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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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.

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

Ethics Approval - 5470

Helene Gee Marksstein - June 2014
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**Figure 31. Project 1. BYBYRO / ‘Envelope’ and paper prop / photo: ©Elise Markstein 2011**
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;

I would like to acknowledge my long departed god-mother Cecile, for her attention to my earliest studies in the drawing and hours of the consideration of eggs, their place in space, their variety in breaking, exposing their strengths and fragilities. Gratitude to ECU and WAAPA for the allowance and dedicated time use of theater spaces with associated technical support within the campus grounds. Also acknowledgement of the amazing support offered through the GRS and library services of ECU. The acknowledgement and gratitude for the Edith Cowan University scholarship that allowed the possibility of my research enabling me to be able to travel to various universities around the world to talk about and share my research. My Supervisors; Associate Professor Dr. Maggi Phillips and Dr Renee Newman. For my family, husband and devil’s advocate, the clear thinking Ted Markstein and pragmatic daughter Ela Markstein. Composer Me-Lee Hay, dancers Emma Sandall, Jacob Lehrer, David Corbett and Michael Whaites, Hilary Davidson, Maude, Anomie, Robyn Torney and Jim, Barbara Roberts, Dekra and Abdul Vertzivoli, Michael Channon, Arno Coleman, Deborah Mills, Jon Davies, Jon Green, Sadhana Peterson, Susan Weeks, Police Escort-Hallet, Felicity van Loode, Media technician Tim Landauer. The Maistrali and Greek and English friends who supplied coffee, lunches, dinners with eyes glazing over through long discussions putting up with the odd Australian lady on her computer all day over the many months of the writing of this thesis.
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 decoding 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, I argue complex meanings and understandings unfold.
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 scenography (as a deconstruction 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 choreographer. The overall aim of the research is to examine the dancer/choreographer’s movement composition actively reflects the focus of choreography. 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: experience
In my career I have continually shuffled 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 inter-/cross-disciplinary transformation and inter-/cross 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 initiated 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/performance/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 choreography. Svoboda argues that what happens when the curtain is lifted (on an interconnected whole) reveals how the performance is judged by an audience (Burian, 1971, p. 15). Scenography, is related to, and sometimes referred to internationally as ‘design’, and is critical to my argument. Josef Svoboda commented: “[scenographic] elements must be flexible and adaptable enough to act in unison with any of the others, to be their counterpoint or contrast, not only to project a two or more voiced parallel with the other elements but also to be capable of fusing with any of the others to form a new quality.” (Svoboda’s Italics), cited in Burian, 1971, p. 30. And further, Svoboda argues that what happens when the curtain is lifted (on an interconnected whole) reveals how the performance is judged by an audience (Burian, 1971, p. 15). Scenography is related to, 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.
beginning of their dance performance-making process. This research project does not presume to analyse meaning-making processes on behalf of the dancers involved or to preempt what audiences might think. My intention is to suggest that sup-
plying the choreographer/dancer with predetermined limitations or boundaries in the form of staged environments provides an environment for alternative and innovative dance-making processes to be explored. Design, as a de-coding design materials and environments through visual composition outside of accepted movement compositional analy-
sis, that as a contribution to innovation in choreographic processes and extend what it is that we already know about dance theatre practice.

The scenic devices of the design method used to probe the incubation sites, including de-sign as a decoder process, movement generation as the completion of compositional knowledge. Integration vis the scenic content arguably ex-
pands choreographic creativity from a within-the-body process to a process including outside-the-body creative resources. My practice here encompasses the concept of three prepared scenic spaces in which dancers/choreographers can explore choreographic generation, each installation employing different perspectives and aesthetics for the dancers, choreog-
raphers and designers involved. As a scenographic/choreographer and design practitioner, I hope that all participating disci-
plines serve to open up alternative possibilities in the ongoing development of dance-making practice. In this sense I function
as a facilitator between the material, the dancers and the designers and overall as a provocateur.

These research projects involved staged sets as laboratory workplaces and were not posted to works in art in their field. Rather, what these experiments yielded was examined against the connectedness and aesthetics of the given spaces that the dancers/choreographers had to play within. As examples, for the dancers to examine and work with, the components inside each environment were to be seen as works of contributed art by all the designers of each participating disci-
pline. In my experience, the challenges in this cross-disciplinary research lie not only in the dance world’s seeming resistance to support its frontal elements concerning a movement practice and training, but also touch on the underlying divisions between the combined scenic disciplines.

I acknowledge the contribution of various artists’ comments to the dialogue on the articulation of artistic practice, choreo-
graphic research and generation of movement by practice. The comments and observations of Wayne McGregor, whose Chro-
nographic Thinking Toolkit provides the completion of my projects and research, and are inserted throughout this thesis, sup-
porting my ideas. The ideas of William Forsythe, Louis-Phillipe Demers and Rudolf von Laban have proved enlightening and
invaluable. In addition, artists I acknowledge here for providing contextual background to my interests include Alwin Nikolais,
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William Forsythe, Siri Lørdt Cherkasky, Mieko Miyawaki, Robert Lepage, Saburo Teshigawara, Crystal Pite, GavinWEBSTER, among others. This research also stated that the scenic field can be extended beyond its usual role as the environment in which
the dancers exist to become a region for movement stimuli. The discourses involved in my experiments bridge choreographic
practices, scenic design, sound and multi-media.

