection on the practice and the conceptual framework of the practice” (cited in McGeirg & Ball, 2011, p. 16). The embodied cognition, which Kirsh defines as “the mechanisms by which creative subjects think,” can be further articulated in verbal dialogue. Dancer/choreographers can exploit this cognition through engagement with design as a creative resource.

Cogntive scientist Barnard (2013) talks about movement, dance and dancers in relation to “Patterns: generalization, differentiation and abstraction” – describing a dancer’s “ability to quickly and often automatically generalize and differentiate in responses to stimuli from the environment.” (cited in McGregor et al., 2013, p. 22). On occasions, dancers also “react to deeper patterns that link forms, meanings and their emotional significances” (Barnard, 2013, p. 22) and this deeper recognition operates on an embodied tacit understanding that is based on a careful selection of movement shapes and group organization or the dynamics of rhythm can explore how movement interlocks and interweaves with the wider scenographic state.

C h o r e o g r a p h y - t h e c r e a t i n g a n d a r r a n g e m e n t o f m o v e m e n t

Composition in movement, time and space can be one of the most difficult, interesting and complicated of artistic disciplines to master. Practitioners require observation skills of life and of the works of other choreographers, particularly those regarded as masters of the practice. Confidence in one’s decisions and the patience to accept failures and continue practicing are other crucial attributes of a dance-maker. There are as many systems and approaches to choreographic composition as there are practitioners. Each choreographer looks in movement composition differently. One choreographer may come to a studio with a full plan of movement, another might rely on more observational and experiential aspects of movement and movement composition. One may describe a dancer’s “ability to quickly and often automatically generalize and differentiate in responses to stimuli from the environment” (cited in Barnard, 2013, p. 22) and this deeper recognition operates on an embodied tacit understanding that is governed by the individual’s life and experience. Design is a paradigm for the individual to personally decode scenographic information. Following from the previous discussion of embodied knowledge, Kirsh (2011) makes the pivotal point that dancers/choreographers “are capable of thinking with their bodies but exposure to different disciplines can lead to an enhanced thinking repertoire” and to a clearer appreciation of the strengths or weaknesses of previously ballet-trained dancers. My laboratory as an incubation experience was immersive. Space and movement are rich in the Wallenberg Movement Exhibition, 2013). Whether dance composition arises from an organic basis, ‘knowledge-creation’, collaborative engagement, traditional, direct or contemporary perspectives, sensory and cognitive pattern recognition comes into play. Visual and aural choreographic choices, based on a careful selection of movement and group organization or the dynamics of rhythm can explore how movement interlocks and interweaves with the wider scenographic state.

Compositional processes and ways to start to make a performance often imitate or enter into dialogue with a ‘famous’ choreographer and further, open the way to individual system creation and development - the creating and arranging of movement. Whether dance composition arises from an organic basis, ‘knowledge-creation’, collaborative engagement, traditional, direct or contemporary perspectives, sensory and cognitive pattern recognition comes into play. Visual and aural choreographic choices, based on a careful selection of movement and group organization or the dynamics of rhythm can explore how movement interlocks and interweaves with the wider scenographic state.

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and time were the boundaries with no limitations to what could be added into the space or taken from it. A three step process of
1. Analyse (de-sign), 2. Interact, 3. Place, was undertaken with dancer/choreographers examining and changing elements as co-
creative participants as well as contributing ‘movement’ to an ever emerging new ‘scenarioography’. Fr a g m e n t s: pieces of the ‘puzzle’ – De-sign: solving the ‘puzzle’ De-sign involves a personal entry into elements and principles of composition which meant I was reluctant to influence the dancer/
choreographer’s analysis by setting up analogies or diagrams that might influence them unnecessarily and so for clarity I chose to
employ a list. It was important for me not to show any indication of my own prejudices, withholding any interpretation apart from
descriptions of what was before the dancers. For my research I needed the dancer/choreographer to make the interpretations
themselves through their interaction of play, this was their creative analytic work.

From my original TAIKO Introduction Notes (See Appendices 3 & 4) General & Introduction (Helene’s notes, p. 135) The tasks will follow a format of 3 areas of synergetic action.

3. Using a visual analysis breakdown of the inherent structural stimuli within each given performance element for movement interactions and organization.
• Dancer to write, list and orally point out – approx 5-10mins. Discussion – add to notes.

2. The actual physical response with each separate element using the found above information through impro
visation – approx 15 mins. each play/show.

1. Placing of the found movements within the prepared environment – approx 20/25mins. for each element. By using a physical interaction that feeds back into the whole environment, creative movement can be organized through the back

elements of visual design by a generated systematic method of analyzing all visual information presented within individual articles
that are found in the prepared environment. The list of elements and principles, as discussed earlier, worked as a ‘starter’ to com-
posing movement. If the dance/choreographer focused on the costume component, as element of visual composition might stand out such as colour, or a definite shape or a heart shaped neckline for instance) that might remind them of some expe-
dience or inter connecting movement. The de-sign list, given to the dancers for reference, initially assisted them to decide which
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The elements of music: rhythm, pitch, timbre, dynamics and texture. The principles in music: variety, repetition, balance, acoustic, tension, evolution, transition and unity. These principles were used and supplied to the dancers in TASK notes (see Appendix J. [It was...] TASK NOTES - Sound example from workshop, p. 142) from the composers notes to give understanding of how she used them in her composition or in the case of their own composition as additional material for creative departures and for use also in analysis.

Additional components considered in dance composition and which are marked by the temporal factor that visual artists tend to ignore include: time, texture, transition, development, emphasis and unity, dance, repetition, pattern, rhythm, dynamics, expression, unity, weight, space, form, emphasis, line and direction. De-composition and principles in Design (outlined below) across disciplines, in a language familiar to dance practitioners. For example: shape, balance, rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction. De-composition is therefore understood as a deconstruction of the composition itself. In artistic analysis, perceptual interpretation can vary so I encouraged the dancers to have confidence in their choices and to be aware that value derives not from how an element may be inputs for the decision making processes of movement generation. It is my assertion that, although dancers and choreographers might see the space as an opportunity with which to integrate, interact and engage. Employing de-sign provides a rich set of tools for the decision making processes of movement generation. It is my assertion that, although dancers and choreographers may have knowledge of the explicit design terminology or elements are or what they might mean, in certain ways, these design elements are present wherever they ‘look’, even in darkness or in an empty space. As Arnheim asserts: In my opinion the world is not raw material; it is already ordered merely by being observed” (cited in Grundmann, 2001).

De-SIGN across disciplines - the process of de-composition of the scenography

The practical research through each installation began with each dancer’s analysis, initiated by my providing the list of elements of scenography, quite like landscape itself, is not only physical. Landscape is a collage of clues, reasons, stories and patterns that have affected it and are responsible for its current visual appearance. Scenography is not only the collection of elements visible on stage at a particular time, but also the spatio-temporal composition of the entire performance” (List, 2012, p. 93).

Instead of seeing the scenographic space as a negative space to fill or an area to move into, I hoped that the dancer/choreographer might see the space as an opportunity with which to integrate, interact and engage. Employing de-sign provides a rich set of tools for the decision making processes of movement generation. It is my assertion that, although dancers and choreographers may have knowledge of the explicit design terminology or elements are or what they might mean, in certain ways, these design elements are present wherever they ‘look’, even in darkness or in an empty space. As Arnheim asserts: In my opinion the world is not raw material; it is already ordered merely by being observed” (List, 2012, p. 93).

Elements and Principles (in no hierarchical order) as properties to look for and to consider, as in a work of art, object, diagram, dynamic, or environment. Each of the dance/choreographers was provided with the following list:

- Common or shared properties that are similar to dance and music are in Italics.

- SHARE: weight, direction, line, texture, volume, pitch, tension, sequence and form.
- BALANCE: subject, theme, style, form, theme, subject.
- LIGHT: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- RHYTHM: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- PATTERN: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- SHAPE: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- FORM: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- COLOUR: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- MOVEMENT: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- SHAPE: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- TIMBRE: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- RELATIONSHIP: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- PROPORTION: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- TEXTURE: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- EXPRESSION: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- EMOTIONS: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- LIGHT: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- LINE: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
- DIRECTION: rhythm, pattern, repetition, dynamics, expression, unity, weight, space, form, emphasis, line and direction.
McGregor’s approach with his focus cards presents a single word accompanied by a diagram (See Figure 5). When selected, the cards frame the student’s investigation of a certain movement or internal/external stimulus. In much the same way, my list from de-signing is dependent on personal understandings, identifications and interpretations when employing the de-sign elements and principles. The scope for personal interpretation is obviously infinite.

Traditionally a visual artist is taught to ‘soften their gaze’ in order to see shapes and the ‘whole’ more clearly, allowing for a reduction of visual information wherein the details are eliminated to give prominence to basic shapes. Gestalt, as mentioned earlier could suggest the turning upside down of a visual image to see the shapes clearer. Mapping the information at a certain objective distance allows for shapes to sit against others and for overall form(s) to be privileged. For instance, a dancer’s attention could move from the complex scenic information to examine a selected aspect of the whole inside the scenography and, thereby, discover alternative relationships and basic concepts for movement decisions.

The essence of any particular scenography lies in the invisible ties that connect the diverse elements together. It is the story, idea, concept, aesthetic framework. Like landscape scenography consists of visible and non-visible elements, stories, hints, recollections, which are partly manifest in the physical body of the scenography, but are still available via skilled perception, which is guided by performance (Unt, 2012, p.93).

In any practice, the disciplinary tools at your disposal primarily determine how you understand and process information. However, the range of these tools can always be broadened. In other words, following award-winning Australian-born designer Marc Newson’s advice (in his talk at the British Museum in London 2012): “materials being like vocabulary … the more you use or work with the more you get to say” (2011). This attention to acquiring augmented material for provoking ideas is covered in the following section outlining de-sign in action.
SECTION 3. What Happened

Figure 6. SECTION 3. What Happened Dancer Jacob Lehrer (in set...). photo ©Jon Green 2012
What HAPPENED

The scenic ‘prepared environments’, complete with costumes, lighting, projections, set, props and sound were presented to the dancer as a finished piece of scenography. The environments acted as an incubation chamber for enhanced creative movement development for the dancer who entered the space as the embodiment of the movement element and for clarity of this specific purpose, is referred to throughout the thesis as the ‘dancer’ or ‘dance/choreographer’. After much consideration, I am of the opinion the use of personal names is not necessary for expanding the argument of this work and also constitutes arguably an invasion of privacy. In addition, the use of first names in the observers notes was retained in order to maintain the integrity of the original document and designer collaborator’s names are listed within the Appendices (See Appendix R. Flyers for each project showing credits over all Projects).

The dance-making practice as a ‘working process’ took place within the scenic playgrounds where all the live elements of performance on stage operated in unity and/or tension as potential constituents of performance and culminated as a re-staged choreographed ‘showing’.

Background

Conception and creation of the prepared environments/installations as playgrounds for experimentation required considerable pre-planning and assembly. Three scenarios were considered; one dancer/complicated environment, one dancer/simple yet technologically mediated environment and more than one dancer (3) in a highly complicated environment. To create complexity and depth sound was given prominence as an interactive component in each project; Project 1., contained a traditional musical composition designed and recorded before the installation date; Project 2., contained a choice of fractured simple sound bites to be manipulated in technological play with lights and projection; Project 3., had a complex accumulation of rising sounds with the possibility of compositional change. The aims of investigation by analysis and interaction, were exactly the same in each project, only the environment for analysis changed. Rather than a traditional empty studio space to go in whatever creative direction one likes, these were filled spaces offering hundreds of directions from the analysis of its contents and interactions through analytical and physical play. The three resulting projects were ‘BY-BY-BYRO’, ‘Ilk’ and finally, ‘It was…’ with the latter title inspired by the opening sentence – “It was the best of times, it was the worst of times” – of Charles Dickens’ A Tale of Two Cities. Each scenic installation was accompanied by context briefs (See Appendix A. p. 118, Appendix B. p.120 and Appendix C. p. 123), for the composer and the design personnel attached to costume, set, sound, props and lighting. Visual projection material was also given as stimulus for BY-BY-BYRO (See Appendix D. BY BY BYRO – Projection with Sound Material), along with sketches and written material. For Ilk and for It was… the designer’s brief was creatively open for interpretation by the various participants, specifying that the former be simple while the latter, as a contrast, be extremely complex. Whilst all contributing designers of each environment were familiar with the ideas behind the research they understood the focus was not on the work they produced and watched with interest the dancer/choreographers analysis and interaction with their designs in the original scenography.
By definition, for all three projects, the scenographic components needed to be open to interpretation and manipulation, allowing for a possible complete re-writing of the scenographic organization by the dancer/choreographer’s interactions within the given parameters of each environment. Three audio scores were commissioned and devised to allow for changes that could include a complete re-scoring, which is what did eventuate as the dancer/choreographer formed his/her own composition. Projection material could be fragmented or generated on different surfaces of the set, while lighting and set could likewise be moved around. Eventual performance results were dependent on how and what the choreographer creatively de-signed from their explorative play. As mentioned previously, each project was fully installed for the dancer’s first viewing; the set and lighting were assembled, costumes were installed into the space along with soundtrack recordings and projections. The individual design briefs and further notes for design stimulus related to each scenography are set out below.

Project 1. BY-BY-BYRO

In the preparatory briefing a short text was given to all the designers involved in the scenographic process as a departure point. The inspiration for the first project was presented as a video accompanied by a short text (See Appendix A. and D. and Appendix F. TASKS General and Introduction. p.125).

All the set and props for BY-BY-BYRO were transportable and easily assembled in the bump in. BY-BY-BYRO came with a complete lighting design using equipment sourced through the WAAPA’s lighting department. The designer, Glyn McNamara, understood that if the dancer/choreographer asked for any special needs, that they could be available on consultation.

Costume designer Kristy Armstrong, worked on all three projects and offered the dancer in BY-BY-BYRO choices of costume. From this selection the dancer chose the dress designed for inbuilt difficulties for dance movement. In this instance, restriction worked as a constructive trait, with the costume’s tight binding around the lower body compelling the dancer to find new ways to move.

Composer Me-Lee Hay from Sydney provided the three original soundscapes for each project, which became ‘proto-scores’ that could be analysed by the dancers through de-signing. The soundscapes included a wide range of instrumentation focusing on piano and strings embedded with electronic and acoustic sound effects, which were mood-driven and reminiscent of film soundtracks. The sonic component, like the costume design, strove to challenge a dancer’s traditional or habitual patterns of movement.

The short inspiration video featured a lighthouse, a sweeping of light across deep waters and a mysterious red window at break of day. The projections fitted with and followed the soundtrack (See Appendix D.). These images were projected onto surfaces with additional interactive possibilities for live feed from cameras set up to document the experimentation.

Figure 7. Enter the Movement / Project 1. BY-BY-BYRO / installation / photo: ©Jon Green 2011

Project 2. THERE

In the preparatory briefing a short text was given to all the designers involved in the scenographic process as a departure point. The inspiration for the second project was presented as a video alongside a short text (See Appendix A. and D. and Appendix F. TASKS General and Introduction. p.125).

The set for THERE was transportable and consisted of two set elements, a long rectilinear box (the ‘bodyscape’) and a semi-circular and arching set section (the ‘soulscapace’). The designer, Glyn McNamara, designed the scenography for a dancer/choreographer who had had previous experience in creating work with live music and who was also a dancer. The use of the WAAPA’s lighting department for the lighting design was discussed in the preparatory briefing. The designer, Glyn McNamara, understood that if the dancer/choreographer asked for any special needs, that they could be available on consultation.

Two costume designers worked on the project, Emma Wood with the dancer in THERE offering a choice of costume. In this instance, the dress offered the dancer in THERE possibilities for creative de-signing from their explorative play. As mentioned previously, each project was fully installed for the dancer’s first viewing; the set and lighting were assembled, costumes were installed into the space along with soundtrack recordings and projections. The individual design briefs and further notes for design stimulus related to each scenography are set out below.

Project 3. WE ARE NOT DEAD

In the preparatory briefing a short text was given to all the designers involved in the scenographic process as a departure point. The inspiration for the third project was presented as a video alongside a short text (See Appendix A. and D. and Appendix F. TASKS General and Introduction. p.125).

All the set and props for WE ARE NOT DEAD were transportable and easily assembled in the bump in. WE ARE NOT DEAD came with a complete lighting design using equipment sourced through the WAAPA’s lighting department. The designer, Glyn McNamara, understood that if the dancer/choreographer asked for any special needs, that they could be available on consultation.

One costume designer worked on the project, that of Kristy Armstrong, who worked on all three projects and offered the dancer in WE ARE NOT DEAD choices of costume. From this selection the dancer chose the dress designed for inbuilt difficulties for dance movement. In this instance, restriction worked as a constructive trait, with the costume’s tight binding around the lower body compelling the dancer to find new ways to move.

Composer Me-Lee Hay from Sydney provided the three original soundscapes for each project, which became ‘proto-scores’ that could be analysed by the dancers through de-signing. The soundscapes included a wide range of instrumentation focusing on piano and strings embedded with electronic and acoustic sound effects, which were mood-driven and reminiscent of film soundtracks. The sonic component, like the costume design, strove to challenge a dancer’s traditional or habitual patterns of movement.

The short inspiration video featured a lighthouse, a sweeping of light across deep waters and a mysterious red window at break of day. The projections fitted with and followed the soundtrack (See Appendix D.). These images were projected onto surfaces with additional interactive possibilities for live feed from cameras set up to document the experimentation.

Figure 7. Enter the Movement / Project 1. BY-BY-BYRO / installation / photo: ©Jon Green 2011
Two soundtracks and multiple sample choices formed the composition specifically designed to enable the dancer's intervention. The dancer could choose auditory sounds that could be changed by the dancer's operation of the remote control, creating a 'build your own story' format depending on the dancer's choice of tempo or mood.

The brief for the aural component was for an abstract, layered soundscape conjuring walls of sound contrasted with subtle and intimate passages. The idea of sound moving through the space, including silence or variations of very simple sound formed an important part of the brief. The main idea was that the composition had points of departure that the dancer could choose auditory sounds that could influence the sound and/or lights. Over the process, with the dancer/choreographer working in the space, the installation would therefore change.

Interactive media programming with MAX MSP, breaking down the sound 'samples' into a programming device, was designed to trigger individual nested banks of lighting states with small QuickTime projections and was supplied by Tim Landauer, the engineer. He dismantled a Nintendo Wii device and re-assembled it to trigger sensors through the dancer's hand manipulations that interacted with the light and projected materials. Though initially envisaged and asked for in the tech brief, the sensors or cameras for the movement interactions did not materialize.

The costume brief was asked to be an extension of the set as a sculptural piece. Affect and costume designer Armstrong decided on extending continuity with the visual design content by making a pair of textured shorts. The costume also consisted of a matching glove that concealed a wireless remote control, attached to her hand. This glove operated the audio visual projections and enabled the dancer to manipulate sound and lighting (See Figures 25., 26.). This required a media engineer to collaborate with the designers of sound, lighting, set and costume. The brief for the media engineer was to connect a wireless remote control with the sculptural piece, lighting and sound in order to give the sense that the dancer's interaction with the remote control supplied a connection with everything. Movement gestures by the dancer would be picked up by sensors or cameras that could influence the sound and/or lights. Over the process, with the dancer/choreographer working in the space, the installation would therefore change.

Mixed media experiments of this type often rely on the immediacy of the interaction which produces a continual unfolding of random sound, improvised gesture and movement. The actual experiment could provide answers to whether a controlled composition such as this could actually be achieved.

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Preparatory briefing:

Project 2.1K

Ilk Heleen Gee Marksteijn

My idea was to present an abstract, organic or geometric sculptural piece with which the dancer could interact and which was light enough for him to lift or manoeuvre (or even get parts of his body inside) but weighty enough that it wouldn't wobble or fall over during his explorations. Ultimately, the aim was to prompt the dancer to place himself in the position of the observer, to find imagery in the combined body and sculptural piece. The set evolved into a singular 'sculptural' piece resembling a single tower block constructed of dense foam pieces by Sarah Affleck, a WAAPA design graduate.

The environmental conceptual requirements for 2K were that it was to be designed to project as a clean monochromatic atmosphere. The effect of simplicity was to be carried through the space, including silence or variations of very simple sound formed an important part of the brief. The main idea was that the composition had points of departure that could be changed by the dancer's operation of the remote control, creating a 'build your own story' format depending on the dancer's choice of tempo or mood.

Two soundtracks and multiple sample choices formed the composition specifically designed to enable the dancer's intervention. The dancer could choose auditory sounds that could influence the sound and/or lights. Over the process, with the dancer/choreographer working in the space, the installation would therefore change.

The lighting for 2K was designed and operated by Stephen Warren, in his final year at WAAPA. I gave him many images plus the soundtracks, costuming, set design and ideas behind each component of the composition. The choreographer/dancer was in the position to choose which effects or tracks played, whether in response or in a random conjunction with lighting changes and projection as fragments, loops or stills.

The lighting for 2K was designed and operated by Stephen Warren, in his final year at WAAPA. I gave him many images plus the soundtracks, costuming, set design and ideas behind each component of the composition. The choreographer/dancer was in the position to choose which effects or tracks played, whether in response or in a random conjunction with lighting changes and projection as fragments, loops or stills.

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It was the beginning that although her playing could be heard, she disappeared visually, surrounded by the hundreds of piles and stacks of books and newspapers. Like the spines from piles of newspapers which floated down her back just clearing the floor, somehow giving and looking at certain angles like a Japanese Kimono suggesting at the idea from the designers, that she was possibly, a stray member from an orchestra. The costume designer added more to the appearance through a cut-away of what looked like the spines from piles of newspapers which floated down her back just clearing the floor, somehow giving and looking at certain angles like a Japanese Kimono suggesting at the beginning that although her playing could be heard, she disappeared visually, surrounded by the hundreds of piles and stacks of books and newspapers. It was decided that the cellist’s costume could be different to the other costumes since she was configured to be a part of the excessiveness of the set. The costume for the live musician/narrator was a conservative finely checked slim pencil skirt worn with a cream loose blouse with a soft tie at the neck. An untied, hanging loose black tie contributed to the idea from the designers, that she was possibly, a stray member from an orchestra. The costume designer added more to the appearance through a cut-away of what looked like the spines from piles of newspapers which floated down her back just clearing the floor, somehow giving and looking at certain angles like a Japanese Kimono suggesting at the beginning that although her playing could be heard, she disappeared visually, surrounded by the hundreds of piles and stacks of books and newspapers.
It was important to be able to present the choreographer/dancer with a complete and engaging scenography. Hopefully the initial viewing of the installation would pique the dancers with suggestions of what might be examined to start the process. Dancers were then given a list of elements and principles to refer to and guide their investigations. This introduction explained each design component to the dancers; and showing of a selection of material as a choreographed conclusion from the dancer/choreographer in question.

The projects were presented to all the dancers as choreographic/scenographic experiments with explanations of what sort of participation was expected from them through their play with visual analysis. All aspects needed to be understood from first watching as outside observers, through the trying on their choice of costumes and the viewing of all the material as drawings and inferences. It was explained that an improvised movement response was expected from them within the installation space on the following morning after the first viewing, allowing for overnight reflection. Following an initial improvised response, the workshop comprised of three days of experimentation and directed movement tasks inside, and relating to; the ‘prepared environment’ (See Appendices I. TASK NOTES – Sound Example from workshop p. 140 and Appendix J. TASK NOTES – Light Example from workshop p. 140 and Appendix I. (It was… TASK NOTES – Props Example from workshop p. 140). Task sheets and lists of elements and principles, were given to the dancers to be worked through daily as a means of navigating the environment and designing of each component. They were constantly reassured that this was an experimental process, and accordingly, were to be captured by film, photography and the observer’s commentary.

The dancer/choreographer and dancer of the ‘prepared environment on the evening of the second day; two to four days for experimentation of the design method by the dance/choreographer/ dancer; and showing of a selection of material as a choreographed conclusion from the dancer/choreographer in question.

Immersion in the environment involved preparing dancers for an understanding of what each individual component contributed to the overall concept by way of a preliminary talk with a supplied design process diary (See Appendices K., L. and M.) with the task sheets (See Appendices I. and J.). This introduction explained each de-sign component with suggestions of what might be examined to start the process. Dancers were then given lists of elements and principles to aid in guiding their investigations.

It was important to be able to present the choreographer/dancer with a complete and engaging scenography. Hopefully the initial viewing of the installation would place the dancer’s motivation for creation at first encounter; to stimulate her/him kinetically to be inside as if in a dancing playground. As a creative starting point for the work, this invitation to play would enable them to not feel too enclosed or bound by the determined ideas inherent in the overall design of the scenography. In the following workshops, the given tasks offered the dancer/choreographer the power to alter the scenography to suit their movement and imaginative purposes.

Each component of costume, lighting, set and props and projection was introduced via the task sheet. The list of elements and principles were also given as analytical prompts for their investigations. Emphasis was placed on each individual’s private interpretation of the de-signing list. Form can also be translated into texture, repetition or rhythm. Even in the group work, the first articulation was encouraged to be personal and, only after working through the work separately, were they invited to confer collaboratively about what they found in the process.

Each engagement of the dancer/choreographer with an aspect of the scenography in conjunction with an element or principle of de-sign involved a three step process:

1. Analysing and articulating – the dancer/choreographer was asked what the scenic component under examination might imaginatively represent using the de-signing method. Responses might initially be via drawings or sketch or both.

2. Interaction – the item under scrutiny could be interacted with in order to initiate movement. Improvising with ideas, impressions and associations provided a means of physical engagement.

3. Placement – retrospectively appraising 1 and 2 the dancer/choreographer was asked to select what movement or phrases or sections satisfied her/him choreographically as a contribution to the scenographic whole. These choices became part of the final showing.

The dancers were given this three-step process at the beginning of each project to use as a guide in de-signing from the supplied list of design principles and elements. The order from analysis, through to interaction and placement was to be followed consistently over all projects.
It is important to stress that each project had a completely different set of task sheets dedicated and relating specifically to the installed environment and the individual components designed for it (See for examples in TASK NOTES: Appendix A). Each project had a completely different set of task sheets dedicated and relating specifically to the installed environment and the individual components designed for it.

The ‘scenic’ aspect of their movement experiment as observed by the dancer/choreographer via video feedback enabled further analysis in terms of the scenic layers of response to ‘scenographic thinking’. The experiential movement from the perspective of the audience served as data collection tools for both the dancer/choreographers and what I eventually used to validate the research. The dancer/choreographers’ observations served as a rich data source for the study of ‘movement’ and its engagement with the scenic space.

Data from all three projects was scrutinised individually by me before distilling the information into final evaluative outcomes. For example, text extracts are incorporated from the supported observer’s notes (See Appendix M, N, O). To illustrate what occurred from an outside eye in the dancer/choreographers’ encounters with the scenic space.

The ‘scenic’ aspect of their movement experiment as observed by the dancer/choreographer via video feedback enabled further analysis in terms of the scenic layers of response to ‘scenographic thinking’ proved pivotal to the research as a data producing source for the study of ‘movement’ and its engagement with the scenic. The ‘scenic’ aspect of their movement experiment as observed by the dancer/choreographer via video feedback enabled further analysis in terms of the scenic layers of response to ‘scenographic thinking’. Her generalist viewpoint, from trying to grasp the whole and piecing together different threads of reference, generated an observational record that monitored the research process and contributed greatly when considered in relation to other layers of the research. 

There were two areas of data collection that were ultimately abandoned. Firstly, the last two included project participants were not able to contribute significant observational recordings, indicating it may be misleading to what they said or did and functioned to make the environment area a safe space. This worked extremely well in correlating what I observed in person, with the observers notes and the video material. The other spectators were made up of the costume, lighting, set and sound designers and selected ‘walk-in’ audience and largely not permitted to interact with the audience. The observer did indeed become part of the system, whilst as theory expounds: ‘the act of observation itself directly and necessarily participates in what is observed’ (Erika Fischer-Lichte, 1997, p.4). The observer did indeed become part of the system, whilst as theory expounds: ‘the act of observation itself directly and necessarily participates in what is observed’.

In compiling the research notes for the final showing, I was… what I call the ‘consultation process’ – wanting the dancer/choreographers to arrive at their work without interference or interruption. Ultimately the aim of the research was to ascertain whether the final work both read as a complete performance event connecting the scenic and the movement as a whole. The final showing was… (It) p. 168). What evolved from these ‘notes’ were echoes of the ‘scenographic thinking’ which took place. Her generalist viewpoint, from trying to grasp the whole and piecing together different threads of reference, generated an observational record that monitored the research process and contributed greatly when considered in relation to other layers of the research. These notes also added richness to the visual capture of information for analysis.

Observer Notes

Because dancer/choreographic practice is substantially ephemeral and difficult to capture in its processes of work-shopping and performance, different points of view were sought to supply data for analysis. An ‘observer’ with a background as a scriptwriter, though neither in dance nor music, volunteered as a participant. She was asked to take part in what she had expected to be a fast-flowing experiment, mostly observing (as the ‘observer’) but occasionally also participating in the process. What evolved from these ‘notes’ were echoes of the ‘scenographic thinking’ which took place. Her generalist viewpoint, from trying to grasp the whole and piecing together different threads of reference, generated an observational record that monitored the research process and contributed greatly when considered in relation to other layers of the research. 

These notes also added richness to the visual capture of information for analysis. The observer did indeed become part of the system, whilst as theory expounds: ‘the act of observation itself directly and necessarily participates in what is observed’.
Project 1: Ilk - VOYR

This extract serves as an example only of what this stage in the process meant to the observer. From this single written example of the process, her observation shed light on how the dancer/choreographer created movement, through de-sign, from reflection of the scenographic givens.

Now I feel awe not just in the power & magnitude of the sounds (dark & soul) but in the high notes. Awe & wonder. Adjusting light - Long rectangle of light sweeps over audience like a searchlight from a lighthouse but also repeats rectangle shapes of paper. With smoke a screen of smoke. Allowing presence of a bird & light. 2nd play - Very urgent & exciting when dancer breaks the line of light from behind. 3rd play - Slicing movements by dancer: Side shadows created across the air & then on paper. (V O I C E Observer, 2011). This extract conveys the power of scenographic thinking by the dancer whose 'slicing movements' reflected the scenic components, principally that of light. The crafting of the light into movement in order the overall visual impression from an audience's perspective. The written commentary reveals the coincidence of shapes and forms (light, paper, and missing body), principles in action (light and darkness) and management of movements (uplifting and body breaking across the line of light). The dancer has responded to design through her choices of action.

Project 2: Ilk

This second extract is a key-hole observation on an individual task within the environment, exposing the challenges the dancer had to face and a little of how he created with the Material of Project 2.

It is complex working the sound & movement, looks hard. An impossible universe was to be created. It is complex working the sound & movement, looks hard. An impossible universe was to be created. Arm is slightly alien to body, elbows out create bulk, chest is concave, illusion of bigger creature, reach up, bathed in sunlight, uplifting reach, inspiration, life force, bend low, elbows are wide and emphasized, walking like a bird/ward. It is complex working the sound & movement, looks hard.

Finding squares of light. Crouching, spies light, does he want to be in it? J [the dancer] controls squares of light, hand of God. Finding squares of light. Crouching, spies light, does he want to be in it? J [the dancer] controls squares of light, hand of God. Rocks sculpture gently. Looking at hand & working out sounds. Moving foam pieces to light squares. Feet in foam. Chain of foam pieces around. Depth as shapes repeat. In darkness, crouches down & creates new shape for when the light fades up. Jumbled foam with the body as connected material. Very complex, hard to achieve. (V O I C E Observer, 2012). It is clear from the extracts that the dancer was enlisting the de-signing process in playing with form and space as a way in which to deal with the imposed scenography. Doubt and instability appear to resonate through the dancer's chosen primeval stances (bird/ward). His management of the prop from a visual position gave a clear indication of his complex de-signing process and where his spatial movement could be placed. The observed forms that were taken and made by the dancer himself both physically and in light forms showed an ongoing dialogue with the scenography that he was given. (See Appendix F. Video Extracts – Ilk).


The observation here shows the dancers trying to impose an order or coherence on the chaotic sea of inert objects. The insane laughter and tearing of paper, added to the dissonance of the soundscape. The violent slamming of paper as weight gave both movement and sound, echoing the violent slamming of papers on top of the seated man. The appointed observer was able to comprehend a totality in each of the three separate projects.

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Ilk.

Ilk.

Ilk.
Enter the movement / Here / Here / Here / Markstein

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Choreographer’s comments - from observer’s notes.

This section is a group evaluation over the three projects, with the focus on elements and principles and how the dancer/choreographers interacted with them. The analysis pre-empts my final analysis taking into account the observer’s notes, participants’ observations and comments from the various showings which will be addressed in Trash and Treasure.

In Projects 1 and 2, conversations were limited as the choreographers were working on their own inside the prepared space, so the working comments were few and far between and mostly internalised or commented to no-one in particular on the set. Additional comments were incorporated from the question and answer responses after the showings and a diary of process offered after the first project (See Appendix Q. Dancer Emma Sandall diary / BY BY BYRO. p. 187). This differed from Project 3 where comments by the three dancers were related to each other throughout the process.

Finding Elements and Principles inside the process

The dancer/choreographers acknowledged the value of being directed to articulate the stimuli in design terms and describe the process in words or diagrams. Similarities were noted to usual choreographic methods, but having to articulate the found choices verbally was an unfamiliar aspect of the process. Taking that information on board to create movement was expressed as what I proposed would be a ‘procedure of the examination of elements and principles’ involving deconstruction and articulation of the compositional elements. The dancers understood that the process was both experimental and experiential. They understood that their task was to break the components apart and focus on the resultant ideas to make movement. One dancer commented that he had begun to realise he was watching the process with design eyes.

They noted some elements and principles as identical to sound analysis (one of the dancers is also a musician) and discussed transposing the principles across several ‘meaning’ possibilities. Generally, they were in agreement that the design elements and principles could be mapped directly to movement.

Words were considered as useful avenues into movement and of thinking through possibilities, even when those possibilities were physical and not ‘mental’. Words, as in the form of text and/or as symbols, were given to particulars of the stimulus material. Discussions ensued, for example, about costume, its feel, its colour, its form, its expression, its direction and its action. Wearing the garments produced strong effects and improvisation furthered inspiration. For example in Project 3, the pink suit was worn both inside, outside and finally was physically twisted, making it into a character in its own right (See Figure 10. Project 3. It was… / transformation over play with the costume: ©video stills Markstein 2012).

In Project 3, there was talk of theatrical conventions generally and particularly of the frustrations that arose in Project 2 Ilk, when lack of time and difficulty mastering the technology prevented a transition into a creative idea to the choreographer’s satisfaction. Again, in Project 3, frustration turned to saturation from the overload of materials and the subsequent range of analytical articulation. Pressures to prepare for the showing provoked questions, discussion arose about when to stop exploring and start constructing. They acknowledged that, in spite of intentions, any showing would invariably be read as a performance. The dancers used the word ‘experiment’ to refer to the final showing to eliminate fears that viewers may take the presentation as a demonstration of a serious completion.

It was noted that extensive planning and conversation took place between the three performers in Project 3, concerning balance, order, spatial relationships, the relationship with the musician and the rearrangements they found necessary to alter inside the space.
Process is operation
Restrictions in movement and by being worn for the entire process (See Figure 11. Project 1. BY-BYO/ costume commitment to movement p. 68) the costume in Project 1. became the over-riding element as it committed to movement ideas. Importantly, the dancer noted that she found limitations to be creatively liberating. The projection of a lighthouse and crashing waves were perceived to be stimulating but due to the complexity of the set she did in fact require more time to absorb and explore those triggers more fully. The lighting particularly inspired her. Pushing through the silhouette work, she was interested in light and the bladder, she played with a lot of ideas and made suggestions as to what could be explored further with smoke. The projection of a lighthouse and crashing waves were perceived to be stimulating but due to the complexity of the set she did in fact require more time to absorb and explore those triggers more fully. The lighthouse particularly inspired her. Pushing through the silhouette work, the beam of light and the blinder, she played with a lot of ideas and made suggestions as to what could be explored further with smoke. (See Appendix S. Video Extracts – BY BY BYRO). She was impressed with the way the light affected space, illuminated movement, changed movement and gave it meaning. The costume movement process had the biggest effect physically in the movement generation because it was chosen for its inherent challenges.

The technology in Project 2. Ilk presented difficulties for the dancer and he was constantly worried about his inability to control the loops, images and sound tracks. Realtime control of an interactive computer system, therefore demands a particular sensitivity for the tempo and granularity of visual time. Manipulating the images, the projective visual world, is a technique of unfolding the frames, bit by bit in time, just as music is an unwinding of experience of time (Birringer, 2010, p. 258). Interaction with the sculptural piece was also challenging and though he formulated a movement interaction which progressed from upright strength, to a folding ‘bentness’, it development really required more time. It is to interest to note that the general amount of time to produce a work of this length would require between six weeks to six months. Both Birringer and Palmer have pointed out, realtime allocated before showing in ‘user testing’ (Birringer 2010) is any technology is critical. Birringer, as does Palmer support notions of play and shared interests across the creative fields where in the ‘lab’ situation all can play, respect and learn each others languages and the behaviors of the environment, all together with equal interests. When working with the process, the dancer in Project 2. Ilk the technological environment was fun to play with, but consid-
ered that his failure to learn all of the codes inhibited results. As Winnicott (2005) summarised: play ‘is essentially satisfying. This is true even when it leads to a high degree of anxiety’ (2005, p. 52). The response from the dancer in Project 2. Ilk provided an interesting and revealing subjective reaction, manifesting as anxiety in the confines of engagement, in terms of the importance even in play to master skills in order to interact with the technology. I had not foreseen that which lay beyond my immediate objective in the experiment to examine the introduction of a new technology into the scenography and how that could be analysed. However, the dancer’s frustration corresponds with observations from Birringer’s, Demers and Palmer about the need to take into account additional time to integrate proficient functioning with new technologies.

Difficulties found inside each Project
In design process it’s necessary to fix or deal with what unexpectedly happens as unforeseen in the making of a prototype. This is design thinking, there are always changes and re-designing in technology by having to work with what ‘you have got...’ (Birringer 2010). In performance work making these changes a part of your whole composition is scenographic thinking. Transitions were difficult and, mostly in Projects 1 and 2, were in reaction to constant laughter from all observers in the space including random audi-
ence drop-ins and contributing designers and backstage crew. The responses recorded by the ‘Observer’ provided interesting and revealing subjective points for analysis. The dancer in 1b feeling frustrated and defensive targeted the designer of the prop, asking her if she found the sculpture funny (See Figure 12. Enter the Movement / Project 2. Ilk / completion of captured scenography appearing as ‘funny’ p. 70). To her vague response, he replied: “So, it’s not trying to be something it’s not?” This generated tense moments and some awkwardness.
Materiality in Project 3 was difficult to dance with and in. One dancer had difficulty in reading all of the chaotic information and all commented that in retrospect they had failed. Difficulties arose across all three projects when thinking about how to actually dance with some of the elements with which they were presented. The excessiveness of material, the environment, time limitations, though this directive meant that the choices made were sometimes rushed causing frustrations and anxiety. In play this happened when transitions, were restricted by space and time, whilst the spirit of play was not strictly a performance as such, serious attempts to join sections were taken. The research pushed the dancers to interact with everything, between the different relationship with it did not work for him. In Project 2, the environment was singular in a way, serious and melodramatic. When they thought the environment imposed too much meaning, the dancers called out of “stop the music” which dealt with the sound literally (See Appendix U. Video Extracts – it was…). In discussing connectivity, one of the dancers exclaimed that they understood the process as time progressed and have got it in ‘our brain’, and later still that “I like how it is our brain now. One between all of us”. To which they all agreed.

Meaning? What meaning?

One dancer commented that they tried to put the sections of movement in an order without necessarily creating a specific meaning, that was not on the de-ino-agenda. In looking over the three projects for verbal comments on meanings, many were suggestive of a sense of climax, simple, restful or demanding. One dancer commented that the environment was singular in a way; serious and melodramatic. When they thought the environment imposed too much meaning, the dancers looked for ways that could diffuse the potent movement, looking for ways to decouple it (see Appendix U. Video Extracts – it was…). The dancers described movement choices to act as a counterpoint to the heavy presence of the scenographic elements. The significance of this (data) directly informs my later conclusions.

In Project 2, the dancer aided to try a run through without the matching sound, which being strongly atmospheric in a particular section infused her movement. She had enjoyed working with the soundscape at first because of the moods it invoked. She noted that meanings arose which assisted as starting points for her improvised interactions. At another point, regarding the costume, the dancer was interested in having a tight band around her legs because, in her own words: it liberated her movement. In the future she said she would keen to try constraining other parts of her body to experiment with what might ensue. She wanted to find many ways of working her limbs because of how she thought she might appear. She expressed great interest in the difference between how the observers could read her movement and how she felt and where the movement was derived from. She found the projections as stimulus were full of meaning. The energy, the visual cues, the ability to illuminate the movement, the dynamics of how she thought she might appear. She expressed great interest in the difference between how the observers could read her movement and where the movement was derived from. She found the projections as stimulus were full of meaning. The energy, the visual cues, the ability to illuminate the movement, the dynamics of how she thought she might appear. She expressed great interest in the difference between how the observers could read her movement and where the movement was derived from. She found the projections as stimulus were full of meaning. The energy, the visual cues, the ability to illuminate the movement, the dynamics of how she thought she might appear.
Additional Comments
The projects were marked by one male dancer “as something that was satisfying to look at and to do”. Articulating on a design level is fantastic but he wasn’t sure if working from inside the process was useful for him. He explained that he felt he had three hats on: “Perhaps if I looked at other dancers and then used the de-sign then the situation might have been different.” From a compositional perspective, he had wished to approach possibilities from the outside, to watch as a means to choreograph. In contrast, the dancer from Project 1, declared that the process “could be fundamental” and that “drawing in lights and projections much earlier could change improvisation for better”. In regards to the design of components, a couple of the dancers from different projects appreciated asking what the designers were thinking when they created the products. In Project 1, one dancer commented: “One time we cleared the stage and came back out and looked at it… and we saw crap” and in acknowledgement of respect of the skills involved, “we realized that the chaos had actually been designed as chaos, we are not designers, we realized what had been designed, the skill involved”.

The dancer in Project 1, came away from the project stating that the experience inspired her to incorporate more aspects of external stimuli into her choreographic and dance practice. She said she would love to work more with lighting in the future and is also determined to use costuming in the development of work. Speaking of experience takes on the ‘small print’ as well, meaning what costume and props add to the movement design. Looking at how they further assist the design as a whole or hinder movement design inside a phrase and further, inside a piece as a whole. Where and how the transitions are placed are pivotal to the design of the whole. My observational analysis and operating system, that organises and understands shape and spatial arrangements originating from elements and principles of design. My own final analysis derived from this with de-signing of the whole by not only the shapes, spatial arrangements and other elements but inside the whole as a choreographer does with the individual performance the de-signing process might be most beneficial. This issue will re-surface in the final analysis.

After the first explanation of the process to be undertaken, one dancer (Project 2) observed that the process could be useful for younger dance students who are less competent in verbal articulation and would behave very differently if placed in such an environment. This comment touched on where across the experience range of dance training and performance the de-signing process might be most beneficial. This issue will re-surface in the final analysis.

V I S U A L A. Observations as a de-signing response: A designer can help but not take on the full responsibility for the whole of a composition whatever that might be. Their training as a second nature involves a subconscious analysis and operating system, that organises and understands shape and spatial arrangements originating from elements and principles of design. My own final analysis derived from this with de-signing of the whole by not only the shapes, spatial arrangements and other elements but inside the whole as a choreographer does with the individual movement design inside a phrase and further, inside a piece as a whole. Where and how the transitions are placed are pivotal to the design of the whole. My observational analysis takes on the ‘small print’ as well, meaning what costume and props add to the movement design. Looking at how they further assist the design as a whole or hinder a possible development. Sound and lighting are further considerations that are not only separate designs in themselves but contribute to the design performance. Speaking for all choreographers and designers who work this way, Michelson was quoted earlier, in her performance making process, remarking that “everything the eye-space contains is her responsibility.

I would hope that the precise understanding for any reader of this thesis, is that the act of the interpretation of design elements and principles is a personal choice, that creative judgment and initial response is to go into the environment as soon as they were introduced to the space. Give us the costumes and let’s go!

The dancer from Project 1. declared that the process “could be fundamental” and that “bringing in lights and projections much earlier could change improvisation for better”. From a compositional perspective, he had wished to approach possibilities from the outside, to watch as a means to choreograph. In contrast, the dancer from Project 1. declared that the process “could be fundamental” and that “bringing in lights and projections much earlier could change improvisation for better”. Designers like Jessica Bugg has shown her design work on the site of the dancer/choreographer’s body by exploring the idea of drawing and sketching physically with the body and cloth, and how the camera as data gatherer can be instrumental in producing practice led research that show the benefits of this symbiotic partnership. Bugg has pointed out: “This physical engagement and responsive dialogue between dancers and designer is critical and begins to extend the design process for dance. Beyond this… [Bugg argues] that there is further scope to rethink the design process to develop not only a physical response but a more experimental, emotional and embodied cognitive response” (Bugg, 2012, 6). Bugg’s video: Drawing with the Body: and cloth (2013) in the video Grey Wave & Tempest Dress, shows as example: The very manner of this editing leaves wide ranging creative possibilities for experiment as a method and controlling extreme costuming ideas with a moving body as part of the choreographic development self.

De-signing observations as examples of visual interpretation over the three projects are from the footage and divided into components of observation for costume, lighting, use of set and props and projections, using film stills as examples of de-signing principles of line, shape, direction, textures, weight, and so on. Shown here are ‘visual examples’ defining for me how the dancer/choreographer’s displayed their de-signing additions to the choreographic through movement as elements and principles (See Figures 13., 15., 16., 18. and 19.). Jon Green’s photography captured movement responses during the workshops and are shown here as a compositional compilation (See figures: 14., 17., 20. and 21.).
Enter the movement / Helene Gee Markstein

Figure 13. Project 1. BYBYBYO / elements and principles of form, line, shape, colour and direction. ©stills Markstein/ photos: ©Jon Green 2011

form line shape colour direction
Enter the movement / Project 1.

BY-BY-BYRO / compilation of captured scenography. Photos: ©Jon Green 2011

Figure 14. Enter the Movement / Project 1.
Figure 15. Project 2. Ilk showing examples of elements and principles of form, line and shape: © video Still Markstein 2012

Figure 16. Project 2. Ilk elements and principles of colour, direction, weight and texture: © Markstein 2011
Figure 17: Enter the Movement / Project 1.19 / compilation of captured scenography. Photos: ©Jon Green 2012
Enter the movement / elements and principles of form, line, shape, colour and direction:

Figure 18. Project 3. It was… / space, levelling & sharpening, weight and texture:

Figure 19. Project 3. It was… / elements and principles of space, levelling & sharpening, weight and texture:

©video stills Markstein 2012
Figure 20. Enter the Movement / Project 3. It was... / compilation of captured scenography. Photos: ©Jon Green 2012

Figure 21. Enter the Movement / Project 3. It was... / compilation of captured scenography. Photos: ©Jon Green 2012
SECTION 4.
Trash & Treasure

Figure 22. SECTION 4. Trash & Treasure (BY BY BYRO) photo: ©Jon Green 2011
“Only the poet and the saint can water an asphalt pavement in the confident anticipation that lilies will reward his labour” (Maugham, 2007, Chapter XIII, para. 1).