As a scenographer, designer of sets, costumes and scenic design performance, I employ a practice-based meth-
odology taking on the role of facilitator for these experiments. To research the strengths and limitations of predetermined envi-
ronments as agents and catalyst in the choreographic process, investigating how de-sign analysis might lend itself to an ongo-
ing education of the dancer/choreographer. As a maker and passionate student of dance, I continually find myself evaluating
dance or dance theatre works through the experience of my “design eyes.” I often find that the scenic landscape is distant from the
movement piece as a whole, to the point where it is sometimes distancing or removed from the choreographic composition.

Looking at scenographic research and generation of movement by practice. The comments and observations of Wayne McGregor, whose
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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 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, 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 PROS 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.

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 pattern 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 specialized 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 63). So it comes as no surprise when Dana Casperson, a dancer/collaborator with Forsythe in the same interview, adds: ‘often the ballet institutions instil 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 6). 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 orator 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-design 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’.
Howard’s book, *receive of the total sum of elements in stage design* (Howard, 2009, p. 156). That they are prepared to go beyond a specific and seemingly narrow artistic focus of designing sets or costumes in order to con

Burian, 1971, p. 15). When a designer decides to redefine themselves from ‘designer’ to ‘scenographer,’ they send a clear message

How a scenic designer can run into semantic problems when looking for a fitting term to describe what she considers her profes

What is a Scenographer / Designer / Choreographer?


mann, 2001). In other words, some forms are archetypal in their resonances

Enter the

“Scenography: an open-ended conversation between design and performance

• “Scenography: Design as action, not a supplement to the director’s vision!” (Hannah, in Howard, 2009, p. xviii)

• “Scenography is an idea (rather than stuff to load on a truck) that is the source of more ideas (rather than to avoid those)

“Scenography is an idea (rather than stuff to load on a truck) that is the source of more ideas (rather than to avoid those)

Aronson, 2005, p. 14). This visually linked imagery became closely related with the signature style of a designer, allowing for the

What is Scenography?

Scenography today can be traced back to the works of Adolphe Appia and Edward Gordon Craig at the turn of the twentieth cen

Craig, a prolific writer, whose ideas remain influential even to this day, was perceptive about actors and acting (p. 182). Hav

As controversial, claiming that Craig was arguably as misunderstood in his time as was Appia. Craig’s interest in technology meant

Appia’s idea of the singular quality, unity, or even the monolithic aspect to stage imagery creates an “organic unity” (cited in 

intended to be a specific and seemingly narrow artistic focus of designing sets or costumes in order to create a visual and sensory environ

that Appia’s idea of the singular quality, unity, or even the monolithic aspect to stage imagery creates an “organic unity” (cited in 

Howard considers that in scenography, all aspects: “have equal weight and importance in an integrated theatre production,

Combined, these responses present an all-encompassing scope of scenographic interpretations and in this sense, I argue are far

involve interdisciplinary collaborations. This area involves the enduring and pervasive compositional elements and principles of

movers / choreographers / scenic designers / set designers / costume designers / lighting designers. Design students often work in

combined with a formal analysis from which the design principles are drawn. I use design as a strategy that can be applied to any work of art

involve interdisciplinary collaborations. This area involves the enduring and pervasive compositional elements and principles of

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movers / choreographers / scenic designers / set designers / costume designers / lighting designers. Design students often work in
scenographer Aronson describes Michael Foucault’s analysis of the significance of the “sign” in visual and aural scenographic composition. In answer to Uta Grundmann’s (2001) questions about how scenography can be analysed. He observes that: “Without form an image cannot carry a visual message into consciousness. Thus it is 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 sign of his/her surroundings by interaction with components, incorporating movement within the total stage picture. In so doing, de-signing aligns with Christopher Baxi’s advice that the focus on the physical manifestations of scenographic material aids in analysis.

The construction and nature of materials; the quality and nature of the sound, the movement and texture of a costume; the atmosphere induced by the light; the manipulation of the stage space—all these conditions resonate with possible meanings. Svoboda uses this observation as a way to understand how scenography can be analysed. He observes that:

There are characters interacting with a dynamic spatial structure comprised of symbolic scenic pieces depicted with an emotive and emotional use of color and line. A work has been created and presented to us whose signifiers can evoke a sensation of pleasure simply by being devoured by the eyes. Is this not also true of much theatre? Could we not take a stage design—a theatrical environment—and wade into the depths of its forest of symbols, the intangible elements of scenography as essential properties of the art form (Burian, 1971).

Arnhem gets right to the heart of the matter: ‘Design Thinking’—there 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 (Howard, 2009, p. 186). However, dancer/choreographers can be trained like designers, in visual compositional elements and principles to develop a shared design language.

In employing the de-sign paradigm, the dancer/choreographer analyses the environment using a relatively simple list of principles that incorporate embodied movement principles: ‘Whatever the discipline, opera, dance, music, drama or cabaret, the performer is the bridge between the stage and the spectator and like all bridges, there is a meeting point in the centre’ (Howard, 2009, p. 186). Arnhem, Palmer and Birringer presuppose for this frame of reference, ‘our visual field’ to be the frame upon which imagination might take such an engagement is endless but the process presented itself into the spirit of making the most of whatever is there to work with creatively.

As a ‘whole’ in understanding, scenographer Aronson observes: ‘ whatever the discipline, opera, dance, music, drama or cabaret, the performer is the bridge between the stage and the spectator and like all bridges, there is a meeting point in the centre’ (Howard, 2009, p. 186). Arnhem, Palmer and Birringer presuppose for this frame of reference, ‘our visual field’ to be the frame upon which imagination might take such an engagement is endless but the process presented itself into the spirit of making the most of whatever is there to work with creatively.