Trash and Treasure

The title, Trash and Treasure, arises from my belief that unexpected treasure can always be found in trash. However, not all play yields treasures. A maker’s intuition and experience can lead one on a direction that can sometimes be discarded as trash or he/she can ‘get lucky’. Of paramount importance is the provision of sufficient time to pursue the line of play to a choice of cessation in a given direction.

What is discussed below is an overview of the processes involved in gathering feedback. This data involved feedback from the performers, the ‘observers notes’, a personal journal, photographic and video footage and question and answer sessions and I worked meticulously through each form of data capture. Essentially I was looking for comments in the description of the performance events and the feedback that associated with my aims, my own de-signing analysis of the photographic and video material, and what struck me as indicating the participants’ offerings reflected my interpretation, and where the work operated as a unifying whole or stood out as perhaps divergent or perhaps indicating further questions.

Reflections on Connectivity

When understanding the central research aims such as the aim to ascertain whether the choreographer/dancer can find the de-sign methodology as enriching to their individual practice and, if so, whether the choreographic practice as a whole is enriched through a synthesis of interdisciplinary dance theatre making, subsequent questions emerge of the process including when a dancer enters the scenic environment for the generation of movement, what would then happen? What would the dancers play with? Would the dancers even be able to play? Would the choreography have an actual effect on the resulting choreography? Would the choreography and scenography meet in cohesion? What systems would I need to put into place to investigate all this? And, what can be taken from this experience and applied in a possible training or creative development situation?

Enter the movement was always conceived as experimental. Each of the three scenographies presented a designed environment essentially to see what would transpire. Interesting places were provided in which a dancer/choreographer might cognitively and imaginatively play, without any expectation as to possible outcomes.

When one thinks of connectivity and inter-connectivity, systems like transport, communication, the body, translation, data, thinking, all come to mind. Definitions can describe interconnectedness as a concept that is used in many fields from biology, to cybernetics, through ecology and networking theories to non-linear dynamics. The concept is generally summarized as the parts of a system within a given boundary, which connect with each other in relationships of interdependence because they occupy the same system. The connectivity can make analysis of the separate parts difficult. This research was an example of observing interconnectedness within different moments and perspectives in
The laboratory of a staged space. My analysis of data also referred to the key elements of the research, iconography as an incubator for movement generation, design-as-a-visual decoding method, and connectivity with the iconographic space as a potentially productive guide in performance-making practice. My focus was on the observation and analysis of the visual and aural aspects between the movement and iconography. The actual iconography was used as a complex type of proto-score, as differing from a traditional musical score, a proto-score is one that can be willingly altered for the dancer/choreographer to unpack (de-sign) and alter over a very short period of investigation.

Movement: innovation initiated from the void

The analysis process of the de-signing method developed through a way for connecting the two worlds of iconography and design. Developing a system for the designer to penetrate the space or to translate the components was pivotal. As the initiator of the research, I was the facilitator of the dance/choreographer’s path for nurturing the de-sign method as a performance-making process. Set and costume designer Trina Perkin's Design in Australia discusses facilitation in the role-play a designer takes in working practice, the designer’s role is one of initiation and facilitation; to develop ideas into a functional reality. Since collaboration is the backbone of theatre, the roles assumed by the artistic team are often blurred’ (Parker, 2001, p. 51). To initiate, I was neither the choreographer nor the scenographer in this research, but acted as facilitator, and as such had the overall overview as designer in one project and as assistant director and mediator in the other. I have found that directions selected imagery that are aesthetically satisfying and will appear to reflect the collector’s individual aesthetic and give direction for ways to proceed. Whatever/however it might be

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- Towards the scenic

Thinking Scenographically

If there are ways given to reflect on and be shown how to analyse that material. The strength of this as a thesis lies from

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iron that is an inherent part of the physical vocabulary of the stage” (2005, p. 7). Clearly, scenographers are both generalists and specialists, changing viewpoints at will, zooming in or out of the whole, turning conventions upside-down, blurring visions of the whole or sharpening and picking out one aspect or the other in eye-teeth detail. Could employing this mind-set benefit any dancer/choreographer’s construction of a work?

Dancers, who assume the mantle of ‘dancer-slash’ choreographer, are generally skilled artists, passionately committed to creating new dance-work for professional performance. To fully achieve their potential, dancers/choreographers may need to add another ‘hat’, which for the purposes of this research is that of the scenographer. The dancer, who mentioned the wearing of the three hats, felt a lack of design experience while others reported that this aspect of the creative act was something to think about for future creative developments. On another note if funds are low, dancer/choreographers may have little or no access to a designer and might well need to add scenographic skills on a next-to-nothing budget to their list of roles. Perhaps this augmentation of skills-driven by the intervention of pragmatism in artists’ endeavours advocates for another species of choreographer? To borrow a term from video/film-makers, a dancer/choreographer may often have to function as a ‘one man band’, commonly a documentary maker, who out of necessity, writes, films, sound, edits and produces. A dancer emphatically owns the stage space as a mover. The suggestion here is to take this ownership one step further and/or by stepping one or two steps back to view the bigger performance picture.

De-sign analysis of the sonic

Over all three projects, this particular component ‘sound’ was analysed in an identical fashion as all visual components, as the de-sign also offered ways for choreographers to interpret the sound information. Primarily, this process involved the possibility for altering a pre-determined sonic field by the dancer/choreographer and indicates how my research differs from the traditional sonic/movement collaboration. The last two projects Ilk and It was... offered sound experiments that highlighted what Ross Brown observes in relation to ambient sound, where:

Counterpoint is discernible because when we are listening to one thing, we still hear others. This facility is primeval; our brains are programmed to let hearing interrupt focused attention at the slightest suggestion of danger, or even of ‘uncertainty’, in our surrounding, aural environment (2010, p. 136).

In It was... the dancer/choreographers were able to find ambient sound as additions to the sonic field within the set’s created dramaturgical moments, but in Itk uncertainty was noted in the dancer’s movement including defensive positions when “continually immersed in a sonic field” (Brown, 2010, p. 3). (See Figure 22.) Under time pressure and due to technological shortcomings, the dancer manifested doubt in his control showing uncertainty by crouching in animal-like postures, noted by the observer as ‘animal like movement’ (Appendix O. Observer’s Notes – All, p.160).

Figure 23. Project II.... / ‘animal like’ movements of indecision. ©video stills Markstein 2012
were also acknowledged and the dancer/choreographers were encouraged to go with these impulses if they felt them to be creatively useful.

help his dancers “break their personal signature” (Kirsh, 2011, p. 1). Every dancer has an inscribed habit. Barnard writes that: “[h]abits in the imagination can constrain creativity” (cited in McGregor et al., 2013, p. 23). McGregor is constantly exploring how to “Patterning is also the way we acquire habits both in the

listening in images as an ‘interactive paradigm’ (Birringer 2010) that works with what you have before your eyes (ears) corresponds with my directions to the dancers. Just one

and viewers “to make clear choices about which aspects or properties of the sound they pay attention to”. In the same way as I directed in the de-sign process, McGregor asks

tention could be directed in relation to all sources and stimuli (2013). In working with his company, he refers to developing an ‘attentional score’ where he encourages dancers

transformations (cited in Thinking with the Body, 2013)

The second difference from the traditional sonic/movement collaboration was in the various ways the sound as score was offered up to be broken down and modified over

Habits of movement

Paternoster is another way we acquire habits both in the way we think and in the way we act” (Barourd in McGregor et al., 2013, p. 23). Dance technique can be thought of as an inscribed habit. Barrard wrote: “[t]he habits in the imagination can contain creativity” (cited in McGregor et al., 2013, p. 23). McGregor is constantly exploring how to help his dancers “break their personal signature” (Kirsh, 2011, p. 1). Every dancer has a “standard repertoire of moves and styles of moving. How can they be pushed beyond their personal map of familiar moves? How can we also begin to think of their use as creative resources, which are unique to each dancer’s movement” (McGregor et al., 2013, p. 23). Additionally, in my research, interaction with the elements and principles was primarily conceived as a means to reflect the dancer/choreographer’s habitual tendencies, impulses and strategies with respect to movement making by attending to the articulations that they visually or audibly saw. However in the same time, these tendencies were also acknowledged and the dancer/choreographers were encouraged to go with these impulses if they felt them to be creatively useful.

Contact improvisation can develop particular movement histories between long-term partners that demonstrate the still and ‘touch’ of the genre as was the case with two of the dancers in Project 1. When such a partnership was forced to deal with the scenic materials before them, their habitual movement floundered. They had to rely on individual movement decisions to address the new situation.

De-signing as a choreographer’s tool can push past crystallization of ideas because the process introduces new focal points. De-sign works in conjunction with an individual’s aesthetic sensibilities, the revelations and directions offered possessed in unique re-iterating bodies. Finding the balance between novelty and refinement in de-sign is heavily dependent on maintaining coherence with the related art forms, alongside a constant openness to what may be surprising.

TECHNOLOGY – in the dance arena

All projects had their share of technology associated with performance, lighting, sound and projection that was to be applied the same way as the visual elements. In Project 1 BY-BY-BYRO only the projections and lighting were examined and de-signed for choreographic stimulus (see Figure 27). Only Project 2 was to have a de-sign in the area of sound. The sound was to be layered in the most complex way and the dancer was to be the one to interpret and de-sign their own score. Some problems arose where the technology was not as expected this from acoustic instruments” (2003, p. 9). The project

However, from the start, technical problems arose in Project 2. The glove dancer, that could manipulate sound, lighting and so on, was only half-capable of delivering the promised interactivity. Most of the problems began after the dancer’s entry into the prepared space. He was then required to wait around for extended periods of time, un

able to fully experiment with interactivity and compromised the original experiment’s context. However Birringer also concurs with Wanderley/Kirk in their analysis which suggests that “complex mappings cannot be learned instantaneously, but then again, we have never

However Birringer also concurs with Wanderley/Kirk in their analysis which suggests that “complex mappings cannot be learned instantaneously, but then again, we have never
Technology doesn’t just happen in isolation but can be understood spatially and temporally if a dancer is given the opportunity to be central to the decisions, discussion, familiarization, problem solving and creative possibilities of these technologies. To side-step the introduction of some form of new technology into the research would be a mistake because, even though costume, sets and lighting deserve as much attention, technology in its varying and changing forms is another layer of information to be decoded creatively for movement generation and not meant to be unduly singled out for focal emphasis. As in [38], described above, Demers has experienced the frustration of a protracted rehearsal process when interactive technology is employed (1993, p. 6). Technology can involve a disruptive installation and extensive time periods for the dancers to learn interactive systems. However, Demers believes there is a hidden advantage for choreographers in the forced focus of attention which “gives other means of freedom and aesthetics from a designer’s viewpoint” (1990, p. 6). This ‘attention’ is what McGregor’s company refer to when preparing an “attentive score” (cited in Thinking with the Body, 2011), and is creatively useful if viewed as a restraint to be de-signed.

Svoboda remarked that “knowledge of the technical makes creativity possible” (cited in Burian, 1971, p. 23). This credit is witnessed by his work and visions in technological innovations that still inspire and compete with an ever evolving 21st century technical know-how. However, in performance processes, Palmer complains that “if there ever was cohesion in creating theatre, then technology seems to make the process even more difficult” (2006, p. 2). Palmer thinks that technology is generally viewed as an anti-artistic embellishment, noting that the users can be criticized for “being more concerned with the mechanics of operation than the creative impact of the technology on stage” (2006, p. 2).

Technology frustrates, it baffles and it is often surrounded by mystery and its own jargon, which alienates those who do not speak the language. Directors and performers may feel disregarded, threatened or feel that they are losing overall control, which exacerbates the problem. The technology is therefore seen as detracting from the very ‘resemblance’ of the performance event, an unnecessary adjunct, and diversion from the primacy of the performer (Palmer, 2006, p. 106).

Production concerns also come under fire from Demers. Unfortunately, new technology is very expensive due, in part, of the need to have access to all the equipment for a decent rehearsal period, the lack of which was experienced in [38]. If the light is being choreographed, even if much of it is organized blindly (1993) “it does necessitate the presence of all the material” (Demers, 1995, p. 7). This means that, along with all technical components the requirement of the mover’s presence is necessary. Interactive technical systems are under continuous development and their strengths are yet to be fully demonstrated. Dance is unique in bringing a technical system into a professional environment. All the personnel in the creative team and the rehearsal process have to be adaptable (1993, p. 7). Technical rehearsals can provide an atmosphere of aggressive resistance in a situation fraught with temporal and financial restraints which can be “often compromised by flawed production practices, which do not seek to embrace the technology through the devising and rehearsal process, but rather apply it as a ‘bolt-on accessory relatively late in the production process’” (Palmer, 2006, p. 106).

Birringer suggests that dance will possibly need to revise rehearsal methods and training facilities if dance is to lead the way amongst the performing arts in assimilating technology as a tool of creation (2003): “Only through collaborative rehearsal can we expect to understand better how the dancer’s physical and cognitive relationship to Real-Time interactive systems such as MAX/MSP evolve” (Birringer, 2003, p. 7). Employing de-sign and the provision of all components involved in a particular creative work from the beginning is clearly a preferred method for the integration of technology into a dance production if the funds and resources were to be available.
Figure 24. Project 2. Ilk / Interaction with Projection. Courtesy of Markstein 2012

**ILK Control System**

**Trigger Controls**

- Thumb = GO
- Index = Sound Bank Select 1 – 3 (Bank 1 also starts AV)
- Middle Finger Tip = Sound 1
- Middle Finger Joint = Sound 2
- Ring Finger Tip = Sound 3
- Ring Finger Joint = Sound 4
- Pinky Finger Tip = Start underscore 1 and 2
- Pinky Finger Joint = FX A, FX B, FX A & B, FX Off

Figure 25. Project 2. Ilk/trigger controls - mapping to hand glove diagram. Media engineer ©Tim Landauer 2012
TRAINING for the choreographer/iconographer

Bearing in mind that whilst my projects were set up as performance installations with all designers in attendance, it was not a usual collaborative exercise where disciplines come to an agreement and develop an idea. This prepared scenography was the initiator with the dancing bodies working out their spatial and assorted movement problems within the world they were given. Whether devised, built by one or several designers, as a simple or complicated prepared set, the installations were perceived as incubators, the scenography offering not only a dancer/choreographer but the other scenographic disciplines like lighting and set design, and costume, the opportunity to re-think inter-connections. In the provided playground, changes and experimentation between disciplines could occur side by side in the devising of new work, with unforeseen problems and opportunities tackled across the process.

The prepared scenic environment can be a rich source for creative ideas. For a sensitive artist this can be overwhelming with too much information presented immediately to process, resulting in a seizing up with no real way for managing all the information. The design method narrows the field, specifically on the part of the dancer/choreographer who can find or select a single element or principle that distinctly appeals or satisfies a personal aesthetic on which to concentrate. A narrowing of the field of information through exclusion and inclusion is thus given in the design approach. In making the interpretation of elements and principles a personal understanding and from a personal aesthetic, built confidence in choices and direction. The articulation of creative judgments that ensured during creative play and movement making devised process, lends itself to a possible use in choreographic education in the area that Birringer and Falter implied above.

In the real world of training, students could be asked to bring their own stimulus (restraints) to a de-sign exercise like this. However, fully-fledged play installations (as in this research) rarely happen in training situations where, in my experience, most disciplines only come together briefly before being fixed in performance work. Admittedly, institutions are restricted by resources, space and time. Experience is gained through a segmented method of specialization as preparation for industry standards. Playing within installations may be limited to raw opportunities after training where time, space and money could be inbuilt as a professional development exercise.

My research discovered how this idea of de-sign could be worked with for the generation and articulation of movement from elements and principles of visual composition. I believe that the research also uncovered a potential for consideration in choreographic training. Personally, the projects uncovered a methodology for use in my own practice. Both in planning of works, and direction of groups, experimenting further with this technique of observation, analysis and play is now indispensable for my work, continually developing in the practice of using.

The research process into de-sign was accelerated somewhat due to the maturity of the participants. In hindsight, I believe an earlier intense grounding into design composition may have yielded even better results with the mature artists with whom I worked. On the other hand, if I had been dealing with younger less experienced dancer/choreographers, the process may have taken weeks instead of days necessitating a practical introduction to the idea of de-sign by the conventional method of tasking. The tasking would need to show groups of dancers by illustration how the eye and ear read placements of bodies through the composition of elements and principles, thus building up through set exercises before embarking on the prepared environments. Finally, instruction would involve taking this method into their personal preferences for use in stimulating movement creation. Hopefully, once opening their eyes and ears, these sensory stimuli cannot be ignored.

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In the playground environment

This research did not invite a contest between disciplines but was an effort to bring these disciplines into play together. No disciplinary approach is more legitimate than the other which leads me to believe that interconnectivity is one of the significant results of this research. Powerful images emerged over the three projects that could have only come about through play. For instance, in Project 1, when the dancer appeared to catch light in her hands, an image was realised that might not have been achieved under normal rehearsal conditions (See Figure 27.). This magic moment was only possible because the light and smoke were introduced in performance conditions and ‘played’ with. The lighting designer was available and open to suggestions for the introduction of specialised equipment. Smoke was not part of the initial scenography and the placement of both smoke and spots were introduced during the interactive play as an experimental development, something that might not occur under processes when the technical facilities are only available in the pressured final days before a production opens. No one envisaged this interaction, which just evolved through the choreographer’s play directed by ideas introduced through the elements and principles. All the projects had their individual moments that showed rich layers of meaning that I readily made from my multiple viewings of all the video material. If there is an allowance of time for that investigative play, boundaries loosen and a tolerance for changing how things usually work is established.

Pragmatically limited to three installations for the research, I had chosen extreme examples from the simple (Ilk) to the complicated (It was...) in order to broaden the potential for research. Through the unravelling of Ilk, that was intended to be a very simple idea with limited components, to the work with ‘It was...’ as a complex material challenge, understanding was revealed by the dancers’ comprehension of the research context. Allowing for play with no direction offered by me the experience worked to focus the dancers on the material before them. As an experiment or tab situation the context made allowance for evolving dynamics, imagination, mistakes or failures. The collaboration between standing by designers and the disciplines outside movement gave opportunity to experiment and play in an arena that were not always made available for dancers. It was an important moment for me when a dancer verbally articulated his understanding of the overload context of the third project ‘It was...’. He realized that it was not an accidental design scheme but one that had been deliberately engineered to oversaturate their senses. This realization occurred at different times for the three participants, but the realization was there. The saturation had worked as a strategy because it struck him that he was learning a new context in which to approach the generation of movement language. Watching the video playback made him realize, as stated above, that he was beginning to watch with ‘design eyes.’ In delivering an overwhelming amount of information, my initiating game plan aimed to influence a shift in perceptual patterning as a result of attempting to understand the bewildering form.

One male dancer’s casual observation during the process centred on ‘awareness’, while another perceived the process to be an ‘eye opener’ and a great insight into focussing on and evaluating each component. This awareness replaced a tendency of choreographers to overlook the importance of the complex visual composition within the whole space. By the end of the processes, they had gained an appreciation of the dynamic inclusion of all the existing complexities. Where the dancer/choreographers’ former experience had tended to dismiss objects surrounding the dance work, they now acknowledged the possibility of an integration of these objects into the movement. This point was proved repeatedly during the workshops where the dance/choreographers’ attention was forced to notice that an object, via the de-signing process, which had appeared peripherally and had been overlooked, became creatively useful and interesting. This awareness amounts to a re-awakening of embodied knowledge rather than a teaching of a new idea.

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It is instinctive to play with the world. Children do this naturally. Design blindness has been trained into adult knowledge, not only with dancers. Disciplinary specialization inadvertently trains their disciple specialists to narrow their concentrations on their specializations. Rudolph Laban considered that this process subsumed basic human knowledge:
In our primordial memories still slumbers knowledge about the nature of space (instinctive knowledge) but we have lost or weakened it through exaggerated cultivation of time (causal knowledge). Until now only geometry presented us with a cognitive image of space (Laban, 1984, p. 19).

One dancer worried aloud about the showing, fearful that it would be read as a performance. Some adults find it hard to play and to appreciate others who play, and everyone works according to their own levels of fear in being found in a less-than-perfect presentation situation. Play releases such tensions and provides a place where rules can be broken without fear of consequence, so that it is possible to lose oneself in the work. For example in BY-BY-BYRO, the dancer played with the light beam through the smoke, pushing it away, just poking body parts through the beam, before discovering the idea of just how interesting only the half-mask of her face was. In IM, the dancer played endlessly with the sculptural piece, to the amusement of all watching the workshop. It is critical to understand here, that the entire process from start to finish was a ‘tech run’. In the playing, the dancer realised the potential of the limitations he had to work within. In IT was… there were many instances of play between dancers, including at one point when one of the dancers grabbed the other’s tie, and realised he could support the other’s neck to swing his body around; it was a real moment of discovery when the playfulness turned serious with the realisation of the potential power that he had over the other and the movement creation that could come from this unexpected connection (See Figure 28.).

Performance is generative, performance is metaphoric, and performance is understood through the interpretation of the meaning-making of signs. Although dancers were told initially that meaning was not an issue and was never discussed during the workshop process, inevitably, in composition every interaction brings its own patterns, reasons for being. Spell out, the choice is there for an extension of meaning that could apply to de-signing in order to go deeper. After a dancer/scenographer connects with the given scenography, they will offer their response in movement, which will be perceived as adding meaning to the environment.

The normal choreographic process was intentionally inverted and set up to gain attention from the dance/scenographer community. The idea was to break habitual patterns of making and mixing and demonstrate by first-hand experience how an environment could be creatively attended to and worked. By developing, growing and feeding off restraints or limitations as well as a plenitude of material points of inspiration, the dancer could find a richness of multiple meanings for a sought-after cohesive production. Of course a dancer/creator wants to work within the limitations and boundaries of their choosing, where they have their own distinct, individual ideas over all the design components they might want to work with. The de-sign method ultimately can be applied to personal/choreographic and to the environmental. Once encoded as dance, the idea assumes a form that carries new further possibilities for the correspondences within the performance as a whole.

In successful multi-disciplinary works, distinctions are blurred between dance and the scenographic environment. The audience clearly views a dance work as a whole. As more and more works head into inter-mediality of performance making, it seems fruitful to follow this direction:

Ironically, the special power of embodied thinking in dance, then, is the power of representation everywhere. If an ‘idea’ can be encoded in one representational system easily, or worked out easily there, then it can be translated into another representational system where it might have been difficult to discover initially. Once encoded in that new representational system, though, it has a form that carries new possibilities and makes it easier to discover new connections (Kirsh, 2011, p. 4).

As Kirsh notes, if an ‘idea’ [a feature of the set] is encoded in a representational system, it can then be translated (de-signed) into another representational system [dance], where its expressive potential may initially have been difficult to see. Once encoded as dance, the idea assumes a form that carries new further possibilities for the correspondences within the performance as a whole.
Can de-sign be used as a choreographic process repeatedly over a single production? The answer is yes. The generative restraint as well as the many untapped features of the scenic ensemble are in a state of flux due to shifts in the creator’s given attention, thus, constantly evolving as inspiration for interaction and change of the movement. Barrard claims that “from a single starting point, each shift of attention brings to mind new properties that might be translated into movement material” (cited in McGregor, Barnard, deLahunta, & Douglas-Arden, 2013, p. 23). Given that dance is always in a state of potential flux, de-sign can be used to harness this changeability.

As noted above, McGregor believes dancers need to have a moment where they stop and update the image to be able to keep working with it (cited in deLahunta & McGregor, 2009). A dancer/choreographers need to work with what attracts their attention and elements and principles can give them alternative tools for the reinterpretations of the features within their sights. As Aarheim defines, the creative process constantly proceeds from perceived patterns to the meaning conveyed (1954, p. 4).

Essentially the requirement in my research was to see how movement could be generated and embedded within the already prepared installations. The movement was required, in a sense, to rupture the unity of the scenic given and make its mark which, as the playing or experimentation unfolded, then became another compositional de-sign component in a revised and restored unity. Alternatively, the new insertion may present new problems of rupture that need to be addressed before the desired unity is reinstated. As an analogy, a blank page is a kind of ‘unity’ that is ruptured with the first scratch of a pencil and the unfolding of the continual lines reveals over time ever-new sign component in a revised and restored unity. Alternatively, the new insertion may present new problems of rupture that need to be addressed before the desired unity is reinstated. As an analogy, a blank page is a kind of ‘unity’ that is ruptured with the first scratch of a pencil and the unfolding of the continual lines reveals over time ever-new sign component in a revised and restored unity. Alternatively, the new insertion may present new problems of rupture that need to be addressed before the desired unity is reinstated. As an analogy, a blank page is a kind of ‘unity’ that is ruptured with the first scratch of a pencil and the unfolding of the continual lines reveals over time ever-new sign component in a revised and restored unity. Alternatively, the new insertion may present new problems of rupture that need to be addressed before the desired unity is reinstated.

Connectivity sometimes detours through disruptive or conflicting routes, but, taken as a whole, traces a dynamic journey from the commencement to the finish of a work. This is the nature of making a piece and dealing with the fragments and conflicts arising in the process that is integral to the connective thread that is drawn from the beginning to the end.

The trio of males in... strains... to establish the status of movement against the dominance of sound and set properties. In my mind, their efforts demonstrated a struggle towards connectivity. Initially, they rejected the presence of the other disciplines by way of the material overload and tried to re-route all of the components into ‘their thing’, which meant a dance work. Enavouring to control the process as a whole, they resisted following the structure of the experiment and decided to deal with the ever-pervading sonic presence by turning the musician upside-down, calling attention to their status by demanding the music to stop. As a rupture to the given whole, this decision was enterprising sonic presence by turning the musician upside-down, calling attention to their status by demanding the music to stop. As a rupture to the given whole, this decision was enterprising sonic presence by turning the musician upside-down, calling attention to their status by demanding the music to stop. As a rupture to the given whole, this decision was enterprising sonic presence by turning the musician upside-down, calling attention to their status by demanding the music to stop. As a rupture to the given whole, this decision was enterprising sonic presence by turning the musician upside-down, calling attention to their status by demanding the music to stop. As a rupture to the given whole, this decision was enterprising.
The relative degree of choreographic experience was another factor which affected the participants’ level of immersion in the design process. In the trio, the most experienced of the three pushed ideas along, often compromising the usefulness of the time for play by making decisions directed to alleviate his anxiety about what was to be presented in the showing.

Over the showings (See Appendices V., W. and X.) of the three projects, there was no doubt that movement held the strongest visual appeal. The key practices under observation and analysis were choreographic creation, scenographic interaction and perceivable dramaturgical development. The scenographic moods caught the dancer/choreographers’ interest immediately on viewing. In the subsequent activity, the participants persisted through physical and mental discomfort, sticking with the method and assessing what was on offer. The deconstructions of shape, direction, texture, colour and form seemed to give the dancers alternative ways from which to start improvising with the material.

The focus on personal aesthetic as a generator of importance became stronger over the whole process when personal interpretation surfaced in their efforts to articulate ideas and choices in play. In some instances, appreciation emerged for the ability to work with elements normally not available in his/her usual domain and the articulated recognition of skill involved in participating disciplines. I think the actual participation that Unt (2012) describes works towards this appreciation. An understanding arose of the rich source of creativity that boundaries or limitations could present and a greater attention to scenography could prove.

The understanding of such a play environment/scenography demands participation in the play; it is created as a joint effort. This establishes the aesthetic appreciation of the environment differently, and this appreciation is available only to perceivers as participants, because only participation in the fictitious world guarantees the experience of fictionally assigned functions, fictitious places and fictional beauty (Unt, 2012, p.11).

The interest also works the other way from personal choices as motivation and stimulation, developing a personal aesthetic from self-imposed boundaries, in contrast to McGregor’s more significantly scientifically-attuned study. I ultimately aimed to privilege a personal aesthetic as the defining moment of movement invention. De-signing offers an alternative means for the choreographic generation of movement and assists in making observations keener with respect to interconnections across the total performance environment. The deciding factor in whether trash or treasure results from engagement with the de-signing method is what all dance makers who are pushing the boundaries encounter which, according to McGregor in a method session paper called Choreographic Methods for Creating Novel, High Quality Dance, states “(create) dance where human bodies move in ways never before seen” (cited in Kirsh, Muntanyola, Jao, Lew, and Sugihara. 2009, p. 195). Surprising, bodily movement is a treasure that is crafted as much as it is found serendipitously.

The difference that the de-sign method developed in the research from other approaches to choreographic crafting is that the latter are generally focused on the generation of movement alone, whereas de-signing is conceived for the generation of movement composition within scenography.

The dancers acknowledged that the generative process of making choreography was the same in these projects, but the structure was different. One dancer/choreographer said that he was more used to collaborating with designers and composers, building, in an organic way towards the end product. The de-sign method actually applies a similar process with the dancers as organic parts of building the work in collaboration not with individuals per se, but with the components of the total performance environment.

In these research experiments the boundaries were selected, accumulated and chosen for the dancer/choreographers to show what could be achieved with extended information and experimentation. The source material supplied the boundaries in which to work. Of course, if creativity takes the maker beyond those boundaries that is a highly desirable creative choice. But keeping to what can be found inside the source and following through with a deep analysis and dense integration via movement improvisation, can be aesthetically satisfying to the maker and to the other creative personnel whose source material initiated the creation.
Conclusion

The focus of attention and interaction on compositional components encouraged through the de-sign method has been demonstrated to be advantageous for choreographers in that they can encounter an aesthetic freedom to experiment across a diversity of innovative movement and scenographic effects. De-sign emerges as an artistic tool.

In the blurring of lines across disciplines, de-sign contributes to a technique for conceptualising a dance performance work.

The inversion of the traditional choreographic process proposed that it was possible to extend a dancer’s extant corporeal knowledge to include an awareness of the total landscape of key scenographic elements. This research demonstrated a way of de-coding design materials and environments through visual composition outside of the conventional movement compositional analysis, leading to innovation in the choreographic process extending what we already know about dance theatre practice. It was never an intention to compare my works or findings with those of McGregor. It was an act of serendipity for me to discover his operating systems that meshed with my thinking and to discover that I am on the same limb of the tree of creative methods for dance-making. Whilst having no interest in reviewing his works (of which I have seen many). As a scenographer, designer and scenographic dance-maker, I employ a practice-based methodology as a facilitator of experimentation, to research the strengths and limitations of predetermined environments as agents in the choreographic process. I relish his inclination as a mature creator to share and be interested in the generation of movement from any source of stimuli and the various ways he goes about discovering how decisions are made and how to teach this information to his dancers/students.

The workings of the mind still remain a mystery. With all the technology that is available to us, humans have yet to discover exactly what triggers the brain’s creative decision-making. There is still much to be discovered, so the prerequisite for the moment is to remain open to new discoveries and experimentation. If students can be encouraged to be curious about other disciplines, to be open to how other creative disciplines work or to find incentives to trigger their processes from alternative sources, the next generation of performance work could be enhanced.

By allowing for the notion of play in multi-disciplinary dance performance-making processes and for scenographic changes within a project as it evolves, this research constitutes a part model for the initiation of performance-making training. Analysis of the research offered the proposition that choreographic processes can be extended if allowances are made for stepping back to observe and analyse the whole performance environment as a scenographic thinking process, which incorporates the mesh of interconnections and components of a performance composition. From the experience of this research, it seems time to address multi-disciplinary information and language...
to communicate across disciplinary boundaries. These are major factors to be taken into account in the rehearsal arena where activation happens through interaction and analysis with the scenography. Time is needed to absorb and learn new avenues of thinking and technologies. If this temporal investment is not made or cannot be factored into collaborations between disciplines in training and performance-making, gaps between disciplines can widen, isolating territories that could actually be enriched by overlaps.

In a traditional experience of scenography for dance students there is no possible experience of using the scenography as a play environment. "The experience of scenography as a play environment lacks the distance necessary for classical aesthetic contemplation" (Unt 2012, p.11). Creatively, there is a certain perceptual distance needed for aesthetic contemplation for appreciation of skills, and change, both in distance for possibilities and close-up conditions for interaction, engagement and examination. As an interpretive process, de-sign constitutes a possible development in which scenographic thinking can be translated into a personal movement improvisational source for a dancer/choreographer’s practice. As a provocateur in uniting the design and dance movement worlds, I suggest that there is innovation in choreographic process by introducing a de-coding of design materials and environments through visual composition as departure points for choreographic composition thus extending what we already know about dance theatre practice. In a cohesive sense, this de-signing skill can enhance and contribute to a dancer/choreographer’s pool of resources from which to materialize his/her creative vision.
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Figure 30. Project 1. BY BY BYRO ‘envelope and paper prop’ photo: Christine Markstein
Appendix A. Design Briefs – Project 1. BY BY BYRO

Project 1. BY BY BYRO – initial design briefs

Costumes dark blue – we see through big shapes to interact with folded things to crawl in or cover both! maybe an envelope shape or oblong long shape? Like the idea of hanging as shapes with costumes inside. Fast folding shapes could project across the layers. Costumes could initially come folded inside.

Thinking there could be a projected ocean view on one place where the same projection could happen eventually. Little house could appear as not black & white but Navy and white small window could be orange light that the dancer goes into.

The weather on the shoreline is known for being variable: changeable, changing, varying, shifting, fluctuating, irregular, inconsistent, inconsistent, fluid, unstable, variable, unsettled, unknown, quantity.

From a dream. When I wanted to go was all washed away from an obvious storm. I had imagined the topology around the rivers edge. It was washed away and changed it looked beautiful. I wanted to photograph it and you could see the rivulets shapes left in the sand and stretching for miles along the width of the river. Hills in the obvious violence of it… mauves and pastel pinks and greens…

She held her breath and slipped thru the middle singing… violet light and see thru colour…

It… mauves and pastel pinks and greys…

The weather on the shoreline is known for being variable: changeable, changing, varying, shifting, fluctuating, irregular, inconsistent, inconsistent, fluid, unstable, variable, unsettled, unknown, quantity.

Beginning could be hallway where it appears the dancer goes into one of the holes. Thinking floor could be a projected ocean close up an other place where the same projection could happen. Eventually Lighthouse could appear as not black & white but Navy hanging as shapes with costumes inside. Fast Cloud shapes could project across the layers. Costumes could initially come folded inside.

Costumes dark blue – see through voile big shapes to interact with folded things to crawl in or cover both! maybe an envelope shape or oblong long shape? Like the idea of hanging as shapes with costumes inside. Fast folding shapes could project across the layers. Costumes could initially come folded inside.

Thinking there could be a projected ocean view on one place where the same projection could happen eventually. Little house could appear as not black & white but Navy and white small window could be orange light that the dancer goes into.

Concept arose from a visit to a lighthouse and the mysterious red/orange glow seen from a high window. My mind went into that room and it seemed too large to be contained in the tiny room, hence the envelopes… perhaps they could be sent across the ocean to enter the lighthouse and fill this room… a play of spatial reality and journeys to places of insignificance… Would there be occasion for relevant or hinder the access… would a note be sufficient to support access?

Brief: ‘set’ as a 20 min piece - running time:

- General lighting: mostly ‘bluish’
- Side low standing lights (blue one side/warm other side) for articulating large pieces of paper hanging /floor props/ and dancer when she is amongst it all.
- General lighting: mostly ‘bluish’
- Side low standing lights (blue one side/warm other side) for articulating large pieces of paper hanging /floor props/ and dancer when she is amongst it all.
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- Side low standing lights (blue one side/warm other side) for articulating large pieces of paper hanging /floor props/ and dancer when she is amongst it all.

Would like to see some interactive lighting as experimentation of how lighting effects a dancer… if you have any ideas up your sleeve… could be a multiple small or irregular spots as a grouped down effect of lights that appear to chase or try to ‘move’ her along??

You will no doubt have better ideas...

Along with the other elements (costume, sets, props, projection) that will make up the prepared environment in the ENRIGHT THEATRE, I want to devote an amount of time to the preparation.

Sound design brief

I thought I would start the conversation to get you thinking… better than trying to work it all out and then send you… What do you think???

So I have worked as much as I can for you as input as best you can within the time restraints. Also maybe only doing a section of each part (to possibly be an example of a challenge)? I will leave that to you...

I am interested in the sound of space that is – the sound is echoing in a huge space contrasted with those close very close sound almost muffled in its closeness and trying not to be heard...(can be different sections but I would like to hear that difference and maybe the travelling through that or the sound travelling past in the space from far to near and every again.)

Still trying to work a sort of timescaping of movement that can link this to… and I think the sound is the next puzzle part that may define these parts rather than projection, video or light-scape. (I will work around the sound scape)

Sound design brief

I thought I would start the conversation to get you thinking… better than trying to work it all out and then send you… What do you think???

So I have worked as much as I can for you as input as best you can within the time restraints. Also maybe only doing a section of each part (to possibly be an example of a challenge)? I will leave that to you...

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Still trying to work a sort of timescaping of movement that can link this to… and I think the sound is the next puzzle part that may define these parts rather than projection, video or light-scape. (I will work around the sound scape)

The areas of sound for transitions being the only areas that can be melodic... almost like using them as travel between the spaces. (e.g. in the not so important parts...) I am interested in found sounds – sounds found... I like the idea of false starts, almost hesitant repetitions every now and then. Maybe a beginning as an end sort of stuff...

I am interested in the sound of space that is – the sound is echoing in a huge space contrasted with those close very close sound almost muffled in its closeness and trying not to be heard...(can be different sections but I would like to hear that difference and maybe the travelling through that or the sound travelling past in the space from far to near and every again.)

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Still trying to work a sort of timescaping of movement that can link this to… and I think the sound is the next puzzle part that may define these parts rather than projection, video or light-scape. (I will work around the sound scape)
I want them to be excited by the possible directions they can go. Less projections for the dancer/choreographer to maybe insert as a floor projection over them as they work. Want the dancer to be able to play with the sound and light most of all. Interested in light creeping up on the space. Perhaps by slow release shutter? I am making curved light walls...

Would like to map the object the dancer is working with to perhaps trigger sound as he manipulates it or manhandles it. Filming on smoke, CURVES....wish there was a way of coinciding with electronic sound background /accompaniment to a narrative? Layers of sound build up?

To bring in changes of direction musically and how that could interact with light. VERTICAL and HORIZONTAL LIGHT FIELDS

Lighting patterns connected to the soundtrack in layers that the dancer and thing will penetrate, the waves crossing over the dancer's working body with prop. Thinking of how 'wring' all they can get out of it.

Interested in their consideration of light more and consultation or working with lighting design at the beginning of their process in order to get something fabulous to be able to get them to experience this while they are studying dance... even though they might 'touch' on it briefly.... they basically will leave it to the 'lighting' to do it all for them I am interested in playing mainly because I am trying to give the dancer/choreographer some fabulous effects in light that can inspire him... give him the idea that problem solving in light can get creative results and he can find ways of creating movement that 'goes' with what he can see in the light... its sort of impossible

I was looking for someone who is interested in playing mainly because I am trying to give the dancer/choreographer some fabulous effects in light that can inspire him... give him the idea that problem solving in light can get creative results and he can find ways of creating movement that 'goes' with what he can see in the light... its sort of impossible

I was hoping to find someone who was ready for a bit of experimentation etc... One of the main things I am looking at in the research is what the dancer does with the light...

Lighting design brief

Project 2. Ilk - design briefs

Set: 'sculpture' or large set/pro proper space.

Environment / Space: Abstract - clean - cool. Monochromatic. Want this to have the effect of simplicity, though carefully styled/designed/constructed. Shapes could echo the curved egg-shape thrust of the stage. Simple anecdotal, no hooks for the dancer except design. Costume could be an extension of the thing the dancer works with, meaning when he works with the whole thing, it becomes a complementation of the two joined things: sculpture and body together, making another constant changing thing or being.

I am looking for a piece of sculpture that could be interacted with by a dancer. Abstract, organic or geometrical - not associated with any particular thing, would need to be able to be moved around, lifted etc. to reveal other viewpoints, light enough for him to lift or manoeuvre. an even get parts of his body inside (but weighty enough that it wouldn't wobble or fall over when he 'used' it).

I am making a wish list here... perhaps even able to come apart and supply 2 or even 3 parts... I would like for the viewer or audience to find imagery of the combined body and sculpture to be interesting and provoke narratives or ongoing meanings. Also on the wish list - a mapping to the 'object' that can influence the sound and or light from just the manipulation of the object. Looking at that...

Lighting design brief

Costume design brief

Costume not related to anything except the 'sculpture' or large set/pro proper space.

Sound design brief

Looking at sound composition for interaction with light.

As a composition or as a stand alone soundscape as one piece approach... 8 - 10 min long. Along the soundscape composition to have points where boxes can be made by the dancer/choreographer to change timing/pace or instrument or sound? Could be ideas. A bit like those found in sound installation's. Open to ideas. I want to give a dancer/choreographer the idea that collaborating with a sound artist can be fun. Assisting them in their creative process, that original composition for their works is a possible enhancement to their choreographic process.

String of ideas follow

Cinematographic man can have a layer in a narrative form. cautions.薩INZES once... about 3/4 way in.

Looking at light movements, repeating it higher and lower again and making it higher to blackout.

I am after an abstract dimensional, layered sound that could be walls of building sound that would possibly work with light. I am interested in intimate sound as well as occasional sound for large space. I also like the idea of sound moving through the space that is a timeless sound with no affiliation with any particular time or style.

It can be live instruments or technically produced but would like the resulting sound to be difficult to actually pin down exactly just what was making the sound/s.

I am happy if it is a composed piece that lasts for about 10 mins. I don’t mind lengths of silence or variations of very simple sound. The main idea being that the composition has points of departure that can change to different things along the way. Almost a ‘build your own story’ format that could change tempo or whatever, that you as composer decide

Does this make sense?

For you as composer possibly as an opportunity to try out various conclusions?

Be drawn up as a plan of what you could do if you played around with it.

Points of departure that can change to different things along the way. Almost a ‘build your own story’ format that could change tempo or whatever, that you as composer decide...
Appendix C. Design Briefs – Project 3. It was...

Project 3. It was... – design briefs

“It was the best of times, it was the worst of times”
A Tale of Two Cities by Charles Dickens

(This is the famous first sentence)

“...It was the best of times, it was the worst of times; it was the age of wisdom, it was the epoch of foolishness, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the suprelative degree of comparison only.

This story has the vicarious pleasure of being known for having the best and the worst opening sentence of any written book... (meaning the longest ever opening sentence).

I thought to use the whole sentence as the ‘name’ of the piece (seeing as it was shaping up to be so complicatedly complex in the actual ‘setting’.

Context for Project 3... I am interested in extremes and contrast... I think it helps to see and articulate if you can grasp on to one thing it helps articulate the opposite somehow...

This Tale of Two Cities has merged for me and I was wondering if it was any help for you too...

I was thinking of the pairs of things already in place... Seems the sound will be in two places...

• The cellist/narrator and the accompanying mechanised instrumental response?

• There are two dancers male/female

Let me know if this is any help... just because it is a Dickens quote... doesn't mean that it should be period. (although it could be a mix...) I am reading a science fiction / steam punk book by China Mieville about a city between two cities and somehow it triggered this as a possible context.

Set and props design brief

The set is complete chaos as one aspect, and that the dancers would be the opposite in trying to clear a way for their movement aspect... Their work will be the contrast to their chaotic surrounds...

The idea is to make the stage full to overflowing in a ‘designed’ way of props and stage stuff to absolute over the top stuff. (Can you borrow from the W AAPA store?) Maybe so doesn’t get harmed when pushed out of way?? You will need to consider the edges and what can flow over... from a pushing, happening, somewhere near the middle of the stage to pathways being pushed through by the dancers. Can be anything from 16th century interior to futuristic or combo of both. Just be certain that it has a styled justification for the chaos involved. Can be ‘soft’ or hard or combo of both.

So the dancer/choreographer could... if they decided... go a different way along the sound track.

Having said that... not too many or too complicated... just as an offering of ways to show the dancer/ choreographer that compositions aren’t necessarily set in cement and that there are areas that can be played with if the requirement was there...

Giving the dancer boundaries to work within... these are the ‘choices’ one makes when deciding on what to work with.

Technology design brief

Project 3 is more abstract and I hope to concentrate on the sound and prop for the male dancer to work with (simples)

It is an experiment in performance making.

It all starts out as a set piece of theatre shown to a dancer as an installation fully staged lights/sound etc. Over the process of the dancer working in the space - it all changes.

The project object is whimsically connected to choices of lighting and sound options that the choreographer can manipulate and change to make his dance work. (Jacob-Leeber)

Bits it like: a mapping to the object’ that can influence the sound and or lights from just the manipulating of the object. I could look at a way to achieve this?

Wirelessly connecting part of the costume, which could give the desired (by me visual effect of a connection) the idea is the dancer’s INTERACTION supplies this connection with... and gives more possibilities for the choreographer... I am thinking deeply on this... so just an add-on for her a possibility.

Projection design brief

Projection: from above onto to the floor surrounding the dancer.

I am making this... and at this stage not sure whether or not it is needed... he aiming for a simple abstraction/ clear feeling - the light alone may achieve this effect. The light in vertical sheets from different sides - I would like it curved. Is that yah right? I am working on the projections, none the less... may offer in the installation to allow the choreographer to decide if they want it. as part of the performance?

Transparent sheets either as a moving design of small parts that are constantly moving to create a feeling of weightlessness surrounding the sculpture and body. Somewhat complementing the light, at least working with it.

Appendix C. Design Briefs – Project 3. It was...
I liked this....

On design
Holland believes that design is the heart of art. ‘There isn’t any art without design. You have to organize your intentions, even if it’s your intention to convey chaos. Design is just a way of focusing the energy you put into a thing.’

The idea is that everything is a choice... even when it looks like chaos, decisions on what to focus on and use can be anything anywhere....and in any environment; this is something to consciously acknowledge and make use of... and this environment just happens to be a staged one

The composer and I decided she will work on the 3rd Project as ‘live’ sound. She is going to play live cello. It is thin and has a revolving wheel - she will be moving around the space....

Lighting design brief
Lighting can be interesting from inside parts of the set, projections can be also within it.

Costume design brief
Costume: 3 costumes - and the cellist will need thinking about - something with a back interest? a train?

The costumes should relate to each other. The cellist can be different. Both can relate to the chaos set or be contrasting - a design choice.

The idea was for the cellist to be ‘part of the chaos of the set that when she turns on her wheel and reveals herself playing live!’ There is I think a lot of scope for what her costume ‘does’ at her back. Needs to be not much wider than her playing arms but could be quite wide...?

Sound design brief
I need a soundtrack of composed background chaotic technical instrumental. The Cellist plays across this... She will play / interact with the background soundscape. A back and forth of musical dialogue of differing lengths and moods. I see her ‘role’ as that of (a kind of) Narrator.

Moods: creepy, sneaking up on... urgent, pushing through....

It does not mean it has to be what you compose for it... just background information for you where your composition will sit and what you as the ‘on stage artist’ will be part of.

Appendix F. TASKS>General & Introduction

INTRODUCTION
This research project as experiment is to facilitate, an introduction to movement initiation. A choreographic inquiry by the observation and notation of interdisciplinary visual arts elements found in performance collaboration. A systemic application to the creation and integration of movement into a ‘prepared environment’ set up here as a performance space.

This is an Intensive experiment in movement. Please do not regard it in any way as a finished performance.

This is the first of a selection of very different prepared environments (as differing from an unadorned dance studio space) used as a laboratory for movement to interact with the visual elements that together make up a performance space.

In this research we are using as tasks, analysis and physical interaction, to observe and record how dance movement interacts with all the separate elements within the prepared environment, to find movement, and integrate it symbiotically, mutually beneficial within the performance as a whole.

We are looking at a very off-shelf, a ‘breaking down’ of the individual performance elements presented, and finding in their initiation for movement.