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 to much theatre? Could we not take a stage design—a theatrical environment—and wade into the depths of its forest of symbols, its spatial dynamics, and its existence as a site for revelation? Where are the ‘Toucas’, the Arthur Santus, Clement-Grunovs of scenography? (Arnhem, 2005, p. 97).

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The construction and nature of materials; the quality and nature of the sound, the movement and texture of a costume; the atmosphere induced by the light; the manipulation of the stage space—all these conditions resonate with possible meanings (cited in McKinney & Ball, 2011, p. 10).

I am interested in how modern scenographers analyse the performance environment wherever and whatever it holds. As a ‘whole’ in understanding, scenographer Aronson observes: ‘whatever the discipline, opera, dance, music, drama or cabaret, the performer is the bridge between the stage and the spectator and like all bridges, there is a meeting point in the centre’ (Howard, 2009, p. 186). Arnhem, Palmer and Birringer presuppose for this frame of reference, ‘our visual field’ to be the frame upon which imagination might take such an engagement is endless but the process presented itself into the spirit of making the most of whatever is there to work with creatively.

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 idiosyncrasy, the dynamics of the shapes? Before we identify any one element, the total composi...
mind and movement:
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 de-sign
the parts that can be crucial in contributing to a composition (arnheim, 1954, p. 88).
arnheim also suggests further analytical penetration by his suggestion of making a notated list of the sorts of things that are seen or perceived. to use this within the scenographic frame can be a device to enhance making meaning from any visual artefact:

the process of working through a checklist of compositional principles is supported by howard (2000) who suggests that a ‘nota-
tion system’ using drawings, graphic visualizations, and notations of observed visual perceptions can be useful for performers in
rehearsal by showing them how they look in relation to others and in the context of the stage picture. mcgregor’s project on chro-
notographic thinking advocates, when working with students, writing, drawing and tracing can act as some of the effective methods
for extracting properties from external images (mcgregor, barnard, delahunta, wilson, & douglas-allen, 2013, lesson cards 4-5).
arnheim also suggests further analytical penetration by his suggestion of making a notated list of the sorts of things that are seen
or perceived. to use this within the scenographic frame can be a device to enhance making meaning from any visual artefact:

to stop at the surface level, however, would leave the whole enterprise truncated and meaningless. there is not one point in
depth at what they tell us. this is why we shall constantly proceed from the perceived patterns to the meaning they convey, and once we endeavor to look that far, we may hope to recapture in depth what we lost in scope by deliberately nar-
rowing our horizon (arnheim, 1954, p. 4).
convey; and once we endeavor to look that far, we may hope to recapture in depth what we lost in scope by deliberately nar-
rowing our horizon (arnheim, 1954, p. 4).

he also suggests that a first-eye-view facilitates understanding of the ‘total organisation’ and facilitates observing relations among
the parts that can be crucial in contributing to a composition (arnheim, 1954, p. 88).
unpacking de-sign

unpacking de-sign
architects and designers have always debated ideas about elements and principles of composition in the search for

architects and designers have always debated ideas about elements and principles of composition in the search for
generative systems, which encompass all spatial phenomena, levels, size, quantities and qualities. however, if a list of elements and
principles was to be definitively formalized, who would make these choices and where would they be come from for development? ultimately,
lists can and indeed must vary and even contradict each other. it is essentially a reflection of personal choice and methodidogy.
in investigating elements and principles of design composition, i note with interest the similarities between my list and that tabulated
by max wellmer (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 develop-
ment of techniques, inspired by a mathematical formalization of the gestalt theory, agnès desolneux, lionel moisan and jean-
michel morel (2008) observer:
the first kind are grouping laws which, starting from the atomic level, successively construct larger groups in the perceived
image. each grouping law focuses on a single quality (color, shape, direction...). the second kind, are principles governing
the collaboration and conflicts of gestalt laws (2008, p. 11).
the principles of gestalt include figure/ground, area, similarity, unity, continuation, closure, proximity, symmetry, parallelism,
common region, focal point, law of progression (good figure or law of simplicity) (bradley, 2010, paragraph. 55). the parts or com-
ponents of design upon which gestalt is founded: involve unity, gestalt (form), space, dominance, balance, and color (bradley,
2010, para 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
their composition: ‘an designer needs to know how to control the attention of the viewers of their artwork. you cannot succeed in
art without this knowledge’ (2001, paragraph 3).
phil barnard, a theoretical cognitive psychologist, who works with random dance research, in his essay in mind and movement:
‘imagination and mind’ (2013) explains: ‘most people know that imagery, in one of its many forms, plays a vital role when people in
novate and create’ (cited in mcgregor et al., 2013, p. 15). continuing in this vein, he argues that:
dance, perhaps more than any other art form, relies on diverse forms of imagery, of the body, of movement, of sights, of sound
and music. imagery can also be more abstract when we see into account our experience of specific ideas about the self, others
and all forms of things ‘out there’ in the world as well as the feelings, emotions and intuitions that come with those ideas and
underpin narratives. there are many ways of thinking about the power of imagery. given the tremendous scope for imagery use in making dance, our approach examines 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 ex-
tracting properties of movement from external images. unsurprisingly, mcgregor’s principles also closely mirror gestalt principles
in the kit he has produced. svedöga’s fragments of form, colour, tempo and rhythm are similarly affiliated to generate dramatic