By making visual categories explicit, by extracting underlying principles, and by showing structural relations at work, this observational order of formal mechanisms aims not to replace spontaneous intuition, but to sharpen it, to shore it up, and to make movement integrated with this individual elements, communicable within the whole environment (Arnheim, 1954).

The tasks will follow a format of 3 areas of systemic action.

1. Using a visual analysis breakdown of the inherent structural stimuli within each great performance element for movement interaction and organization.
2. The actual physical response with each separate element using the found above information through improvisation – approx 15 mins. each play/show.
3. The placing of the found movements interactions within the prepared environment – approx 10/15mins. for each placement.

By using a physical interaction that feeds back into the whole environment, creative movement can be organized through the basic elements of visual design by a generalized

TASKS>General & Introduction

I am familiar with the theory and practice of design as a practicing artist/designer for close to forty years.
systematic method of analyzing all visual information presented within individual articles that are found in the prepared environment.

- You will be granting performance function to object, sets and lighting effects, as a choreography/dance you become responsible not only for your own activity, but also for total scenic coherence. You are asked to place yourself in skilled conversation with the environment and the things that happen within it.

**QUOTE:**

(We are calling here as a work of art all the individual elements that make a performance, plus the 'whole' of what is presented.)

**BEFORE YOU BEGIN THE BREAKDOWN PROCESS CONSIDER THESE WORDS by Rudolf Arnheim (Psychologist and Art theorist)**

...If one wishes to be admitted to the presence of a work of art, one must first of all, face it as a whole. What is it that comes across? What is the mood of the colours, the dynamism of the shapes? Before we identify any one element, the total composition makes a statement that we must not lose. We must learn for a theme, a key, to stitch everything together. If there is a subject matter, we learn as much about it as we can, for nothing an artist puts in his work can be neglected by the viewer with impunity. Safely guided by the structure of the whole, we then try to recognize the principle features and explore their dominance over dependent details. Gradually, the entire wealth of the work reveals itself and falls into place, and as we perceive it correctly, it begins to engage all the powers of the mind with its message.

A 'design' is an arrangement, a way of organizing. No matter what different materials, in the visual appearance, our eye sees and our brain decodes, that can be reduced to elements of design. They are line, shape, form, space, color, and texture etc… They are our organizing tools. The principles of design are how we further break down these tools. The principles of design are balance, emphasis, movement, pattern, proportion, rhythm, variety, and unity!

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**A FEW WORDS ON TRANSLATING 'VISUAL ELEMENTS of Design' to YOUR MOVEMENT.**

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**A FEW WORDS ON TRANSLATING 'VISUAL ELEMENTS of Design' to YOUR MOVEMENT.**

You bring to the project the sum total of your experience as a dancer and choreographer, in the translating of visual form to movement form, your translation will be unique to you, in fact you may translate the same thing in several different modes. This is good… it doesn't matter what or how you reach that position, you will make a decision based on your experience about how what movement you feel works best… you will need your imagination to find movement that best works or matches what you want to transpose, try all springs to mind.

**QUOTE: UNKAR SCHLIEMMER, said:**

... ‘Let when the word is silent, when the body alone is articulate and its play is on exhibition – as a dancer’s is – then it is free and its own lawgiver. ”

**USEFUL NOTES on the ‘Method’**

**This method is a starting point for you how you can use or play with the environment. There are choices in everything...**

The integrated movement you ‘find’ is absolutely an impulse. There is no need to defend your choices. You can also feel free to discard initial impulses… you will have more arise, the freer you are with capturing and discarding impulses to act on, the more actions will come up.

Do not be surprised if the most surprising to you moves are the first intuitive impulses.

This is a system of organizing your thinking into easy to work through, steps for creative flow. Also, as a way of over-coming the usual step-reflect step-reflect. The wonderful thing about working like this, that it is taking you ‘out of yourself’ just working on what is ‘presented,’ means you have yourself out of the equation. You will not get in your own way if you concentrate on what is put there before you, to work through... You may feel ‘uncur’an, or as if ‘trying too hard’ when you begin, because you will be looking for movement maybe out of your usual vocabulary. You may feel you are too literal in your interpretations. All this in part of the start, pushing through this will aid to more movement ideas. You cannot be a literal ‘other element’, you can only move according to your bodies limitations, imaginative reflexes and trained movements, what’s ‘ludic’ literal to you may look quite different to an observer.

The order you try out experiments and where in your body does this up to you. The idea is to stay ‘free-labeled’ to the stimulus that is ‘moving’ if you do not stick, try another body part, gesture or movement floor or spatial pattern that satisfies the explorer in you. Integrate the information before you, to play, break up phrases, or construct phrases.

As different as this may be for you perhaps in the making of a work, it is also new ground for me as well, and we both explore this project together, as a choreographic inquiry:

What I supply are the ‘baby steps’ an introduction to doing this...

Unfortunately we have only a very limited time to cover all the elements, this project is just breaking the surface. So we will aim to touch on each briefly all these areas to give you a experience of all the elements. At any time you want to return to any particular exercise or item, we will allow a short time at the end of each session to return to it. Perhaps useful if you feel the need to process further with something or if it may be interesting to listen as part of the informal showing on the last evening. Please feel free to challenge, move things around, ask questions for elaboration.

The day is divided into segments that need to be covered, over the time allowing for warm ups, discussion, assessing, cogitation, organization, trying/testing, trying with all other elements and going over for showing.

**T A S K S**

Start This series of tasks all relate to the given elements within the prepared environment, as exercises for the dancer to find integrated creative movement solutions to fit within the performance scenario.

**H O W** — Using the practical materials of whatever is before your eyes, for you to transpose into practical movement.
Using this visual information by looking at what you have before you – understanding and analyzing what you are looking at, note down, then after breaking it down into manageable parts, interpreting it, working through those items, anywhere from the whole to eventual essential detail.

SIMPLE – As a dancer/choreographer, the initial way of breaking down is to see the whole and find within it pattern. Look for shapes in space, patterns, direction, colour, repetition, areas of focus, etc.

This can be done as a visual exercise – an artist deliberately ḥabbafkhālāt returns to see the shapes more deeply... to not be confused by superficial detail or see the detail until later.

(judging the leaves and not the forest)

This is the start...

There will be a lot of these areas down into simple manageable parts, useful items to work with.

Questions can first be asked. We are working with the filmmaker we can ask, why it goes in this direction? or why is it this way? why is it placed in that position?

The second part of the exercise is, the physical interaction with the individual performance elements. An artist does not give those questions to your moving body with the element, finding movement responses that correspond to the information you are looking at or as answers to your questions around the point of view you are looking at the question you ask.

All the movement answers you find that strictly your own business. I offer only ways you could look at or find information. If you use them, try them out, it is up to you.

The days will be approached in a chosen order because we need to allocate time to each element across the three days and the crew can have some time off. An order of sorts, that assembles the needs for crew together. Meaning of arranging ideas of how it can move the movement around... and allowing for a finished exercise to be looked at after considered work on it with full light. Keeping these parts together so the light can break when the movement is being used to perhaps...

• NOTES ON CONTEXT

Concept arises from a visit to a lighthouse and the mysterious red/orange glow seen from a high window. My mind went into that room and it seemed too large to be contained in the tiny room, hence the envelopes... perhaps they could be used across the space.

The lighthouse and fit within the room... a play of spatial reality and journeys to places of... tiny room, hence the envelopes... perhaps they could be used across the space...

Note be sufficient to support access?

Emotional routes, memory, intuition > I think these 3 ways kick in regardless of how you start. Acknowledge these impulses and try them as well as a finishing exercise.

• Correspondence implies deep dialoguing.

• Correspondence is a back and forth that is unconcerned with claims of originary precedence.

Emotional routes, memory, intuition > I think these 3 ways kick in regardless of how you start. Acknowledge these impulses and try them as well as a finishing exercise.

Time-taking and refining/cleaning comes lastly and we will not be entering into that in these exercises.

Helene Notes:

Nikolais explicitly sought to merge art into an environment, emerging dancers and their environment. He worked through methods for dancers to focus on elements outside of themselves. This was accomplished through a working process based, in part, on improvisation.

Nikolais’ work enables dancers to merge into an environment where such a “contributing member rather than a dominating dweller.” This was accomplished through a working process based, in part, on improvisation.

Nikolais explicitly sought to create an art that transcends the individual, emerging dancers and their environment. He worked through methods for dancers to focus on elements outside of themselves. This was accomplished through a working process based, in part, on improvisation.

Nikolais suggests myriad ways to stimulate invention. SENSE YOUR MASS INCREASING WITH YOUR VELOCITY. Creating linear boundaries was one of many ways to consider space. Identify the structure... etc. A shape was not heroic (or shallow) but a sculptural form requiring awareness of movement.

The material performances along with the “mobiles” (dancers) who animate it to create a narrative of evolving shape...

affirmed that dancers could embody what he called “a state of space.” Dance could be non-linear and also communicate something.

It will be necessary to consider the context unless you want it... it was only the means behind that triggered the ḥabbafkhālāt itself... These means arose from very practical reasoner. The fact that 2 costumes were made... that they were blue... that triggered a bluish setting...

I had some footage of a lighthouse... the orange window asked to be entered in an up close way... which gave rise to the up close live feed...

Simeon Marksstein

This is the start...

Later...)(seeing the leaves and not the forest)

This can be done as a visual exercise – an artist deliberately ḥabbafkhālāt returns to see the shapes more deeply... to not be confused by superficial detail or see the detail until later. (judging the leaves and not the forest)

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Nikolaï described this as follows: “I think much of my choreography reflects this point of view, the dancer sometimes woman on stage and she is sometimes thing. She is sometimes related to objects and she is sometimes related to environments and situations, but rarely does she dominate them: she rather lives with them, she becomes part of them... A company member in the 1970s, says: “You have to be an extremely strong performer to make the environment around you respond to your vibrancy.”

In granting performance function to objects, sets and lighting effects, dancers became responsible not only for their own activity, but also for total scenic coherence. The choreographer asked dancers to place themselves in sketched-out conversation with the environment and the things and happenings within it... objects, stage lighting and sound, all of which he considered inseparable ingredients of his choreography.

”Dance rationalizes the human form. Development is a feeling fact.” He expressed admiration for the “orderly theory” and the “precise concept.” Two roots in Nikolaï’s pedagogy and choreography – an intellectually determined calculus of motion, and trust in the unpremeditated tried to understand the properties of movement and extend its imagery.

...Schlemmer viewed the stage as a composition on canvas, and the dancer within it as a draftsman like arrangement of forms, colors, lines, and volumes, obedient to the laws of space as well as the internal laws of human functioning. He wanted to create abstraction from this tangible set of raw materials, and he suggested four basic ways in which natural laws could be applied to transforming the human body... Costumes that introduced these properties couldn't completely free man from the laws of gravity, but Schlemmer advocated any technical means in the theatre that would create the illusion of such freedom, the human “gesture used as set object...ideas of transcending mundane spatial experience...surrounding, penetrating, and shaping himself in space and with relation to other performers.

Looking at the Schlemmer work, with its percussion, prepared piano, and synthesized sounds, its eerie yet concrete interplay of forms and voids, one can indulge in fantasy or simplistically extend their limbs, or limited their...costumes that gave them new shapes, Movement for both was a painterly resource.

Forsythe breaks the body into parts, seeing each joint as having its own kinesphere. Working from the classical base, he decentralizes the movement by giving each joint an individual life, which often seems to work against or to transcend the overall form. Forsythe works with a stable center and uses tools of suspension and relaxation, even when the delineating and shaping space is extended into space...It can be seen as a tribute to a historic modern-dance technique that extends their dancing to space, to the notion that transitions and interactions are more important than codified movement vocabulary. The belief that dance can communicate directly through the body. A somatic communication based on an empathic feeling of movement recognition. Last but not least, they use these movement concepts as a means of transcending the individual. Both Laban and Nikolaï see this transcendent as important...favor the term ‘relationality to refer to the ‘outward-focused’ improvisational technique.

ForsytheRepair the body into parts, using each joint as having its own kinesphere. Working from the classical base, he decentralizes the movement by giving each joint an individual life, which often seems to work against or at least independently of each other. Thus, Forsythe creates highly polymorphic “gestures and a movement. At the same time related to objects and she is sometimes thing. She is sometimes related to environments and situations, but rarely does she dominate them: she rather lives with them, she becomes part of them...Nicolaï was an anti-romantic in his approach to theatre, an abstractivist in the modern art sense. He condemned the use of stage as platform for stars, ego, sexuality, and the physiological revolutions of his modern—dance mothers. Like Schlemmer he wanted to create a primarily visual theatre in which the dance was only one of the contributing elements...” dancers blending into fantasy environments created by lighting projections, props, and electronic sound, were a continuing journey into the territory laid out by Schlemmer. He was making what Schlemmer would have called “space dance.” Spectacle...” comes into existence through the movement of colors and shapes alone.

Movement for both was a painterly resource...costumes that gave them new shapes, extended their limbs, or limited their...Movement to selected body parts. Moving within these enclosures, they could create stage pictures...But no man since Nikolaï has fused the design impulse and the movement impulse so masterfully into a true total theatre where the dance takes an essential place, no less, and no more.

Both, the focus on improvisation and the focus on relationality can be traced back to German Ausdrukstanz, which directly influenced Nikolaï through the work of Hans Richter, a student of Mary Wigman.

Unencumbered by ornament the artists explored all manner of ways in splitting, shattering fracturing patterns. Horizon became loose, wacky out of kilter, the human human figure no longer the centre of modern painting the artists explored, line, composition, color, feeling shapes. Within those geometries a carefully placed human might make itself as a whole...improved along patterns that were structured by space, rhythm, or movement quality. However maintaining a relationship to each other, especially in regard to spatial orientation and dynamics, was more important than the simplistically extended their limbs, or limited their...costumes that gave them new shapes, Movement for both was a painterly resource.

"Space is a hidden feature of movement and movement is a visible aspect of space,” Laban said in the introduction to his book on space theory. ‘The Language of Movement.”

The Laban—Wigman-Holm tradition also embraced the idea of improvisation as a compositional tool, and rejected setting the dance to existing music. The Laban—Wigman-Holm tradition also embraced the idea of improvisation as a compositional tool, and rejected setting the dance to existing music.}
grounded and uses a mode of tension and relaxation that is inherent to classical modern dance. Nikolais’ dancers live the tension between a certain form of stability and its dissolving. They established clear borders by forcing limitations on the dancer or demanding a strict focus on space, tasks, and objects. Stasis and reduction can actually highlight motion, a central characteristic of Nikolais’ work. Nikolais’ dance style was not arbitrary, and his technique of placing the dancers in relationality to their environment brought with out a certain recognizable aesthetic effect that critics usually described in terms of flux, transformation, or play that resisted any stable movement shapes and possible symbolic meaning.

A dance based on relationality can disturb the sense of orientation and makes it difficult to anticipate movement to come.

Neither choreography nor dancer, nor lighting, nor sound, but the amalgamation of all these arts was the primary, totally manipulatable palette of effects that could service.

we have to accept art, too, as a passive victim of the environment. absurd: because it isn’t a theory, its an apologia with a wearying way of being presented to you after the fact of creation; it has the ring of all desperate philosophies made up to suit shabby conditions and failed art to delve into deep feelings. Concepts, though, can also be heroic or erotic, and if one contorted solo is any sign, Alwin Nikolais may one day be telling love stories in his dances. Above all, Mr Nikolais has remained true to his belief that modern dance must be rooted in what he calls the “unique gesture” – creativity that stands out in its originality. Current dance experimentalists, tend to resemble one another and fall easily into categories.

Mr Nikolais’ dance theatre is also intended to convey a philosophical idea. man is inseparable from his environment. This allegory in which light plays upon the dancers bodies and they literally become the scenery our recognition of his subject – the human condition. The Martians on stage look familiar: They are us.

My question regarding the appeal and potential of dance in an interdisciplinary milieu seeks to invert power relations that typically work against dance, positioning it, not as responsive to, but generative of compositional strategies: ways of thinking about movement, gesture, time, rhythm, patterns and space, as well as expanding the potential of the body to produce meaning. He transformed into abstract terms of geometry or mechanics his observation of the human figure moving in space. His figures and forms are pure creations of imagination, symbolizing eternal types of human character or their different modes, serious or tragic, funny or serious. images which expressed metaphysical ideas, e.g. the star forms of the spread-out fingers of the hand, the sign of infinity (infinity sign of 8 on its side…) of ‘the folded arms.’ The mask of disguise.

GROPIUS’ own impression of Schlemmer’s stage work was to see and experience his magic of transforming dancers and actors into moving architectures:

- The creative arts have discovered pure media for their constructions: the primary relationships of colour, mass, material, etc. But how can we integrate a sequence of human movement and thoughts on an equal footing with the controlled, “absolute” elements of light, color, form, and motion? (Theatregestalter). …
Appendix G.  (BY BY BYRO) TASK NOTES – Costume example from workshop - Project 1.

TASKS Sheet – Costume (Project 1. BY BY BYRO)

Wednesday 2nd Feb > 11:00am - 01:00pm > choice of costume

There are 3 costumes for you to experiment with inside the Prepared Environment. The costumes are found folded into transparent envelopes…

1. At first start the process of looking for visual design elements and principles within the costume itself; to organize your movement thinking straight away to aid in initiating movement.

   • SHAPE comes into this, created by the movements provoked by long tubular costumes that prevent wide steps, bends, or lifting of the legs. The next element to take into account is

   • FORM

   work with what the FORM is doing to your limbs

   • DIRECTION involved?

   And can that help or hinder you?

   It can influence

   • WEIGHT

   (What I see and what you feel in the form are different things – you can experiment from both points of view…)

   • BALANCE as you may have difficulty in moving in 2 of these costumes.

   • LINE could be what your body in the costume can play with…The feeling of length and the verticality caused by the limitations as well as the appearances might be associated with what??

   • COLOUR - Looking at the costume perhaps the first noticeable element of design is the colour.

   Blue/ purple

   What does this colour mean??

   A perfect mix of BLUE and PURPLE

   Look at what these colours suggest…

   Blue: Ambiguous, mysterious. Blue in Chinese culture is associated with immortality. Blue is the overwhelming “fervent colour” Blue is seen as trustworthy, dependable and committed. The colour of sky and the ocean, blue is perceived as a constant in our lives. As the collective color of the spirit, it instills rest and can cause the body to produce chemicals that are calming.

   Some shades or the overuse of blue may come across as cold or uncaring.

   Purple. Also a mysterious color, purple is associated with both nobility and spirituality.

   The opposites of hot red and cool blue combine to create this intriguing colour. Because purple is derived from the mixing of a strong warm and strong cool colour it has both warm and cool properties.

   EMPHASIS may be what happens when you start moving and find the limiting possibilities drawing attention giving emphasis to the lower or upper half of your body. MOVEMENT could be used as a repetitious action to create a feeling of trying to organize your movement, which will lead to

   • PATTERN and

   • REPETITION

   • TRANSPARENCY

   • TEXTURE – Consider this is a slinky jersey – it slips and pulls over your body… matte

   Nett tulle – stiff, scratchy, little give, (folds, transparent,)

   • PROPORTION is the feeling of unity created when all elements relate well with each other

   2. USING THE INFORMATION YOU HAVE FOUND – combining these visual art definitions and description, keep in mind these observations and include them with the physical action of working with each costume.

   NOTES: Work on perceiving your movement as not ending within the limits of your own body but to imagine them prolonged into space. Use the imagination (e.g., imagined lines and points in space) but also use the effects external to you, create a synthetic way of moving with them. Everything that can be done with the costumes or with a prop, explore through physical interaction and movement improvisation.

   Lean on the wooded edges of the costume/prop edges – imagine you cannot distinguish where your movement ends, definitely, it is not the surface of your skin. The movement extends, on a purely physical level, but the boundaries of your body now have an assisted extended movement range. Consider you now have a new centre for your new ‘found’ shape to work out from.

   3. Place yourself and the movement you have found within the set, working in the costume with the other props. (Sound will help)

   • UNITY is what you are aiming for in the complete scenic environment.
Appendix H. (Ilk) TASK NOTES – Light example from workshop 2.

TASKS - Light
Example Project 2. Ilk.

TASKS PROJECT 2 Ilk > lighting
2:00pm > 5:30pm > lighting/sound tasks

The Lighting effects:
• the main state for the temporal length of the 5 min sound track.
• Effects that link to the stems of sound off the main track.
• A follow spot that moves you around.

There will be options tomorrow to work further with the lighting states especially after viewing the feedback.

1. The primary reason to analyse the light in this fashion is to give articulation of ephemeral states to grab what you can from it, it may come as a metaphor that surprises you or remind you of an irritating something else. Try to be open to the initial responses whatever comes... to note them, even sketch, if words fail, (you can always write later the description of the drawing) This will be your building blocks to work from. Keep returning to the list of Elements and Principles to add in whatever you can observe or to combine in movement with your own notes.

2. A run through of the different states you have as options to use as a palette of light effects from Off to On etc. During this and straight after start the process of looking for visual design elements and principles that you have observed within the lighting states or effects themselves, to organise your movement thinking straight away to aid in initiating movement. Working through in a chronological method from first to last effect. You may need to 'watch' through a few times or go over areas. Crew will assist.

3. Try working with each piece of the costume/prop in each 'state' of light. Keep your notes in mind, keep the elements and principles close in your mind which and what you personally made from them. You may be working 'blind' as to what you are looking like, but keep to the idea of sticking with the elements and principles... the feedback will be the way you can judge for yourself what satisfied visually your choreographic moment.

4. Choose the areas that interest you the most to start, so you have a body of material developing to start you off for using the feedback to go further.

5. All your experimentation will be filmed for your feedback for decisions in later placement. You may need to make notes when reviewing.

• SHAPE
• SIMILARITIES AND DIFFERENCES
• LIGHT
• SPACE
• Flow? Full? two dimensional? from left to right?
• TRANSPARENCY
• effects with shadows colors?
• FORM
• Levelling and sharpening...
• EMPHASIS
• ACTION of Blinding Light
• TEXTURE
• LINE
• ACTION of Light
• DIRECTION diagonal? down to up?
• WEIGHT
• ACTION of white as colour
• BALANCE
• ACTION of colour
• COLOUR
• white
• MOVEMENT
• ACTION OF LIGHT
• RHYTHM
• ACTION OF LIGHT
• PATTERNS
• ACTION OF ELEMENT
• REPETITION
• ACTION OF LIGHT
• PROPORTION
• DYNAMICS
• ACTION OF LIGHT> Blinding, light, strong, fractured? what?
• EXPRESSION
• UNITY

The constancy of the universe, according to some belief systems and philosophies, consists in a balance between the elemental chaos of energy and sonic order (for example the harmonically ordered energy of aligned celestial orbs and bodily organs in the notion of harmonia mundi).

In its organic, sympathetically resonant response to external, air-based acoustic energy, and in the sound that it produces, the aural body is also a sonic instrument.

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Ross Brown

The ears and the eyes come in pairs, and serve the same function in both cases: the perception of space.

Ross Brown

Interesting test given that associates close relationship between sight and sound.

Participants are asked to consider two shapes that look similar.

One has round shapes, the other has sharp angles,

tell the subjects one is called takete, the other oloomu and then ask them to match the appropriate name with the appropriate figure in most cases (even among varying cultures), people will call the left (curvy one)'ooloomu' and the right (sharp angles) 'takete'.

Ross Brown

Space - Time and Art

The close relationships between the eyes and space, and the ears and time are not of course, mutually exclusive, for the eye can perceive temporal relationships, and the ear can perceive spatial relationships... Lighting designers like Tharon Musser discovered, as assistant Jeff Davis put it, ‘light was a living entity that moved in time and space, as did the drama, and because a master who could ‘move’ light and the stage picture in a synchronized rhythm with the dialogue and the performance’ (Unruh, Rennagel and Davis, 2006).

The development of film allowed pictures to move, and established the need for an artist that specialized in time, the motion picture editor.

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Ross Brown

Appendix I. (It was...) TASK NOTES – Props example from workshop – Project 3.

### TASKS Sheet - Props

**I would define design as:**
A process of organised creativity with defined goals or functions. In this case, the goal is to create a cohesive logical world, real or imagined, for the play to inhabit.

**Definition:**
A logical world is a physical reality that provides a continuous link among the different aspects of a戏剧. A logical world may be an abstract concept, or it may be a physical environment. In either case, the logical world helps to organize the different elements of the play, such as characters, action, and setting.

**The primary difference between art and design is that design is art limited by a function other than its own.**
The designer as artist is not free to enter into a state of engaged perception with just any set of possibilities in space and time. The focus of perception and insight must adhere to one particular object – the thing to be designed. That object to be designed is usually specified by some function other than the designer’s own immediate interests. A designer therefore needs to be a person who can easily become actively involved with objects or functions for the immediate challenge that those entities present.

**Enter the movement / body elements:**
Recall that this world in the drama is the playwright’s creation, that everything within it is there for a reason, and that the changing relationships in the dramatic space operating in the context of theatre these purposes might be defined as:

1. **A linking design element:**
   - A process of organised creativity with defined goals or functions. In this case, the goal is to create a cohesive logical world, real or imagined, for the play to inhabit.

2. **A process of organised creativity with defined goals or functions.**
   - In this case, the goal is to create a cohesive logical world, real or imagined, for the play to inhabit.

3. **A linking design element:**
   - A process of organised creativity with defined goals or functions. In this case, the goal is to create a cohesive logical world, real or imagined, for the play to inhabit.

**Essentially an environment, a cohesive logical world, real or imagined, for the play to inhabit.**
Appendix J. (It was...) TASK NOTES – Sound example from workshop - Project 3.

TASKS - Sound
Project 3. It was...

TASKS PROJECT 3 It was... > sound

Talk-through

QUOTE from Lucy Guerin, in Erin Branigan's book Moving Across Disciplines

"I think music particularly, and lighting, can really dominate, can really become the leader, especially music. [...] I always feel that to make a dance to a piece of music is cheating because the mood is already there, [and] all you have to do is kind of slot into that. But I also feel there is something and it's what we've done for centuries, really.

Soundtrack will be available to use at all times.
Callers will play live or a downloadable sound will be available with solo cello

Initially take separate notes as personal analysis. Then work together building your choices.

This is an analysis and articulation exercise for experimenting with a focus of elements and principles of design to extend the focus out of the usual process of sound analysis for movement.

You have 3 areas of control

1. 10:24 mins track
2. limited stems of difference relating to the cello. (You can change only what the cello plays)
   1. Pizzicato
   2. Tremolo
   3. Hitting with the back of the bow (col legno)
   4. Delay effect
   5. Tensioned melody
   6. Resolved melody

3. live cellist 'narrator'

FROM the COMPOSER’S ‘SOUND ANALYSIS’

It Was: linear, involves analysis of just one instrument / layer and its relationship to the soundtrack.

1) Rhythm - repetitive vs non-repetitive
   - Staccato vs sustained
2) Timbre/ texture - in relation to cello articulation techniques which in this instance are:
   - Pizzicato (plucking the string)
   - Tremolo
   - Hitting with the back of the bow (col legno)
   - Choice of melody (particulary at the end)
3) Tension and Resolution
   - Tension and resolution can be explored using these techniques:
     - Choice of cello articulation (see point 2) – for eg people often associate tremolo with tension whereas normal bowed notes might feel more resolved
     - Choice of type of rhythm; where a faster rhythm of disjointed patterning might mean tension
     - Choice of melody – in this scenario ask the cellist to produce a sense of tension or resolution at particular points in time. Obviously one can’t expect a dancer to choose the exact note for them but they can articulate the feeling they want

4) This last category is more an overriding category that guides the above 3 choices. That is, consider the relationship of the cello to the soundtrack. Should the cello work with the soundtrack or against the soundtrack in terms of:
   - Sonic considerations (ie rhythm/timbre/melody)
   - Narrative function – this is largely due to the perception of how the listener/choreographer relates/interprets the soundtrack and the elements of the cello described above.
   - At first start the process by listening for visual design elements and principles within the soundtrack itself, make notes, referring to the elements and principles list continually in order to organise your movement thinking straight away within the temporal restraints, to aid your initiation of movement ideas in a linear way before taking it to the integrated spatial and embodied.

You are in charge of the ‘sound track’ You have a 10:24min track at which limited points allow you to determine a different direction from your choice. This sound-scape eventually is in charge of the ‘time’ aspect of this whole exercise because the devising of it was the initial rough concept that drove the Project as an idea for a choreographers play. Needing a starting point and a finish..... and samples of choice for change could extend the piece to approx. 12 mins.

You will have a short time to experiment with the sample choices and a short period to break down again using the list of elements & principles to see what comes up - to use this as a focus for further development. Subjective interpretation is a legitimate impulse. If you get stuck/not happy with what is coming up refer again to the list. Keep the list in front of you to push the boundaries of your imagination in your analysis.

2. From your combined notes made listening to the soundtrack. USING THE INFORMATION YOU HAVE FOUND - using these visual art definitions and description, keep in mind these observations and include them with the physical action of working integrating with the sound.
What sounds are in the space?
Does it move, or is it fixed?
Masculine, feminine?
Malevolent, benevolent, indifferent?

Is it sentient?

Some ideas may come with an easy choice of working with a prop or set. (continual sound will help - crew will assist in operation for repetition etc.)

What is its relationship with other objects-characters-scenographies-sensations?

In our constrained sound, we come to the theatre both as performers and audience. We come as dramaturgs too. Regardless of the shape of the building or the way they have configured the seating, the theatre of sound is round because individual earshot is spherical and because sound ripples outward on all fronts. (…) But does our constrained sound, the theatre to which both performers and audience. We come as dramaturgs too. 5 No matter what the situation and the event unfolding on the stage by the way we listen takes things from the theatre internal, through the things we的重要 isn’t and don’t we choose to hear? Scott Gibbons: Statement on the Relationship Between Sound and Theatre.

A sound’s trajectory, its age, its expiry?

What is the trajectory, its age, its expiry?

Is it sentient?

Any conversation, decision or thought process which helps make sense of a theatrical production is dramaturgy, in any department. Sound, lighting, costume or set designers; mix them, compose and blend them. Like a photographer, he captures a particular moment, a ‘picture’, chooses his lighting, makes use of double exposure. Like the sculptor chisels stone, the acousmatic musician fashions his sound material, shaping it and often completely changing its nature. Like a painter, he juxtaposes his colours, mixes them, composes and blends them. Like a photographer, he captures a particular moment, centre his ‘picture’, chooses his lighting, makes use of double exposure. Like the swimmer, he leaves tracks with the waves. Do we are not finding ourselves in this space, or is its presence elsewhere being made known through some invasive process?

Attention is the key to understanding atmosphere. It is something ‘one feels in the air’ hanging like a pall of smoke between subject and object. Indeed, in the theatre, a lighting designer might permeate an auditorium with a thin haze of smoke to create an atmosphere. Its location appears to be neither here (wholly within my psyche) nor there (wholly part of the surrounding environment). Atmospheres are not subjectively limited; nor are they spatially around me, in which I participate through my mood. (Bohme, 2000, pp. 4-5)

As a sculptor chisels stone, the acousmatic musician fashions his sound material, shaping it and often completely changing its nature. Like a photographer, he captures a particular moment, centre his ‘picture’, chooses his lighting, makes use of double exposure. Like the swimmer, he leaves tracks with the waves. Do we are not finding ourselves in this space, or is its presence elsewhere being made known through some invasive process?

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Re-Arranged Hearing

Advanced by Heinemark

Sound is a space, an environment. It is an exposition of objects, but it is also a place where aural subjectivity is re-arranged through the artistry of architecture and dramaturgy.

Sound is what you hear. But is it only that? What about the sound that you listen to? Is that different from the sound you hear? Isn’t sound also something you download, something you make and something that you feel in the pit of your stomach, something that you notate on a stave in dots and lines?

In a way, sound is all in the mind; a figment of the imagination, or at best an imaginative psychoacoustic guess at what is going on. Just to be difficult, let me say this: ‘sound’ does not exist, per se, as an independent entity, separable from the act of hearing itself. Sound is a place where the mind and the body meet and interact to form the perception of sound.

It is an experience of objects, but it is also a place where aural subjectivity is re-arranged through the artistry of architecture and dramaturgy. 4-5

The environment is a stage where objects are experienced and perceived, and the audience is invited to participate in the experience. The audience is not passive observers, but active participants in the creation of the soundscape.

The environment is a space where the audience can experience sound as a physical and emotional sensation. The audience is encouraged to explore the space and interact with the sounds, creating a unique and individual experience for each listener.

The environment is a place where the audience can experience sound as a form of communication. The sounds are not just a means of entertainment, but also a way to convey information and emotions to the audience.

The environment is a space where the audience can experience sound as a form of expression. The sounds are not just a means of communication, but also a way to express the emotions and ideas of the composer.

The environment is a space where the audience can experience sound as a form of exploration. The sounds are not just a means of entertainment, but also a way to explore the world and the possibilities of sound as an art form.

Heinemark’s work explores the relationship between sound and the environment, and how they interact to create a unique and individual experience for each listener.
The envelopes & fish trap are square like man made products in contrast with the paper curls & swirls.

Improvisation performance -


Then changing, square, mechanical. Much more up on two feet. Then again round, back to organics. Tossed in the waves. Echoing the flotsam & jettison, rolling like the paper curls. At one with the waves or the waves themselves - both at the same time. Makes me think are they only waves in the fish trap & nothing & not human waste or ocean creatures? Ha! A joke of capture. My previous sadness was unnecessary.

The mystery becomes the mystery of what the dancer is & her relationship to the lighthouse, rocks, ocean, nets. No sense of entering the lighthouse but the lighting is different from last evening. Did not connect the image of the light part of the lighthouse with the movement. Using the wall as flat square surface matches with the hanging shapes & added to the story. Moved it in new directions.

Is there a dichotomy of organic versus square, metal, constructed, touched by humans? It comes through in the changes in the dancing. Not exactly because the warm light touches netting & the red-orange is also inside the lighthouse. Plus the netting is also like water. These things are crossed over. There is just these contrasts. I cannot forget the blue coldness of the projection of the light at the top of the lighthouse.

Costume -


Dancer asks about balance in the costume.

Performance in costume -

Slinky. Emphasis arms. Match of heart neckline & arm shapes. Knotted arms. Vertical shapes. Twisting on legs. Slipping against smooth. Bending & rushing at waist fights the vertical but it constantly returns. Low shapes seem knotted. An animal rooted to the ground, like coral creatures. Fingers echo the heart neckline. Slows movement - grace, design, each shape formed by the body in consensus. To "Vogue". An arched back in profile allows a beautiful line from low back up to heart neckline & back again down the back of the legs.

Review of recorded footage by dancer -

Mood is important to the dance, inspiring so this set up stage & its materials are having an effect.

2nd performance in costume -


Then more exploration. Ground work. So smooth with tight costume. Legs together.

Observer Wed 2 Feb Afternoon

Steps -

Lines, keyboard, rhythm & repetition, prospective & depth, emphasis on the metal edges so they are floating off any ground. Direction up or down, movement to the top or bottom yet also pushed to the line ends against the wall. Active. Counting. Confined. Walled in. Shine of light highlights a trail down each stair edge with much movement -bounces! Rectangle of light at the top.

Red-orange against black/brown is warm, almost dangerous, exciting, active. Bubble bee.
Dancer wants to try without the matching sound as it is strong in this section.

**Choice - fragmented, close up on specific body parts, movement of camera.**

**Play description -**

Dancer’s legs are alternate lines. Geometric. Sideways push of lines emphasized. Curled body in opposition to lines. Dancer is same colour as steps with black clothing & orange skin. Hands like musical notes on music lines of the steps. Movement of hands sliding across the step lines & up & down the steps. Pretend falling, floppy across steps, cascade down rather than exact step positions. Knotted into tight ball. Some repetition of earlier movements eg the sliding hand over body created in the slinky costume.

2nd play in pointes. Watching no video -

Flattened & distorted. Walls are hidden. Hands to orientate. Fingers added to hands. Disorient, squashed. Projection on paper cuts off head – see body as parts, not exactly a person. Warped staircase on paper, simple steps downwards become different. Flattened perspective but as it stretches up on the paper it somehow creates more height & indirectly perspective comes back?

Also can see from side the whole body action. Two views.

3rd play -

Visual, close ups, reflective. Worn shoe. Fingers, leg. Small details become significant. Everything changes depending how it works with the shape of the paper pieces. Dancer covers on the 3rd corner of the paper? Triplet effect of squashedness. Then legs double stretch out over two paper sheets – see body as parts, not exactly a person. Wriggled into the slinky costume, simple steps downwards become different. Flattened perspective but as it stretches up on the paper it somehow creates more height & indirectly perspective comes back?

4th play -

Pointe shoes extend legs & make strong line against wall & echo hands when holding stair edge. Body disappears against black background. Feet bounce on lines of stairs. Legs leaning against wall & echo lines. Knotted body & legs contrast to straight lines of steps. Again the cut of mail & back paper sheets drags legs from body in exciting ways.

**Observer Thursday 3 Feb**

Much to explore with lighting. Pushed for time prior to lunch. Dancer puffed because trying to squeeze experimentation in.

Listen over of sound (new mix) -

Add slicing danger, vicious edge to beware of. Add awe - I did suspect I heard the first performance Tues night with the lighting but then downgraded it to hope. Now I find awe not just in the power & magnitude of the sounds (dark sea) but in the high notes. Awe & wonder.

Different seat today -

The downward slope of the 3rd paper panel is more noticeable & suggests falling when tracing the top silhouette of all three panels or a discordance between the strong upright centre panel & the 3rd odd jutting out panel.

**LIGHTING**

Brief -

Dancer could work with leveling & sharpening when the lighting picks out lines & shapes. Lighting as a force to use in creating movement.

Helene “So smoke is lighting?” In the film industry smoke is SFX along with rain effects, water moving on the ground of the set, snow effects etc.

Light performance -

Strong down lines, fades in paper & cuts, dark & light, with the side key light on the netting. Puts out the cuts of the 3rd panel & connects them to the netting. Light reflections on the floor like a
Enter the movement / Helene Gege Markus*  

Shiny wet black rock surface or still dark water. Then dawn, when the lights at the front of stage go up. Blue light emphasizes the shape of the paper panels. Peeking white circles. Orange flashes — didn’t notice the orange colour before! Now they are like buoys that light sea lanes.

Lighting suggests space in which the dancer should move into.

Study of Backlight -  

Smoke as sea spray. Now at humid atmosphere of ocean.

1st play -  
Dancer changes size! Grow & shrinks. Alice. Shadow play. Shape creation in the movement. Now dancing & letting the shapes happen accidentally. Dancer joins other shape becoming new creature. Headless. Seems to be more space for the dancer to interact with shadow here (right side of paper).


Flat, unable to tell each leg or arm from the other. Contorted shapes occur. Uncomfortable shapes match oddness of original shadow shape.

Become “real” as legs poke out of paper. Particles. Emerging. Head & elbow match cut out shape! At the front, her body seems associated with both cut out holes — strangely connected, like it is meant to be there.

2nd play -  
Dancer fits in paper curl. Considers shapes with whole body, no head. Small details of shadow have separate effects, like small pigtail. Disturbing?

Half shadow body, full real. So natural yet so weird. Again somehow perfect. Silhouettes created in front as well as back. Near netting, body & set blend together as one. Performance is more assured. Develops the best of 1st play.

Photographer suggests made behind the screen. Dancer agrees.

Side moving spot -  
Needs to be tighter, smaller & circular. A narrow beam in smoke better replicates the lighthouse. Puts cut brick — becomes a new ground, Keystone Cops. Over audience changes to the sea, & a searchlight not a spotlight.

1st play -  
Dancer shows away from light.

Adjusting light -  
Long rectangle of light sweeps over audience like a searchlight from a lighthouse but also repeats rectangle shapes of paper. With smoke a screen of smoke. Altering speed of sweep & jilting.

2nd play -  
Very urgent & exciting when dancer breaks through the line of light from behind. Lighting her when she’s behind, Shadow as she breaks through. Light moves across her body, zipping up & down & along.

3rd play -  
Slicing movements by dancer. Slice shadows created across the air & then on paper. Light was more still. Ground movements creates triangles with the light point, another triangle.

Watching performance, side moving spot in 2nd silence -  
Smoke - all lights become beams inc. projection. Dulls netting, lessens effect of the back side lighting. Orange softer with strobe light. Smoke works as atmosphere of an ocean environment with close up projection of ocean & white circles of ocean & call out sounds, though smell is distinctly powdery & not salty.
No flashes this performance, was missed.
Blinder -

Sound of blinder is bare. Score. Irritation. Biten by mosquito? Surprise where dancer has moved since last flash, like strobe dance effects but slower. Eyes have to adjust.

PROPS
Netting -

Wrapping dancer in netting that is tool for tension. Net creates the shape of the body at the start. Caught impression is strong. Peeking through net. Slide & roll out of net all different impressions. Peeking through net when sliding as opposed to against when caught. Crunches over paper, again connecting with environment of set.

In costume -

Very different in costume. Seems tighter wrap. Shine of costume comes through netting. Arched shape - line of arm & neck flows from net. Slide after unwrapping like love / hate, away / towards? Legs hidden behind the paper during slide like being in the net?

Hammock -

Same horizontals as other netting. Light picks out edges of her body. Beautiful. More like an evocative life original meanings picked up on paper than in performance. Hale. In costume, light distills the body line in the movements. Triangle shape in hammock, heart shapes with arms extend. Personality to the movement, like it belongs to this costumed creature. Fast, nervous, fussy arms & hands while legs point, constrained in costume. Awakens onto the paper curls. Crunching sound. Net with orange light. “Like a cobweb”, according to Emma.

2nd play -

Smoke, beam, dancer hidden under flotsam. Beam sweep illuminates dancer at opening. I prefer only the half sweep from lighthouse paper panels to audience, no back wall. Purple in costume total with blues of netting. Square made by hands this time. Big crunch on paper curls. Hale in arms.

Standing, arms held behind legs in purple aches silhouettes work behind paper. Legs drop, appear.

3rd play -

First beam picked up early in the projection shot of light searching. Nice repetition. Dancer uses side lights as interactive object. Small beams created with smoke. In dark, dancer battle costume over head (during stair projection section). Experiment?

Less smoke shadows during meeting spotlight. Dancer gets tired by end of this section.

Plays -

Costume over head & head stand against the wall. Odd shape upside down.

Sequence is being built as blinder choices that have to be made.

Dancer concerned not doing any interesting new movement creation today, but did do this yesterday. Does the hammock work? Difficulty is getting out.

Light & projection run through between the silences -

Sequence working out. Lots of lighting decisions. Silence with blinder paling white of smoke. Random pulses - causes a breaking in the equipment - blinder light different from cold clinical science of exact pulses & cold lighthouse light shot in opening.

Production uses a complete run through so many changes. Often played with lighting & Emma less intense shifts so they may be inserted at the end. Lighting, sound & projection are plotted in timelines.

Helene reminds everyone that it is not a performance. Experimentation is the goal.

Paper -


Ocean, red light, light of lighthouse play -

[Note - I missed most of this run through - still writing up the new orange stair footage]

Tender beauty of red heart in lighthouse with music emphasizing this, piano.

Back light with smoke connects to sea in 1st frame of projection. Fractured, beauty of lighthouse light & horizontal bleed of orange dance footage match. Shadow hand crosses.

Performance run through, no dancer -

Immediately, shaky camera, intimate & close. Spider with hands between legs. Fast, commoner footage, different time. A dancer locked in the lighthouse for nearly a century! Faster movements prance verticallty. Like the speed can't be contained by matter. The body doesn't hold inside the screen separate from air when moving this fast. Or the record...

Observer Fri 4 Feb

Reflections on paper dance yesterday -

Test projection -

Seeking it, attempting to be it. This is as she rounds her back & brings up her arms in a bulky way, perhaps hooked up?

Arm movements, up & down of separate legs creates a flat appearance, two dimensions like the movement itself. Dancer seems to be finding the shape of the paper in her body, seeking it, attempting it. This is as she rounds her back & brings up her arms in a bulky way, perhaps hooked up?

Tumble roll finish.

Seal in waves as head & upper body roll in the smoke beam. Light is pulling dancer like an attraction (front on) or a force (back to light). Seems more certain of moves.

Emma - “start at paper, reacting to projection, cross towards stage left, stays projection reaction legs get free, smoke, beam of light, more experiment, work out transition to silhouettes, pass through holes, complete back to pull down skirt before blinking, try even blinks rather than irregular. 3 spots to work on - beam of light, transition to silhouette 

Shoe of light play -


Transition play -


2nd play -

Reaching, chest movements. Grabbing, twisting, pulling rope, tug-of-war. Lumpy, muscular. Slightly mechanical. Behind screen is a distorted figure with round, large torso.

Remove wash, cross fade beam to silhouette play -

Seal in waves as head & upper body roll in the smoke beam. Light is pulling dancer like an attraction (front on) or a force (back to light). Seems more certain of moves.

Blinking transition -

Skirt transforms in blinking light. Skirt under shoes. Seems bound to happen! A kind of natural result. This is totally different to the legs getting free. Lighthouse height & grace.

2nd play -

Transition with the tube of the costume down.

Head & back repeatedly fall, wave-like but now also something else. What? Puppet is all I can get. Lighthouse turns in the blinder strobe. Pointed finger thrashes. Identity search or knowledge - what am I? I am, I know I am. Possibly one of these. Pointed toes in tube start “happy” become flexed & struggle against.

Production meeting -

Enter the movement / Helen Gee Marksstein
Run through without dancer / dancer head space: complete performance -

First as sole hand. Lightness is like lady justice. Some initial costume movements return. Match between movements - stair projection & dancer with skirt half up. Before, each was complimentary without matching as much. Moves along the line of light on the floor. Faster move to the paper this time, less pull of dancer by the back light. Floor with one pointed leg, then both at the front of paper. Feels good that dancer is on ground for some reason. Awkward transformation of creature that seems inevitable on the story of the creature’s life / day, thus natural, as tube dress comes down. Music pounds down on the body. Final pose important as one blink allows it to hold in our memories forever.

Rehearsal -

Double arm this time with shadow. Tentacles. Hands as spotlight or feelers, like seal antennas - more than that but can’t think of the body part. Arch, fling. Strong shoulders with fist. Limbs dancing separate entities to whole as legs get free. Tentacle shape. Tentacles move. Fingers important, reaching line of light on the floor. On floor in front of paper, legs create angles with “flat” shadow. Strait jacket of the insane during the blinking light. Spread finger hands as feelers, sensing more than just the sight of a lighthouse, much more. Release in the final build up of music. No final pose.

Blinking light transformation is now a conscious choice. Hides like paparazzi catching a girl changing on the fly. A desire for a new form. The graceful but restricting form of the tubular skirt.

Final performance -

18 people as audience. Introduction by Helen, “Method based on design principles. Prepared environment, lighting sound, costume, props, set. Dancer tries to find information from these to find movement. Not a finished production & not a performance.”

Elements blended so difference sections were less noticeable. Energy & chaos at the end greater, with a swinging ending. Many elements referenced in the end. Patterns seemed to form between sections. More suspense in the movement from behind the paper through the hole to the front.

Questions -

Emma, “Costume became the over riding element as it committed movement, restricted movement & would be worn for the whole.”

Was the stair work improvised?

How much was the lighting already designed?

Do you feel like you have meet your expectation? Emma, “For three days, had a flow, came naturally”

As a choreographer, how did you find the limits? Emma, “How creatively liberating boundaries can be. ” reacted best to projections, lighthouse & waves, found stimulating. The set, required more time, get in & out of was complex.

Next experiments? Helen, “More simplified. Not more time. ”

Light & shade, real body & shadow body. Was quite cohesive.

Did it happen because you had to put it together?