m R E S E A R C H  /  V I S U A L S  A N D  M O V E M E N T

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tenions within the performance space (Burian, 1971, p. 30). Birringer (2011) notes that Oskar Schlemmer, associated with the Bauhaus movement, investigated specific elements and principles of design, arguing that the endresult of the Bauhaus to inte-
grate 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 architectures: it is ordered and planned, and it provides a setting for form and colour in their liveliest and most versatile form” [Schlemmer, in Birringer, 2011, p. 40]. Aronson observes that he are all living in “what he argues is a visual society. By lumping to-
gather all the elements that we see on stage under what he calls the “color of design” (2009, p. 21), he asks how many people,
including theatre professionals, can truly “read” or interpret a stage? He summons the example of Brecht as wanting an audience
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 McInnery & 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 McIn-
ney & Ball, 2011, p. 31). Benedetto acknowledges that compositional language be used “to identify the essential components of
theatre/landscape” (2005, p. 21). In the real world, the dancer, either in the world of dance or in the world of design, experiences the space, sound and movement and smell are perceived kinesthetically and personally through the body. This sensoric involvement with compositional principles extends upon Arnheim’s belief in visual cognition which he asserts is not exclusive to mental pro-
cesses, 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, deepen-
ing of understanding” [Arnheim, in McInnery & Ball, 2011, pp. 20-21].

Interestingly, Howard conceives the fragmentation of space and sound as bound together as constant stage partners in a per-
f ormance whole. Howard considers it possible to “embrace sound as a visual element while evaluating the quality of a poten-
tial performing space” (2009, p. 16).

The aural dimension of scenography is also fundamental in the multi-sensory connectivity of the scenographic environment
(Brown, in McInnery & Ball, 2011, p. 24). Ross Brown analyses the source of inspiration: “Scenographers, this interpretation relies on two
primary compositional spatial dimensions, “sound is directional and sound is encompassing” (2010, p. 140). For instance, the
shape of sound may be conceived as being ‘round’ and, at the same time, forming a sense in a listener of being surrounded “by a
shape which like Brown’s “blur”, could possibly, generate a more ‘relational’ connection of movement to the environment.

Dancers/choreographers have always taken aural dimensions into their choreographic considerations, but the idea of interpret-
ing sound through visual compositional means, by–signing, may be new to many. Interpretation of the aural not only applies to a
given soundtrack’s suitability, usability or audibility, but to the potential to create an original soundscape, be it live or recorded in
the space. Howard observes that a tailor-made soundscape can give the audience, “contextual information that does not need to be
repeated visually” (2009, p. 16). Brown has devised his own template for attending to the sound that underscores the cap-
ability of every component of the scenography. Brown considers the “phenomenal potency” of theatre sound and advocates
realization of all aural as part of this phenomenal field in order to “establish a more suitable field for meaningful soundscape”
(cited in McInnery & Ball, 2011, p. 24).

The dancer can also read the scenographic environment, providing an apt example of Arnheim’s “active perceiving.” Reading through
de–sign aims to abstract from the scene, certain pieces of information to endeavour to systematically make order of it. Perceptual
theorists, Desoipvres, Motian and Mormi suggest an exercise for visual analysis that mirrors turning a photo upside down (2008, p. 28)
which makes the viewer’s eyes seek abstract aspects of the image that are normally neglected. In this way, the dancer can
read a “whole and its parts, as well as the hierarchic scale of importance and power by which some structural features are domi-
nant, others subordinate” (Arnheim 1971: 1). A believer in the ‘unity of scenographic work’, award winning French scenographer Guy-Claude François begins on the text as the
principal source of inspiration: “Scenographers create a metamorphosis; their sensory intelligence and design practice emerge
from studying the text” (François 2001, p. 52). My research was an inversion of this idea by asking the dancers to study ‘the whole
and its parts’ (including using the installed scenography as a form of ‘text’), to create their metamorphosis. To change the form
of the installation environment created a ‘unity’ of a different kind and principally through their sensory physical inten
there” – the usual inner and outer distinctions become “blurry” (2010, p. 140). Asking a dancer to engage with an external sensibil
ity, which like Brown’s “blur”, could possibly, generate a more ‘relational’ connection of movement to the environment.
In the offshoot to Arnheim’s notion that dance is a “strictly visual work of art” (1954, p. 406) and suggest that dance is not possible to reduce in meaning from the other senses, especially if it involves the senses of sight, touch, and smell. Part of the responsibility of the choreographer in this instance, is to control all the elements on offer, especially if there is an intended impression he/she desires to convey to an audience. A dancer might not be as interested in what surrounds the performance as they are with what is inside the movement but, for a choreographer/dancer, the fusion of the movement work within a particular ‘sensory’ space will be significant, since eventually the work will be presented and viewed by the audience as a whole piece. While acknowledging the complexity of perceptual activity involved in watching dance, I wish to concentrate on the contribution of a sense of total unity or an actual performance. Theatre scholar Jo Wiltz’s famous declaration, “all that is on the stage is a stage” (1954, p. 146) is further developed by Andrew Sofar (2003) in his book, The Stage Life of Props. Sofar points to the problem of actually deciding what the object originating the sign might be, when multiple objects (including humans) take part in the stage action (Sofar, 2003, p. 13). Wiltz posits a “fluid continuum” between all objects and subjects even when the audience is not on the stage (1954, p. 80). This continuum, if managed by the meeting of choreography with scenography, should generate a trail of successive movements in fluid continuity with the surrounds to form a continuum. The word gestalt, the German noun for shape or form, has been applied since the beginning of last century to a body of principles that were derived mainly from experiments in sensory perception (Arnheim, 1954). “Gestalt theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains theory further buttress the idea that the principles of Arnheim’s gestalt theory, a psychological approach to visual analysis, have no relation to the various forms of psychotherapy that have adopted the name (1954, p. 40). Arnheim’s thinking still remains
performance makers, scientists, and technologists is to be successful, a genuine place and time to play with the materials and ideas from 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 for his/her body, 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 technical and artistic performance quality that, interestingly, encourages a performative art, leaves little time in the exploratory play at the “coal face” of the actual performance practice. 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 that the innate capacity for free association between elements can transform an abstract stage into a lovely, dramatic space. Movement, in fact, an element in this play of associations which potentially could create a charged space. Indeed, Svoboda believed the space to be “psycho-plastic” (in cited in Barin, 1971, p. 7), which means that it is flexible in its area and changeable in its emotional quality. Furthermore, the drama of the space “cannot be expressed by off script that stands behind the scene and without contact with it” (Svoboda cited in Barin, 1971, p. 7). In a similar vein, Hans van Alen envisions the “dynamic role of design” (in cited in Howard, 2002, p.4) playing across semioti- cal and aesthetic experience, which seems an obvious direction to pursue to encourage a choreographic blending with elements of its environment to make a cohesive whole.