Use of the elements, movement seems organic & natural. Influence of the dancer on the elements. Any extra elements that could be interesting as choreographer? Emma, “Want to work with the set more.”

Did you try tearing the paper?

How did the new light with smoke develop?

What were you hoping for in your dancer / choreographer? Helen, “Enjoy, take on board the idea & use as a tool.”

Do you think this technique be useful as a repeat technique in one production? Emma, “Could be fundamental. Brings in lights & projections much earlier could change improvisation for better.”

Luxury in creation. Be able to pay to work with lighting experts in early. All creative with a blank sheet at the same time rather than colour by numbers, layering as was the traditional method.

Good conversations for collaboration but no resources, 1 day to bump in. Helene promotes a new way of looking or responding to the elements. But you need the space, not just words & conversations. Emma, “Value was in an environment that was about creation not judgment.”
Appendix O: Observer’s Notes – All (Ilk) 7th - 9th February 2012. From initial installation shown to dancer/choreographer to after ‘showing’ (Q&A)

IIK
Tues 7 Feb 2012
Ist run through –
Blue, solid, singular, space sound, sunset, warms up, ears/birds from a distance, red, time passing, weathering, cracks, erosion, opening up of space in sound echoes, reverberations, gold, smoke, shafts of light, geometric, Hopscotch, solid and square, time.
Silent bit –
3 banks of sound
looping sounds trigger video
Movement effects
3rd part –
Bombing, planes diving, downward sounds, piano, texture in the image, background bricks appear & disappear dependent on image, scraping steel, a lathe, chimes, warning, attention.
Silent bit didn’t have the correct lighting
Verbal explanation -
Playing with the single sculpture. Bouncy. Contrast between heavy appearance & light weight actuality.
Costume -
One of the fantastic four costume - rock man. Shorts only & a sound glove. Glove affects hand movement, powerful, externalized hand, separates it from the body.
Stiff movements & holding. Comparison of moving dancer in rock-shorts and unmoving rock sculpture - twins & opposites
Projections can be run anyway desired.
Playing with sound glove -
Looping gamalan orchestra, discordant percussion, static sound, technical switches, buzz. Never off so potential musical accidents. Tinkling chime sounds
Projections are lines & moving texture, strong perspective, depth, minimal colours, most lines are straight, at least one is curved, like a simulation game, simulated movement.
In costume -
Puffy rock chunks in the brickwork of the costume. J tests hands on floor – buttons make metal sound. Tests sounds, different volumes for different notes.
Run through -
Existing projection, yellow brick road, random notes, smoke on (sound is heard), loops & notes, split screen light & dark still projection, quick changes as J works out sound/image. I take where music is generated, can’t step the loops, images keep changing, attention.
Base track started. Sound that sounds like space, not outer space, but the dimensions of different spaces. J standing looking around, twisting, turning upper body. Struth space, turning fast, slow physical classic dance shapes. Different gestures in accent as I has music & a long way away; treating them differently, look different. Graceful animated dance. Rolling arms, leaning backwards, responding to the projection, the movement, responding to the simulated gravity in the projection. Rolling along the rock surface, costume connects as a moving version of the still rock tower. Uneven, Non-chaos as the pieces are taken down. Energetic through bricks & stands wearing the foam bricks. Stands on the base, unstable, red, bar lights, very old, leg forms a diamond shape, falls, rolls in bricks. Bricks form a kind shape as they come off. Connections between projection & square lighting & square parts of the sculpture.
Exploration - 2-15pm
Being rock-man, spread fingers, square hands, square (right) angles on the knees & elbows. This was in the initial run through.
Projection -
Projection, sensation of falling, of flying fast around a globe shape, of watching the disintegration of a shape, event horizon imagery.
Playing with projection -
Rolling dancing smoke moving through a square beam of light. Changing the laser position & direction of smoke.
Squatting, with round arms, head tucked to body, quad-ped animal movements, hands run over upper body, from bird with spread wings to small rock shape. Singing legs knock down sculpture and expand over the falling contents. Balancing on base, bent backwards over it, balancing bricks, full height, camouflaged with the projection blending. silk of silk, dropped on self, falls, wobbling on a brick wall, bends & leans on it, in long jumps in a direction, falls, softly in a rolling motion, almost like slow motion with the cushioned landing, angles of bricks find patterns with the projected lines, green match greens, exploring face under – it by sculpture lights, exploring the lights as beams, a type of tourism, 5 in a domino pattern, 5 seems significant now, turning them off & on as buttons like the music will be controlled, checking the lights as a spot beam, carved arms moving, dark rings, just visible, walking backwards? Voice startled me because it was in a different place.
Listening to base track -
Ringing echoes as if from inside a giant bell, wonder, tranquility, rust, death, set against new activity.
Enter the movement / Heleen Gehee Markusstein

J makes sculptures placed like Stonehenge/ early building formations. Squares repeated, perspective & depth through the squares

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J - do you find the sculpture funny?
Designer - no but it's a surprise, seems like rocks but is light.
J - so it's not trying to be something it's not?
Designer - no, it's both.

Lighting - a cold wasteland according to lighting designer, then brighter, then one warm side, ember lights, body looks like in 3D glasses, edges have like it red alternately & almost at the same time, back light gives a glow to edges of body & blue one side of face is brighter, becomes light above eyes. Squares are soft lights, not every time a dancer is in the square they lit from above, very random, does not match the strength of the square light on the floor. It is quite mysterious being light underneath but nothing in to not touch the body, nothing is even, more haphazard, cloudy wash of light, no emphasis on sculpture because it could be moved in pieces, centre down light cool.

Squares are able to be changed - different combos of. The order of the lighting can be changed. 

Wednesday 8 Feb 2012
Changes made - 4 sounds & 4 states of light - 3 squares & moving squares, a chase
Costume - headdress & charcoal on skin to tone in with sculpture & shorts
Projections 2pm - Bricks of the wall being projected on are so much a part of the images & at odds with the space, time, depth, movement in the projections - the stationary, mundane, repetitive, flat - 2 dimensional, brick wall surface. Pace of movement is consistent across the different projections. Optical illusions occur as dark colours minimalise and light colours expand & perspective is warped/ bent. Optic light makes you see 3D.牧羊人之手。
Practice with glove - Loops - 1 calling gulls from a distance, gamalan, 2 rhythmic upbeat city traffic in the afternoon, soft sunshine, 3 low hum, pleasant ambient, mechanical sound, like air moving through ducts, machine space

Loose play using gloves - lighting & sound are not synchronized

Shoulders lead, arms outreach, fingers spread, Legs at strange angles, everyting, clanging cow bell, tape on hand shows ankle bandage

Play while Jon photographs - 3:15pm
Crawling & stretching on hand in hite floor, rise too bipedal, arch chest, crouches, embracing hold in arms & crossed legs, knees wide, full circle, arched arms, wings arms & legs, saila, cymbal, lungs backwash, wing beats & full space

Adjusting sound - samples are not abruptly, prefers resonance. ML will change

Arm is slightly alien to body, shows no create bulk, chest is concave, illusion of bigger creatures, reach up, bathed in sunlight, splitting reach, inspiration, life force, hard light, arms are wide and emphasized, walking like a bird/bird

It is complex working the sound & lighting, looks hard

Hanging arms, bent knees, like animal legs. Look suddenly on hand. Arms reach up in wide, high stretch. Crouch. Arms into wings, hands twist backwards, fingers wide. Lead with head & neck. Eyes fixed on sculptures while head dart like a bird. Forest bird from the sounds at the start, walking, carnivorous.

Finding squares of light. Crawling, space light, does he want to be in it? Controls square of light, head of God. Chest lifts to light as wings spread. Downlight traces a silhouette. Running for squares is humorous, not bird like. 2 square is frozen in the square, 3rd is movement - different as the light fades up in the 2nd & out in the 3rd, amazing mini performances within a greater one, the performances of life, masks.

Powerful, contortions, fingers wide, earthy shape contrast with colder, minimal, graphic, futuristic projections

Rocks sculpted gently. Looking at hand & working out words. Moving foam pieces to light squares. Foot in foam. Chains of foam pieces around J. Depth as shape repeat. In darkness, crouches down & creates new shape for when the light fades up

Jumbled foam with the body as connected material. Very complex, hard to achieve

3 climes into sculptures. Wobbling on foam base. Bouncing it then falls, again, very slowly

Sculpture in square of light. Shoves the tower to the nest square of light. Light inside the sculpture glows when light square is off. Looks like heavy brick in the more distant light square.

Builds large crack into sculptures & peeks in. Works head completely inside with hand, animal legs. Turns onto back. Sculpture falls.
Kicking over in neat movement & stepping into evenly scattered parts. Testing the transition from tall complete structure to bits/ his interaction - going into it - Thursday 9 Feb 2012

J likes interaction with sculpture - subtle rocking, shaking, investigating the inside - but the entering & transition is not working for him

Discussion -

- Leaning against sculpture. Rocking it, twisting it, flopped onto/ into the sculpture
- Random clangs & bangs & piano & cymbals. Pushes sculpture gently, rocking it. Shifts on floor. Turns round & round. It is now twisted but serves the same purpose.
- Sliding feet backward in small semicircles. Bell chimes, holds still. Poses for lights (downward squares)
- Projection rotating & then back to grey wall, electric image. Sliding on legs, 1 stretched & sweeping in semicircles, the other bent at knee. Arms oscillate as square lines around the body. Arch back, arms raise, long fingers. Switches upper body. J stands, half of the sculpture stays on his head. Stands still. Unsteadiness comes off. Like a Jenga game, the tower always falls, tension in the wait for the inevitable. The individual rings of the frame remind me of crossed rings (Robby Ruby). Exhausted, break.

- Trying to solve how to interact with the tower. Problems 1 seems funny 2 always tumbles

- Entering the sculpture with the openings lined up so... it can wrap J. It's pieces are won. A blind square shape with skinny legs sticking out. Seems to look around without seeing. At the back of the pattern of opening grouping onto J is tumbling.
- Tips the base. With 3 loops on head, walks blindly to wall & squats down. Looks deficits.

- Run through -

- Projection rotating & then back to grey wall, electric image. Sliding on legs, 1 stretched & sweeping in semicircles, the other bent at knee. Arms oscillate as square lines around the body. Arch back, arms raise, long fingers. Switches upper body. J stands, half of the sculpture stays on his head. Stands still. Unsteadiness comes off. Like a Jenga game, the tower always falls, tension in the wait for the inevitable. The individual rings of the frame remind me of crossed rings (Robby Ruby). Exhausted, break.

- Even putting sculpture back together can see J getting more familiar with it

- Walking directly into the sculpture with the openings lined up so it can wrap J. 7 pieces are won. A blind square shape with skinny legs sticking out. Seems to look around without seeing. At the back of the pattern of opening grouping onto J is tumbling.

- Run through:

- Projection rotating & then back to grey wall, electric image. Sliding on legs, 1 stretched & sweeping in semicircles, the other bent at knee. Arms oscillate as square lines around the body. Arch back, arms raise, long fingers. Switches upper body. J stands, half of the sculpture stays on his head. Stands still. Unsteadiness comes off. Like a Jenga game, the tower always falls, tension in the wait for the inevitable. The individual rings of the frame remind me of crossed rings (Robby Ruby). Exhausted, break.

- Play with costume & sound -
- Music from glove - Tinkerbell's climes from a Disney sound book, puling rhythm, single note

- Projection starts. Body moves by ambient noise, breathing movements, raises arms, piano, head, hands push back wall away. Square looking at projection like a deficit in a square pool, overhead lines, shoulder twist, animal stances, palms facing upwards, too fast to land on the floor, fingers mostly wide but gloved hand now more poised for finger touching - adaptation - half circle foot arc, power for the shadow of downed lights. SE Asian shadow puppet theatre. 1. Arms up, standing 2, 2 circle arms 3. twist & slowly fit more down as light fades. Wild cat run, with bounce in four legged gait, wobbles sculpture, arms into centre wobbling crumble, head raises, tension, will it fall? Lean & a third bulges out. Looking again at a brick, one looks like claws have impressed on it.

- Snake way of whole body

- Projection going - didn't use those square - complex - Part 1. arms, Part 2 at ground projection looks in, stands on sculpture, legs emphasised, overhead angles in arms & legs, eyes up sculptures, animals to influence, ducking & wearing like a boxer but also like a skittish animal Part 3. Stands near sculptures, palms up, lets it with headless, looks through gaps in brick. Part 4. light square, ed, frozen, so moving, rocking, moving arms, movement matches projection, as if in artificial wind chamber/tunnel - simulation again. Part 5. moving on all fours, bounce in walk, follows the course of ring floor, nice contrast to sculpture, tender looking, building holding of sculpture, bends & holds sculpture, twists into, close to, one, holds precarious shape. Lean, stop.

- Even putting sculptures back together can see J getting more familiar with it

- Run though 12 times

- Part 1 - back to audience, dark, ambient sound, projection on J back, half his shadow on wall, back cars, arms arch, back arch, (gagged arms held up, black light projection, arms raised high

- Part 2 - Crouch at ground projection, lift & looks, cutting arm, few mechanical movements, less animal

- Part 3 - flowing waves in arms, makes tall shapes at the sculpture, arms above & circles

- Part 4 - raised arms, top lit, seeing for the light, 1 small round shape, frozen in lights, 2 moving shapes to finish reaching high

- Part 5 - slow crawl, long legs stretched at back, getting faster, eyes sculpture, side ways approach, always safer with animals with side vision, runs fingers over sculpture, careful squash into the sculpture

- One piece turned overhead at a time, still 3 are around his neck

- Leaning against it, back to it, rocking, finding

- Leaning against it too high, with 3 he feels to make it tumble, contrast between square strength & so easily tumbling in such a soft lift - interesting

- Fast under the sculpture arms holds, false leaning on it with rocking, this really ch ags it without making it fall fast, slower transformation, arms inside, slowly becoming a couple one

- Three piles, a leg in each & one around the neck, fold, bricks go everywhere, two lights from the base continue to shine, rebuild half

- Play with costume & sound -

- Music from glove - Tinkerbell's climes from a Disney sound book, puling rhythm, single note
Enter the movement / Heleen Gee Markstein

J forgot the sound effects
Response - something primeval, moment of stack going from solid Stonehenge to bouncing, be careful as you first touch it, can start subtle, go slower? Suspense, tension possible
Still beautiful as you push through it. Goes from strong to bent
M contrast between primeval and technology/future
Run through 4pm -
Lighting on sculpture highlights it. Silhouette of sculpture on floor. P1 - Full loop of projected images on Js back. Blending into wall but standing out in the creation of a shadow on the wall. Breathing, expanding, building like music, growing, reaching/breathing, achieving awareness of self P2 Reflection, further awareness of the image of self, awakening, testing capabilities. P3 feeling environment, thinking, bending, trying out creative thoughts, pointed toes, standing like the sculpture. P4 reaching to God or the sun, light mysteriously inside sculpture, significant being under lights, enjoying experience. P5 grinding noise, scraping toes against the floor, awareness of sculpture, weight communication with it, dizziness, arch. Even going to darkness, the lights in the sculpture show the fall
Note: I’ve kept the parts to assist in matching the different reading with a previous description even though the sections are not so clear now & I could have sectioned it elsewhere.

Performance -
P1 Turning like indigenous sticks, time, slow wiggle, rolling body making hand-claws, swaying with the reach, making with arms. P2 looking at reflection, mystery, strength & softening, awakening, trying things, mechanical bent arms, slight movements in the still pose, getting comfortable in the skin. P3 Hunter, creator, power, echoes of upright sculpture in forearms. P4 Who am I? What could I be (come)? Anything? Shadow of sculpture is imposing, pointed, powerful. P5 Bouncing run, getting to know sculpture, intimate, radiations from the rocks, quick moving versus still, bond of opposites, tension in the lean, square at the top.

J - First looking, articulating in compositional elements, react
Value is being forced to describe what I’m seeing or hearing. Very familiar to choreographing - using environment as stimulus, but having to articulate it verbally, was new, then I take that to create movement, so the sculpture was like a spine & that was what I was doing at the start.

H - It had to be unique to J, to have his associations.
Q Was their a brief for sound & set design?
ML - key words I kept in mind, monochromatic, no hooks, weightless, multimedia aspect, dancer would control part of the soundtrack - work no matter what was chosen so broad tonal, no melody
T - how to make the space interactive, almost invisibly, technically. Can technology make the performance interesting? Did it make it easy or harder? The first one I did was random & improvised, chance & randomness. This I had to write code with the hand
J - it was more work, fun to play with, but couldn’t learn all of the code quickly enough. Having worked with improvising lighting techs, they could do better than me stepping to push buttons on my hands
Q - I don’t get the brief. I have to respond. If we had more time, it would get more and more refined. It is choreographed.
J - my score was the process. This was really hard. I have a headache. I get a visual process diary. This thing about man & being overpowered started to get in.
J - What was harder because I was solo, I’m not the man who needs to make something for himself, be the one. The last one we could talk together & also reflect.

Audience - each element fell complete but all the elements didn’t work together to make a whole. I enjoyed the things in isolation, couldn’t find where it was heading. For me it came together. J didn’t colour:
Q - If you had another two weeks, would it go?
J - Something that was satisfying to look at and to do. What’s my investment? I’m helping with research. What is that piece? I work for love, time, money.
Q - So this process
J - What if I took me into a park & asked me to look, articulate, process? Not in the set. Articulating on a design level is fantastic but I’m not safe if inside, it is useful. I’ve got three hats on. Perhaps if hooked at other dances & then used the design. I’ve been meaning to get more outside, watch to choreograph.

Audience - Seemed like the dance was last. Lost time with the brief means less investment.
J - So, what if I get a brief prior it came in with a bag of tools & the enacted
Creators wanted to interact more with the dancer to collaborate, find how the other would use or understand what they had created.
J - I liked asking what people were thinking when they created the products.

multiple transaction / In and Out of Nature
Appendix P: Observer’s Notes – All (it was...) 1st - 4th February 2012. From initial installation shown to dancer/choreographer to after ‘showing’ Q&A

It was...

In a run through initials indicate my description of what that dancer is doing
In a plan or review section initials indicate dialogue / slightly interpreted as it’s summarised
So, no initial means it is my comment
Some run throughs I accidentally summarised each dancer in their own paragraph, some I have tried to take new lines to indicate better the movement of the whole performance over time. Once I think I tried not noting who was doing what. These different things happened because it is so hard to record 3 different dancers doing these different things over time. Once I think I tried not noting who was doing what. These different things happened because it is so hard to record 3 different dancers doing these different things over time. Once I think I tried not noting who was doing what. These different things happened because it is so hard to record 3 different dancers doing these different things

If you don’t know what I’m talking about, feel free to send me a query & I’ll try to walk out what I meant

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Tues 31 Jan 2012
Dancers meet stage - run through sound, lights & performance
Hard to tell what is the best viewpoint - so overwhelming & circular
Old, busy, journalists, Orson Welles, political thriller
Sound almost phone ringing
Light illuminates information, colour on pages
Sound - a certain acceptance in the cello
Magic & mystery in the moving instrumentalist - steam punk
Emotion builds as musician becomes a performer - moves like on a track, railways

Dramatic bow gestures, becomes epic & then unravels into a still, dark, neat right, after rain (clear atmosphere)
Sound ends trap-like, inventor’s room, Blade Runner
Dancer questions
Q. Composition & live element to Helen’s brief & ideas?
A. Always the intention
Production design - Brief C17th or sci fi but needs to be impossible to move.
Q. Is it ‘Korovina’?
So next happens - Mee Lee will do what is choreographed for her by the dancer/choreographers, design pieces can be moved
Q. Is there anything that cannot be broken?
A. Books, trophies & newspapers are fine but don’t break the furniture, lights, phones, globe - waapa props
Q. Is it important for the research that we (dancers) report on our thoughts on the way?
A. No, but you may be asked afterwards.
Q. Do we need to have the same idea from now?
A. No, it will develop. Can be anything?
Q. Sat night is a set piece?
But we are real time choreographers. My initial response is to go right now, give me the costume, let’s go!
Sound - can change the cello but not the rest
Q. In terms of elements, is it structured?
A. Yes & you’ll be given design instructions/ tasks/ informations/ visual language. You will be making decisions with the props, sound, lighting rather than with the practitioners. It’s quick & dirty
D. It’s the opposite. You’re slowing us down. I’m ready to get in there now & play.

D. A schedule tonight would be good.

Dancers can’t resist picking up things, trying the phone, sitting in chairs...

H. Wants it to be impossible to move & an overload. Wants them to go away & take it in but they seem to want to take it in IN action, on the go, in starting. Suggests very different
- ways of imparting information & maybe of responding to things. Tension in control vs freedoms?

Dancers seem very comfortable. Look at design brief/booklet. Found a noise-making item, cowbells sound (medals) Look at costumes. Not concerned at all about being able to
- move in this space.

Q. Are we allowed in to a costume we choose tonight?

A. No.

I usually decide the costume dependent on what I want to do.

H. I want you to work the other way around.

J. Wants to have bare feet.

These dancers like a lot of freedom – more than what seems to be on offer?

Seem to be taking lot of time in choosing their costumes. Why? Already playing? Swapping? Does everything take 3 times as long because there are three dancers this time?

Helene reports that they are playing & that 3 of them got into 1 pair of shorts. Helene says they have to settle into it because it is a lot of stuff but do they? Do they want to ever
- settle? I am not sure.

Dancers excited about their costumes. All wearing hats differently.

I dancer feels ‘quite comfortable with all this’.

They sit, call on the phone, open suitcases, roll up fabric, roll up their suit sleeves, move trophies, try to open draws, read magazines & newspapers, stack books & publications, laugh, get in a wicker chest, unravel paper, play with the radio, strut in costume, type on the typewriter, cross over each other, discover props & talk to each other. Doesn’t seem like they are
- dancers yet, just people investigating a jumbled space. They get the radio going on the races - The Killing but the word ‘Bunbury’ shatters this illusion. Medals are worn. Hat’s are
- placed on the wardrobe. The paper is moved to over the newspapers in front of stage & then observed from the audience seating. Strange sounds are made from the radio – high
- pitched, distorted frequencies, other-worldly.

Q. Are you comfortable being lifted?

ML The cello can be held with my left hand but then I can’t shift... Unless someone holds the bottom & then I could shift.

D. That could be done.

J on desk placing props on top of the wardrobe.

M on a chair stack at back of stage.

M stacking books & publications onto D while J pulls out random ones to destabilize the stack. Pick up sticks. No movement - Ds arms stay as if cast in plaster.

M moves against back wall, rubbing, swaying to the strange, repetitive radio noise/sound track. He is in the same colour as the wall. Newspaper stacks are tossed, caught & tossed
- again to back wall. Also ignored & unused. Arms all apart. Straight, working movements, paperboys at the warehouse movements.

There is a lot of low key comedy in this playing

Wed 1 Feb 2012

Run through & 1st improvisation

Improvisation is a hello, what are you? Interact with the design elements that share the stage.

J relates to young dance students who are not as competent at verbal articulation but feels he & other two dancers have pushed into this & can do it so will be very different.

Will it matter about experience?

H. No.

Run through - Silent - all


Gold edges, yellow paper - old

World wakes after apocalyptic. Long shadows – more like afternoon light – too yellow

Edges of stage become important as light brings colour to newspapers

Musician like an old European clock that has moving figures

Passion and sadness enter with musician facing audience – maybe earlier?

Q. Where are the people? Is everyone dead? What sad thing happened? Call for laments the lost humans. Unvacated.

One small clipping from a newspaper flutters in a draft - a headshot. Again the dead or missing
No one calls. No one records events on the typewriter. No radio announcements. All events that were recorded were done so longer ago when they became news stories in the paper. There's a gap now where nothing is being recorded. No human history?

Hope - mechanized life, toys to life

End

Set & Props

J. Sitting higher gets a better sense of the path & order. Lose the chaos. Would be interesting if there was no floor space & ML had to drag the cello over newspapers.

Stage looks like a telephoto lens is picturing it - layers squashed up against themselves. Depth of field crushed. Flat, like 2 dimensional facades. Will the dancers look flat when they are in the space?

Space opens up on sides if you try to pick a path through the junk

M. Tests walking on the newspaper stacks. Good but stumbles on a stack of small paperbacks.

M & J. Speak together on the phone

Impov run through -


M. Thinking. Counting time. Sad sitting. Mesmerised by cello. Sliding feet backward. Awkward movements. Calling out, Can you see me? Calling from on top of chairs. What type of seeing is asked for? Has a briefcase. So are we being asked to see the humanity in the oppressed worker? South African artist.


MLs performance seems effected. More struggle

Dancers return in the dark

Discussion -

H. Lighting idea was to mimic sunlight time as if through a window

Dancers ask for delay in the cello but no recorded music. Only do 4 lighting states, change every 5 mins, can be random, 'don't be subtle' directions to lighting.

Improv # 2 - 2.15pm


Stage 2

Leasing on desks. Matching movements then opposing. Random patterns. Lost in the clutter. Becoming the tripod. Standing tall, twisting. Meaninglessness, depression, reverse movement, hugging, emerging, everyday tasks but with sadness. Twisting to thrive off shackles. Twisting oneself from apathetics or a tangled from Examiner 7 of clothing. Rag doll

Stage 3

Lost, standing. Sticks a pose. Rolling off with tripod. Puppet, arms pulled by strings, artificial. Made to dance. Armsarch above head. Sad & wacky. Echoes of bald painter positions the puppet makes. Building a suitcase tower. Ignore each other even when come into contact. Now two dancers look at the suitcase tower. J goes as high as suitcase tower on chairs still pulling up arms as if on strings.

Stage 4


Debrief afterwards -

J. Curves and straights - describes

D. Went in the wardrobe

ML responding to who was close. Moved three directions

Any principles used more than others? Repetition.

J. Good start but was hard not to evolve with the repetition. Wants to be able to use chairs

M. Hasn't got there yet to move furniture. Still exploring. Wants to walk on edge stacks.

D. No need to look at video. Experimental so not yet interested in placement in space.

J. Was interested in the last 2 sections.

D. Was trying to ignore J & focus on the set but couldn't resist J in the end. Performer was more interesting.

J. Going to shift the set. Decide.

Watching 2nd half -

J. Don't use the Earth globe but when I do I wonder why I don't as it's right in the middle of the room.
D. There’s three space sections. In front of the table, behind the table & the back.
M. Video only useful in high light. Might have to use higher levels for the playing but when comes to dealing with the lighting just sacrifice the video.
M. Want to do what we did before & have a few ideas to work with? Yes.
Working with 4, 5 & 6 light settings.
Chat - balance, order, open it up a bit, 10 mins free ranging & 10 mins combined, sticking with, using 2 lighting states. Lines, curves.
M. Spatial relationship between us. What are we going to do with Me Lee? Like the 4th one. Will rearrange the space. Moving stuff around at the start.
J. for using the lines in the space. Then curves.
J. weight
D. lightness
M. ...
2nd part - develop the 4th section of last improv
Improv #3 - 3:30pm
Moved the globe, some stacks of newspapers at the back, small table behind the desk. More room in the mid front, higher stacks at the side edges. Playing with typewriter, tripeo all together, desk moved forward, revised moved sideways. 8 to 10 side back. Chair in centre with back facing audience, now moved by someone else to back side. Last desk moved to back. Finally nearly all book stacks from centre stage are moved. New stacks are made at the front centre stage. Suitscases are moved to the side. Paper rolls put together on the side.
J. side walks, odd bend, side step & bend, crooked shapes. M. squats backwards movements - like reversed film. D. diving shapes, long, high, right angles, standing on the high diving board. Present holds are a big part of all dancers’ movements.
Working more together now. Sweeping triangular shapes, bit odd still, weekly. D. floppy, spinning toy coming to rest, toy like again. J. curves, circular & then fading. All moving slowly, arroundness, on these, slow-motion folding. Elliptic movements. Slow-motion sounds - fish pulled with reviving dancers. Classic, design shapes (triangles) created by bodies. Cello as animal trainer. Creates a symbolic world where positions & shapes made by bodies mean extra things.
D. Noticed that dancers organized the items into groupings. The books in the middle were a full stop. Not just sorting, stacking but also aligning. Creating order
Reflection on the day -
Strange how all the trophies got gathered onto one desk. Makes you wonder what is clutter & what is order because gathered together they were still jumbled. Collectors hoard but often order... Why did they categorise?
Archo - normal bowing, calmer
Tremolo - nervous, shaking, busy, exciting
Pizzicato - jumpy sound, pucked
Melody relating to harmony - resolved versus open ending/ questioning/ unresolved
Dolce - soft
Collage - hitting the strings. Odd
Hang - strange sound, half of mirror, 60s
Waw - blows out & then back in, circular
Dissolution - dirty
Dancers plan/ discussion -
D common readings to music. J also bring it into light.
M min conversation on music -
J Slow, medium, fast - peak, moving forward, progression, against all odds, climbing to the thrown
D progression
J green, red, gold
M grey
D dark purple
J Chaotic - that would be difficult to dance to. Fog horn
M memory, influenced by the set, in the past sometime, waiting, foreboding, regularity of time structure is quite dictatorial
D harmony is the same
M big increase resolved to single
M sinister overtones
J meaningful, cinematic, dramatic
M defeat, yearning
M do we talk about what we can do with it?
D so simpler in a way, serious, melodramatic. Maye play something noodling? Define the perimeters, softening?
M radio idea, first prelude then stop it, then radio, move furniture. Mundane
J big increase resolve to single, imagine that back light, could put M on dark & disappear. Integrate with M radio start?
D Design elements mapping to movement
J at some point we have the info, we are saturated, so let's just go with (a movement).
Lights -
I heard Helene say not so interested in the lights.
D certain lighting states are strong & influencing
M development while photos being taken. M was looking for the dark spots. Playing with the shadows, hiding, all shadows disappear
D can even hide under a hat
J unity - day, cold & warm, a snap when it shifts at the end, silhouette
M the outline is dominant in the interior especially with backlights
D side lights add some depth
J at time I couldn't see the depth.
D I don't like the lamp on stage not being on. A small light
Discussion of how control works, who is directing, how freedom works, how set is discussed, what is collaboration, what is required of the dancers
M music & light are intertwined, already saying something. I'm not sure if we should leave it or change it. The light was designed for the music.
J D was also talking about the story, communication, care factor, set piece, experiment, doesn't have to be finished
D we are helping with a PhD project, that is the story
M we don't have to make a piece but somehow it is a piece already
D was from the start. What if we disrupt the start? Pull the frame of it? It was great. I loved coming into it but it needs also to be our thing. Was a piece at the start.

J cause ‘form’ is the shape of the thing. If the form is a cinegraphic, design experiment. We reveal it.

D reveal by saying what we are doing

M in Emma's last year she told what happened & explained the process

J we are closer to how we can push and play with the music. We are not struggling, we are interacting. We are getting to the idea of experiment that is also performance

Listening to chaotic music bit -

Ominous heavy sound with sick party horns finish in the chaos.

First 30 secs -

Whistling wind, occasional horns, active, busy beeping. Disappears to glass ring.

D how to act on the music easily? It is encompassed. Too hard to change.

J the form is the experiment. Has the ability to encompass lots of things & doesn't have to work.

Plan - Me Lee noodling, workers, dancers, radio. going

Dancers going to fast, light shift, prep to lift, sound goes as we lift, then a pause after two base sounds

M need to talk through the rearrangement - what it goes to. Which is like yesterday's but with the designer's input & the markings that were added to yesterday's move. We also can mix shifting things or shifting out with getting distracted & doing something else. No reason we can't shift while house lights are on but get more intense after we lift ML

D maybe a relationship between your movement and the radio playing?

Lighting - let it run.

Practice getting Me Lee on the desk with cello attached. Perfect arrival, ready to play! Oi la!

Run through -

noodling far back, relaxed, informal orchestra warming up - performers prepping the stage or cleaning up someone else's home, getting distracted. They have a purpose. Put the radio on to accompany their work. Mundane. Adds an Australian accent & changes the location. J swings arms as a strange stretching movement. Sudden difference as music starts - definite. performance starts yet the radio is continuous. Me Lee's outline dominates till light fills the space. M filling, crab movement, irritation, madness, works with wailing radio - silhouettes, still shapes. Shape created between ML, M & D. M itching, crab movement, irritation, works with wailing radio. ML playing amongst the removal is interesting, odd. J has inside outted his jacket. Seems like a smoking jacket. J upside down in chair. M disturbed. Two dancers seem insane. Worried, bothered, nervous twitch, tick. J a loose version of D movements - not really but a pattern. J a puppet. ML seems to be playing for D. J points to D. Directs audience to 1 part of the stage. D carrying a sad secret as burden.

Emotional. Twitching, something trying to get out or take over his body. Then echoing Me Lee's movement.

Discussion -

Surprise when J opens a suitcase of money within the performance. Real dramatic moment.

D felt good. Liked the noodling. Felt the space was ours. Radio the voice was too much, races. The voice came back perfectly.

Friday 3 Feb 2012

Playing with props -

J typing

M shaking leg, spasm, fast

D nodding, workers, dancers, radio going

Ders try out a chair, cross legged, posture

J turning the globe, high pitched squeak, takes globe off stand, rolling it like a parading or marching band, globe now upsidedown, turns like a top, trying to attach it to the cello, rolling it like a manual mower all around the newspaper edge, puts globe in D's lap, spins in this position

D turns in seat to stare at the trophy collection, then slumps in seat contemplative, return globe to own stand

J plays with robe, takes suitcases & opens them, checks insides, shares contents with others (alcohol in one). Some cases are left with top up, mouth open, yelling silently to each other

D picks up speakers

M asks D to translate found music score into movement directions, M is jelly fish wobbles in arms with few stops, pauses, edge, now whole body, emotional, some points in the legs, then down through heavy liquid, Spanish feet, with sea horse/ coral arms shapes, then spot motion mini jobs, pruning bands, flamenco finish

J types, with upside down table stand in a chair & foot resting on it, light on. Absurd

Music starts at 1 moment - Sound changes ML presence (like camera do to people)
D does 180 turns, mainly standing, wide stretching steps, ice skates, monster hands, crippled, circular arms, walks & wobbles like old man crouched with a point to make, index finger shaking, lies on side table, falls, two straight legs in the air. Slow, arm straight up holding table in air high, swing arch, swap hands, mechanical twists of table, now swing- ing, now with zig zag feet, twisting, bending J likes table, circus balancing of one leg of table in hand

J turns on the fan - good sound to finish after music ends, mechanical & plain

Discussion -

J the exercise has changed things - the props now pop out as individual props, not just a mass of props, not just the whole set
M - noodling helped with prep exercise, became play, not just we have to do this exercise & we can't do this which I immediately want to do, free play
D - I like the idea of picking something & trying to translate - it's all interpretation
M - what can I do with a prop that it is not what it is for? Too hard, pressure on
J - was trying to find a prop I hadn't found or interacted with. Typewriter is seductive, al la Naked Lunch. Opening the suitcases, had to finish even if boring narrative. Love it when set has things built in, costumes in the robe

J - with the form being an experiment & going with noodling, possible to shout out across the sound, asking to cut the music & it cuts, or it runs through without any self referential manipulation
D - hard to stop the music, strong, accumulating - could try?

Testing sound as bits with silence gaps -

Works! The mechanical bits seem activated with this working sound & then not working. Tried as fade sound, asked for faster transition, instantaneous.

Better

D looked at the reflective strips on the trophies. 1 lighting state was really good for the trophies
M I was replicating the surface of the blue chair as it was being balanced by J
J got multiples, upward & forward - theatrical convention, facing to stage & the newspapers stand, vertical.
3 sec lighting stages -

Night, neither day nor a fast day
M - the 1/2 sec means no light gets to the centre of stage so dark in centre
D looks like the sun & clouds
M & B time lapse
J so could follow the form of the experiment as the structure of the performance, breaking it down
D everything exposed while we noodle
M let's say we took that structure & list things that come out for each of us & make the sections
D do we think this set will work? (after explosion)
J like it better than the first explosion that was simply a circle. There's spaces

Plan -

J music is like that as well, adding elements - Noodling, Move set, ML, costume etc

Talk through/ walk through, blocking the performance -

Lights up, shifting space, ML noodling, radio turned on, light is turned on, I warm up to move stuff off desk, M & D walk to back, light cues, sound cues together, J pick up stuff off desk, ML on desk, music starts, we stop, move rearranging, pause 2 times of call playing, ML down using chair, ML to back right, placement of circles & lines, desk moves, then somehow it starts to morph into costume, chair into costume section, then lighting, then sound, then props.

Like time lapses now?

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D - We need to be doing it, don't we? I can't do it like this
M well we have it a bit now. Get it in 'our brain'
J I like how it is 'our brain' now. I between all of us
Talk through-

Try to go through the whole performance but the beginning is more worked out in this stage. D & M look at each other & walk backwards - the sign to cue sound & lights. Costumes expired, lights, dust, M goes to typewriter, turn in light, continue light idea, loose plans for sound & props. Curious about the projector as a light source.

Run through-

Can’t tell the difference between a discussion just before starting & the start now that it is done in house lights on.

Change.

Start with the original starting state before the new starting state. Triple starts.

Talk through -

Run through -

final -

S m a r k s t e i n

D packs away the trophies. Everything is upside down and permanently disturbed/changed. J & D duet is touchy, close, invasive, puppy, murder, hanging

J & D duet is deadly. close, invasive, puppy, murder, hanging. M happy swinging, leaping, dance, figure eights, freezes, gooy jelly fish to distorted cello

Sound is blending between off & on better, return of sound & D walking in a circle says to me - it's endless, the grind, life is a struggle, meaningless & confusing. Climax - it all this leads us to insanity

M has no head this time. Ankes look like frankenstein. Ends in cats among the debris, empty streets. No optimism. Lights are dark.

Talk -

New walk to front before going to the back - unity & emphasis - looking to the future

Projection - most the camera. Close view of newspaper, table, chair arm - giant still - finished with chair to pick up changes that happen in the chair

Run through - verbal & start motion

Dark, silent, lights up & sorting, ambiguous if this is performance or preparations, ambiguous whether they are stage hands from another time or men cleaning up a place, for what reason, warped radio sounds imply time travel. If they are men tidying & sorting, what of Js arm swinging & clownish costume? Attention grabbing look out at audience.

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Q - would you try this with actors/ physical theatre?
J - we were given a session for each component, set, costumes, lights, sound & props. Then tried to put them in an order without creating a meaning
Q - did you have a choice of costume?
J - trying to work within the parameters of what we were given. We added - hazer, radio sound, fan, light, projection
Q - did you remove anything? It was very busy but was it busier?
H - design a space for the dancer/ choreographer
Q - what is your research about?
M - big difference, negotiate between 3 compared to Emma. Hard trying to have an outside eye from the inside.
Helen talks about the experiment -
There was much more interaction & energy between each performer, consequences formed.
flying, crazy bowing by ML, ringing & fan, they will never find their way out/ home, doomed to insane life. D sits resigned. End
of J is similar to M awakening - different style but up or energy from vertical, ground movement or buried, world spins, crazy, J a mad general marching, sadness as paper is sent
strange land, D push something off him, D as puppet manipulated by J, resist, D mirrors M, M springing hands, opening flowers, now serious mode, finished expression, arising
and dancers, the triangle, arms high & swat walks, each dancer like a spring, setting the others off, connected clockwork figures, M secretive with brief case, secrets, mysteries,
looking, thinking, ordering, ML takes out hair out back, workmen, woosh arms of J warm up, J seems satisfied with removal effort, strangeness enters with warped radio, scan
Saturday 4 Feb Final showing

Enjoying the sense of backward wrongness, the scared man, the grown man hiding in a cupboard (sometimes not seeming to be a man, sometimes toy, insect shedding skin)
backwards walking, inside out clothing, lying down cello player, the squeaky noises at the end - everything reversed.

Lamp turning off the projection was a bigger ending, less pathetic, more satisfying, but the sad minimal ending worked equally as well.

Lamp turning off the projection was a bigger ending, less pathetic, more satisfying, but the sad minimal ending worked equally as well.

D - explaining what we did, H gave us a list to translate the elements of design into dance
Q - finding a way to make it, it made it. It felt like a piece really just put together
Q - it strikes me that there were a lot of elements, was this hard/ usable?
M - the intention wasn’t to make a piece but it was about breaking the components apart & focusing on it to make something
Q - would you say it is a vastly different environment?
M - for me, yes. I’m used to collaborating, building, organic
D - the generative process of making choreography was same but the structure was different
H - I would like to see more collaboration between the disciplines & play? I’m interested in creating dance theatre because that’s how the audience see it
M - I said to D & J I felt the power had drained.
H - it but came back.
M - ...

H - I think action already did this but it doesn’t happen for dancers.
D - explaining what we did, H gave us a list to translate the elements of design into dance
Q - in terms of the dancers. As a dancer I would be trying to make meaning like an audience member would. Did you find you did this?
H - this sort of process is useful for finding your own direction, a creative direction. I’m interested in finding ways to have a creative pathway
Q - in terms of the dancers. As a dancer I would be trying to make meaning like an audience member would. Did you find you did this?
H - I wanted to saturate us. Happened at different times for us. For me it happened midway through the first day. It worked because it stuck me I knew if I was learning a new language. Watching the take-one made me realize I was watching it with design eyes.
M - the intention wasn’t to make a piece but it was about breaking the components apart & focusing on it to make something
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H - I found it disorientating. I’m used to reaching within but not having someone to discuss it with, an outside reference point. So it started asking everyone except H
M - ...?
H - but it came back.
M - ...

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Day one and I didn’t really know what to expect. It is a strange feeling going into something without knowing at all what is before you. It doesn’t matter what level of experience you have there is some fear and some excitement.

I proposed myself physically as I always do. If I don’t do I know I will injure myself. Also, I know that a dress, my class, makes me use all of me. I am determined when entering a choreographic situation to use all of me and to the best of my ability.

I entered the Enright Studios which was as I had seen it the day before. I haven’t spoken about the day before… the preview. I reached the “setting” play in its entirety. It was interesting. I loved the feel of the space and I was curious about the different elements. I stood on the costumes and already decided which one I most keen to work with.

So back to day 1 and entering the room. The first element of design that Helene wanted me to investigate was the costume. This was going to be a very big part of the movement generation as it would have the most effect on me physically. So how to assess this item? Helene provided me with a helpful list of ways of looking at things and understanding them. Words are always useful to me as ways to movement and ways of thinking through possibilities, even when those possibilities are physical and not “mental”. Words and their associations are inspiring.

So, I wrote about the dress, all about its feel, its colour, its form, its expression, its direction, its action. Naturally the wearing of the dress has an even stronger effect on how I will improvise than the thought inspiration but the combination of the two allowed for a decent period of interest and investigation.

Me, in the dress, is read by outsiders a particular way because I look a particular way in the dress. How I feel and where I derive the movement from might be and most certainly will improvise than the thought inspiration but the combination of the two allowed for a decent period of interest and investigation.

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But I used the same methods as before assessing what was before me, its shapes, its direction, its texture, its colour, its form, its continuation, its rigidity and then began the improvisation. We spent a good afternoon in the stairwell and I tried it in my pointe shoes as there was something about the look and feel of it that I wanted to try with the pointy, pointiness of the shoes and the dynamics that the shoes give movement.

Nonetheless this section was to be a love tool but I decided that making a small film to project would be the way to go. I wanted to keep pointe shoes for this section but not for the rest of the piece and didn’t want to have to put them on during the “showing”.

Day 2 began with an exploration of the lighting. It was this aspect that I found most inspiring to think outside my domain. I think I would have liked to dissect this aspect more, enter the movement better and have more control over the room but allowing the lighting to evolve as it would have the most effect on me physically. We played with a lot of ideas and I made suggestions as to what I would like to use such as smoke and when and how the beams worked best for me. The way the light affects space, illuminates movement, creates movement and gives it meaning is wonderful. There is so much exploration for me to do in this area.

During the afternoon we began to play with the set, the paper, the costume. Interesting choreography could most definitely evolve out of this but smooth transitions prove difficult. If you wrap yourself in net you need to be able to get out of it without it looking contrived. Again, with more time and more investigation, thought and analysis of what is before me, more movement and choreographic possibilities could have been made.
Day 3 began with a consolidation with the team of the running order we had established. I was able to say what exactly I saw working and where. I still hadn’t made all the decisions as we were yet to play with the projections.

It was another very inspirational element I found, using the projections as stimulus. The energy, the visual cues, the dynamics and location/environment of the projections was very inspiring. How to interact with what was displayed could again go further. The choices I made were a little rushed and I didn’t have much time to investigate more movement possibilities. What I found, however, I was quite happy with and was also drawing from the elements of the first day. Everything was beginning to fuse. The projections also cast a degree of light and can be used to illuminate movement too. All these aspects I would like to consider more.

Finally by lunchtime I had developed a rough concept for the 11 minutes and we began to run it through.

The showing was at 6:30. At 5:30 we did a final run through and felt comfortable with the work we had done. It was certainly a “performance” in the end no matter how hard we tried to tell ourselves otherwise. Every time I am observed dancing it is a performance. I enjoyed the performance immensely. Afterwards the discussions were fruitful too. Getting people’s feedback and talking about the process, its pros and cons was hugely informative.

I came away from the three days very much inspired to incorporate more aspects of these kind of creative stimulation into my practice. I have already begun using more visual stimuli from art books into my improvisation. I would love to work more with lighting in the future. I am also determined to always use containing in the development of work as it has such a strong influence on the outcome and plays such an important role in the overall reception of work.

Emma Sandall

Appendix R. Flyers for each project showing credits over all Projects.

Project 1. BY-BY BYRO

This research project is to facilitate a choreographic inquiry by introducing interdisciplinary visual arts elements and principals as collaboration. A systemic application for movement initiation and integration of found movement into a ‘prepared environment,’ set up here as a performance space.

BY-BY BYRO - The first of a selection of very different prepared environments (as differing from an unadorned dance studio space) used as a laboratory for movement to interact with the visual elements that together make up a performance space.

In this research we are using tasks of analysis and physical interaction to observe and record how dance movement elements within the prepared environment, to find movement, and integrate into a performance wholeness.

Helene Markstein - designer/facilitator
Emma Sandall - dancer
Me-Lee Hay - sound composition
Kristy Armstrong - costume
Oly MacDonald - lighting
Emily Stokoe - production manager
Sarah Cleverley - stage manager
This research project is to facilitate a choreographic inquiry by introducing interdisciplinary visual arts elements and principals as collaboration. A systemic application for movement initiation and integration of found movement into a ‘prepared environment’ set up here as a performance space.

This is an intensive experiment in movement. Please do not regard it in any way as a finished performance.

ENTER THE MOVEMENT | PROJECT 2. | 2012

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way — in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

ENTER THE MOVEMENT | PROJECT 3. | 02/2012

It was the best of times, it was....etc.

This research project is to facilitate a choreographic inquiry by introducing visual arts elements and principals as collaboration. A systemic application for movement initiation and integration of found movement into a ‘prepared environment’ set up here as a performance space.

This is an intensive experiment in movement. Please do not regard it in any way as a finished performance.

ENTER THE MOVEMENT | PROJECT 3. | 02/2012

In this research we are using tasks, of analysis and physical interaction to observe and record how dance movement interacts with all the separate elements within the prepared environment, to find movement, and integrate into a performance wholeness.

Helene Markstein - scenographer/research director/ facilitator
Me-Lee Hay - original sound composition / Cello
Sarah Affleck - design
Kristy Armstrong / Sarah Affleck / Helene Markstein  - costume - wardrobe
Stephen Warren - lighting
Jaymi Knierum - production stage manager
Sarah Cleverley - stage manager
Michael Whalles / Jacob Lehrer / David Corbet - dancer/choreographers

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way — in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.