Jonathan Burns describes his approach to dancing as a cumulative process involving short bits of movement. When performing:

I have to split big distances into tiny ones. Going to Moscow starts with locking my apartment door, taking the elevator, opening the outside door, walking to the railway station, and so on. This takes the fear out of the big trip. This is how I have to dance, from movement to movement and all the time face every change. At first only the bigger ones, and then slowly on, going more into details (Burns & Ritsma, 2003, p. 2).

As a variation of this theme, Caspersen writes about powerful lessons imbibed from her ‘active perceiving’ which involved rela- tions between fragmentation and unity. Caspersen (2011) believes that the angle of perception directs how wholeness is found potentially could yield creative results. Indeed, Svoboda believed dramatic space to be “psycho-plastic space” (cited in Burian, 1971, p. 7), which means that it is flexible in its area and changeable in its emotional quality. Furthermore, the drama of the space “cannot be expressed by off script that stands behind the scene and without contact with it” (Svoboda cited in Barin, 1971, p. 7). In a similar vein, Hans van Alen envisions the “dynamic role of design” (in cited in Howard, 2002, p.4) playing across semioti- cal and aesthetic experience, which seems an obvious direction to pursue to encourage a choreographic blending with elements of its environment to make a cohesive whole.

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As a variation of this theme, Caspersen writes about powerful lessons imbibed from her ‘active perceiving’ which involved rela- tions between fragmentation and unity. Caspersen (2011) believes that the angle of perception directs how wholeness is found, that the “apparent disjuncture of fragmentation from wholeness usually involves an ‘intricate set of detours’” (p. 93). Caspersen showed me that a dive into detailed fragmentation can allow for an understanding of a richly counterpointed whole” (2011, p. 93). Her experience suggests that, between fragments, unity is in constant flow, taking place over many directions and domains (2011, p. 93). My argument is that the deeper an understanding one has of the parts (de-signed fragments), the richer the understanding of the whole becomes.

Sofar warns that perceptive semiotic analysis is not limited to a proscribed system of codes. Bent D. Slots, also cautions that evalua- tion “neccessarily disrupts the perceptual impression theme makes” (cited in Sofar, 2003, p. 21). While Roland Barthes cautions “that a too rigid approach to decoding semiotics risk underplaying the subtle interaction of signing systems and the ‘obtuse’ level of meaning operating outside articulated language” (cited in McInerney & Ball, 2011, p. 13). However, Arnheim argues:

By making visual categories explicit, by extracting underlying structural relationships, and by showing structural relationships at work, this survey of formal mechanisms aims not to replace spontaneous intuition but to sharpen it, to shore it up, and to make its elements communicable (1954, p. 8).

McGregor advocates the richness to be accessed through dialogue focused on choreographic processes, claiming that dialogue generates greater understanding about choreographic thinking “understanding a little bit more [about] how decisions are made choreographically or about finding more about choreographic thinking” (2009). At the same time, a focused system does not nec- essarily imply an anti-intuitive procedure. The very preferences and choices that can be generated from a framing system involve subjective semiotic experience, 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 some- thing which is the personal, the individual, the thing that really fuels the imagination (cited in deLahunta & McGregor, 2006, R-Research, Part 4).

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 from both the responsibility and accept- ment 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 regeneration for real creativity and a voluntary acceptance of risk” (1954, p. 27).

Assessing potential for interconnectivity

Ecotone (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 instigate action, the result of which can be perceived by a sense different from the one from which it is executed. The choreographer, or score, is not open to a full palette of phenomenological motivations because it acknowledges the body as wholly designed to persistently read every signal from its environment (2011, p. 92).

In accessing potential for interconnectivity across disciplines, Forsythe’s “choreographic object” poses a mechanism to which designers harness resources within the supporting disciplines to interactively invent new concepts, and then structure things around. "Enter the environment," comments Forsythe (2011), "I propose that everything in the performance-making process can be analysed, from micro to macro, and movement generation is 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).

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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, costume, set and props are inter-connected, 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 organised whole that is perceived as more than the sum of its parts. A choreographer can deliberately manipulate the visual system to higher 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.

De-signing 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.
De-signing as Methodology

Concepts of context
De-sign is a compositional paradigm which operates as a personal iconographic de-coder. Iconographic components can be anal-
alyzed 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 enriched choreographic practice add to the coherence of a performance whole?

Embodied knowledge
The entry point to the entire research project arose in thinking about the notion of embodied knowledge and how quite often art
practices are perceived or assumed to be difficult to articulate in words, even though words present a perfectly clear alternative.

Enter the movement/embodiment
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 embedded 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 under-
standing 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 par-
ticularly applies in theatre work as all contributing elements ‘talk to’ each other, more often than not, on a tacit level of understand-
ing. Thus I argue the methodology of de-sign, as a Rosetta stone translation device for interpretation and under-
standing 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 worked out in 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, gathers meaning where placed in relationship with internal ideas. Nathan Schilder points out that:
"Abstract concepts, inherently, are open to judgment, experience, and interpretation. Conceptual information relies heavily on
personal contexts. However, when done well, this is precisely why abstraction can be so powerful, it can expand on hidden ex-
periences, 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
empower dancers with ways to articulate their actions. Words and/or diagrams present relatively simple means to trigger and
explore 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, as step 1, in the three step method* before
experimenting with the resulting ideas in motion. In encouraging the dancers’ analyses and manipulations of these design features
within the given scenography, my research embraces their embodied knowledge and hopes to extend the communication field of
this knowledge.

While embodied knowledge may be considered as being ‘necessary and sufficient’ in a professional [dance] context as what Robin
Nelson calls: ‘knowledge-creation’ (cited in McKinney & Iball, 2011, p. 13), the method of reflective de-signing as a decoding strat-
egy also aims to be a point of access for cross fertilization with other disciplines and forms of performance (See Section 1. above
in Introduction: De-signing).

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that we bring into dynamic dialogue with other forms of knowledge – arise from critical reflection on the practice and the conceptual framework of the practice" (cited in McIver, 2011, p. 38). The embodied cognition, which Kinho defines as “the mechanisms by which choreographers think,” (Kinho, 2011, p. 1) can be further articulated in verbal dialogue. Dance/choreographers can exploit this cognition through engagement with de-sign as a creative resource.

To reiterate, de-sign is a paradigm for the individual to personally de-code scenographic information. Using play and improvisations in between. Dance/compositional processes and ways to start to make a performance often imitate or enter into dialogue with a ‘famous’ choreography. Dance/choreographers can find composition difficult as noted by Casperson and Forsyth on making their own particular system other than recognizing that a young immature dancer or one deeply imbued with technique and discipline might seek years seeking a juxtaposition that resonates with a sought-for tension they find interesting. I don’t hold any value judgment on any choreographers. A choreographer might move dancers around in the space until a satisfactory congruence appears whereas another may spend many hours looking at muscle or emotional memory, while another may be looking to express a worldview, or convey an impression of a social issue. There are as many systems and approaches to choreographic composition as there are practitioners. Each choreographer looks for incorporating those found properties for creating movement (McGregor et al., 2013, Lessons 1-5). The meaning I extrapolate from my laboratory as an incubation experience was immersive. Space

Cognitive scientist Barnard (2013) talks about movement, dance and dancers in relation to “Patterns: generalization, differentiation and abstraction” (p. 22) describing a dancer’s “ability to quickly and often automatically generalize and differentiate in responses to stimuli from the environment.” (Dancers) know, either implicitly, what makes patterns similar or different in the realm of shape” (Bell, 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 governed by the individual’s life and experience.

C h o r e o g r a p h y – the crating and arranging of movement

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 the life and 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 elements of a dance-maker.

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Short Contact improvisation jams can sometimes have a sameness quality (perhaps from a limited movement palette and habit). But longer sessions that go for hours can be taken out of the humdrum into the magnificent by an unexpected grouping or coupling that, by a seeming random placement of tensions, tensions or directional pulls, take the evolving composition into another league. Serendipitous juxtapositions can also be fortuitous if noticed in the passing of a moment in time, can be useful for improvising groups. Choreographers can exploit this cognition through engagement with meaningful tableaux, and purposeful combinations in between. Dance movement can build on these possibilities.

Whether dance composition arises from an organic basis, ‘knowledge-creation’, collaborative engagement, traditional, social or contemporary perspectives, sensory and cognitive pattern recognition comes into play. Visual and axial choreographic choices, based on a careful selection of movement shapes and group organization or the dynamics of rhythm can explore how movement interlocks and interacts with the wider scenographic state.

Composition is a powerful tool. Oddness, frictions and difference can make compositional work interesting with a quality which defies sameness or a ‘safe’ habitual choice as a usual position. Traditionally an outside directorial or dramaturgical eye is supported by a choreographer to refine or confirm compositional intuition. I was interested in Nick Rothwell’s observation in the McGeorge McGregor exhibition Mind and Movement by way of a large printed wall panel, of the way choreographers employ systems otherwise thought of as patterns:

They were thinking in formal terms despite not having a computer science training. How they devise systems and allow systems to generate material is very similar to the way I’ve always made media work. Digital artists want to build systems that elicit a kind of natural affinity there (cited in Mind and Movement Exhibition, 2013).

For example, working with personally chosen internal and external imagery using imagination as a method for extracting properties from external images is a system employed by McGeorge. His Lessons 1-5 ask the dancer/choreographers to ‘create methods’ for incorporating those found properties for creating movement (McGregor et al., 2013, Lessons 1-5). The meaning I extrapolate from this is that he is expounding a methodology that is designed to engender an individual response from each dancer/choreographer and further, open the way to individual system creation. My laboratory as an incubation experience was immersive. Space
time, through video replay, the dancer/choreographer was able to analyze the effect of the idea from an outside eye-viewpoint, to decide for herself how a movement response might become ‘grounded’ within the scenography. All scenographic components were examined in a similar fashion.

**The power to move**

Much research has been conducted on the effects of shape, colour and form, and the interaction that leads to the reliance on the power of ideas about such features to move bodies, set, props, costume, lighting and sound to gain communication. Historically, costume shaped the way a body moved, immediately bringing to mind the foot binding in China in contrast with the freedom of movement in miniskirts or shorts for women in western society today.

As an example, Pitkett looks into the Abyss (2010) is exhibited in a room in which the spectator is altered; he describes and explains how their various impulses become the source of a disjunctive, discordant, non harmonic system of light. In this Appian stage space that was exploited by expressionism and embraced by modern dance --- a stage space that became emblematic of twentieth-century theatrical performance - light has become the most visible, most dynamic, and most compelling force; it even on occasion supersedes the performer. Largerly because of modern dance, light has drifted from its intentions, as it were. It no longer tied to motivational sources but has taken on a physical force, making it a performer within the dance. Light is a force that draws dancers toward it; it is a force that pushes dancers across a stage; a wall of light may act as resistance against a dancer (Aronson, 2005, p. 55).

I was also interested in lighting as exemplified by the work of Tania Bruguera, which stimulated the first installation of this research. Bruguera’s ‘Untitled’ from the ‘MULTI’ choreography (2010) is exhibited in a room lined with black tape and for one hour the spectator is immersed in this environment. This concept of the ‘power to move’ is a force that draws dancers toward light; light has become the most visible, most dynamic, and most compelling force; it even on occasion supersedes the performer. Largerly because of modern dance, light has drifted from its intentions, as it were. It no longer tied to motivational sources but has taken on a physical force, making it a performer within the dance. Light is a force that draws dancers toward it; it is a force that pushes dancers across a stage; a wall of light may act as resistance against a dancer (Aronson, 2005, p. 55).
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/choreographers might see the space as an opportunity with which to integrate, interact and engage. Employing de-sign provides a rich set of inputs for the decision making processes of movement generation. It is my assertion that, although dancers and choreographers may not have knowledge of the explicit design terminology and what specific elements are or what they might mean when used 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).

In artistic analysis, perceptual interpretation can vary so I encouraged the dancers to have confidence in their choices and to be aware that value derived from not how an element may be analysed but that the process of analysis is creatively productive.

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 dancer/choreographers was provided with the following list:

- SHARE
- WEIGHT
- LIGHT
- TRANSPARENCY
- PATTERN
- LEVELING and sharpening
- EMPHASIS
- TEXTURE
- LINE
- DIRECTION

- SIMILARITIES and differences
- COLOUR
- BRIGHTNESS
- TRANSITION
- BALANCE
- SEQUENCE
- REPETITION
- HARMONY
- VARIETY
- CONTRAST

- CLIMAX, Transition, Balance, Sequence, Repetition, Harmony, Variety and Contrast (H’Doubler, 1940, p. 140). More recently, McGregor’s group has offered twelve factors (See list below) that provide ways of working with imagery across all modes of expressive behavior. These factors are sensorily and cognitively encoded and therefore open to decoding by observation.

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

McGregor’s system is organized into loops of image properties that intersect forming a perspective on how artistic decisions might be framed in the context of mental and physical habits (McGregor et al., 2013). His research interests lie in decision making and in disrupting the habits of his dancers.
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 design-de is dependent on personal understandings, identifications and interpretations when employing the design 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 whereas the detail is 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 (Un, 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 design-de in action.
SECTION 3. What Happened

Figure 6. SECTION 3. What Happened. Dancer Jacob Lehrer (3 yrs...). Photo: ©Jon Green 2012
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 throughout the thesis as the ‘dancer’ or ‘dancer/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 sound-tracks. 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.

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Project 2.1K

Preparatory briefing:

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 care-fully designed/constructed so that shapes could be projected onto the curved egg-shaped thrust of the stage. I sought technical interactivity between the staging, the lighting effects and the body, through requiring and making a close and unconventional collaboration between set, costume and technical designer (See Appendix B. Design Brief — Project 2.1K p.120).

My idea was to present an abstract, organic or geometric sculptural piece with which the dancer could interact and whilst 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 dancer, to find imagery in the combined body and sculptural piece. The set evolved into a single ‘sculptural’ piece resembling a single tower block constructed of dense foam pieces by Sarah Affleck, a WAAPA design graduate.

The costume brief was to be extended to a blend 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 his 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 designer of sound, lighting, set, and costume. The brief for the media engineer was to design a wireless remote control with the sculptural piece, sound and light in order to allow the dancer to interact with the remote control coupled with a series of operations. Movement gestures by the dancer would be picked up by sensors or cameras that could influence the sound and/or lights. Over the process, the dancer/choreographer working in the space, the installation would therefore change.

Allied media experiments of this type often rely on the immediacy of the interaction which produces a continual unfolding of random sound, improvised gestural and movement content by making a pair of textured shorts. The costume also consisted of a matching glove that concealed a wireless remote control, attached to his 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 designer of sound, lighting, set, and costume. The brief for the media engineer was to design a wireless remote control with the sculptural piece, sound and light in order to allow the dancer to interact with the remote control coupled with a series of operations. Movement gestures by the dancer would be picked up by sensors or cameras that could influence the sound and/or lights. Over the process, 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 (See Figure 25., 26.). The actual experiment could provide answers to whether a controlled composition such as this could actually be achieved.

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 care-fully designed/constructed so that shapes could be projected onto the curved egg-shaped thrust of the stage. I sought technical interactivity between the staging, the lighting effects and the body, through requiring and making a close and unconventional collaboration between set, costume and technical designer (See Appendix B. Design Brief — Project 2.1K p.120).

My idea was to present an abstract, organic or geometric sculptural piece with which the dancer could interact and whilst 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 dancer, to find imagery in the combined body and sculptural piece. The set evolved into a single ‘sculptural’ piece resembling a single tower block constructed of dense foam pieces by Sarah Affleck, a WAAPA design graduate.

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Interactive media programming with MAX MSP, breaking down the sound ‘samples’ into a programming device, was designed to trigger individual nested banks of lighting effects on 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 media engineer’s suggestion the stills were separated into quick-time grabs (See Appendix E. — Project Material), which formed the projections to be used as individual files and that could be linked to the sound if the choreographer required. Two separate projectors gave the dancer/choreographer working in the space, the installation would therefore change.

Photographic stills were employed to make a series of motion graphics. As mentioned at the media engineer’s suggestion the stills were separated into quick-time grabs (See Appendix E. — Project Material), which formed the projections to be used as individual files and that could be linked to the sound if the choreographer required. Two separate projectors gave the dancer/choreographer working in the space, the installation would therefore change.

The choreography was to be one of the main ‘live’ players in the scenography, under the dancer’s control.
The stipulation to the designers was that the costumes on offer to the three dancers should be individual and yet relate to each other. All costuming was worked together with moving. After this one run-through the dancers would then have the following three days to play with this set up. 

The central set and props design concept for it was... emerged from Affleck’s idea of a room possessed by an ‘overwhelming’ hoarder. For this project, a pick-up deal was acquired with a local printer who supplied ready tied piles of newspapers which were all re-tied into easily lifted and secure non-slip piles. At the bump in, furniture, chairs, desks, armchairs, side tables, cupboards, old radios, typewriters, a globe, a tripod, chairs, lamps, boxes, paper, suitcases, filing cabinets, tables, were chosen, sorted and collected by Affleck, from WAAPA’s props department. The set needed to look impenetrable on first viewing so as to test how the dancers would use the objects contained in the scenography in their movement problem solving. The stage was overflowing, even spilling into the audience, with the exception of a small empty space upstage. This open space meant that whenever the dancers moved part of the crowded set, there would always be an area of vacant space that could absorb the shift.

The set, while chaotic, was carefully designed constructed and built: all the books were piled and stacked with the spines facing upstage, away from the audience with pages facing the audience direction. An ordering device from the designer gave an overall colouring, based on subtle shadings of cream, white and beige-merging tones, to the full stage scheme. This meant in design terms the ‘mass’ of books, papers, magazines and so forth became ‘one’ shape of colour. Steve Warren made an interesting lighting design, wherein the play of light over the congested set suggested daylight moving across a study or room over the course of a day.

It was... that the design needed to reflect Dickens' historical period. Indeed, the brief requirement (See Appendix C. Design Briefs - Project 3. It was... p. 123) was that the environment be free of any period or context, merely giving the impression of chaos in overload.

If the staging was to depict material overload, then the sound also needed to be an assault on the senses. The composer chose to play her electronic cello live, acting as a kind of non-verbal narrator. The unorthodox digital cello, specially configured for this experiment, was very slim and transportable via a front revolving wheel. Hay was able to bow and manipulate the sound to specifications offered by the dancer/choreographers. There was a tiny pathway for her to negotiate. With the dancers witnessing the installation for the first time, a dance student was employed to make that pathway wider for the cellist's movement problem solving. The stage was overflowing, even spilling into the audience, with the exception of a small empty space upstage. This open space meant that whenever the dancers moved part of the crowded set, there would always be an area of vacant space that could absorb the shift.

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The reduction to just ‘It was...’ was a practical inevitability. Just because the Dickens' quotation provided the impetus for experimenting with ideas of excessive materiality did not mean that the design needed to reflect Dickens' historical period. Indeed, the brief requirement (See Appendix C. Design Briefs - Project 3. It was... p. 123) was that the environment be free of any period or context, merely giving the impression of chaos in overload.

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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 at the neck. An untied, hanging loose black tie contributed to the idea from the designers, that she was possibly, a stay member from an orchestra. The costume designer added more to the appearance through a cut-out 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.

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Dancer-Choreographer

Preparations - for the dancer/choreographer’s entry into the Installations

The dancer/choreographers over the entire research were sourced through Perth’s Ausdance community around the same time as the scenography started construction. The dancers ideally needed to have strong interests in choreographic development and the creation of dance theatre, be comfortable with improvisation as a movement tool and be willing to engage with unfamiliar processes. I was extremely fortunate to have dancers, Emma Sandall, Michael Whaites, Jacob Lehrer and David Corbet, whose generosity enabled the experiments to materialise. Sandall, with her international experience, from the Maurice Béjart Company in Lausanne Switzerland, to the Western Australian Ballet set in Perth was the first participant for Project 1. Lehrer was the solo dancer participant for Project 3. Levin in Project 2 was Michael Whaites, director of the UNK dance company and ex-dancer from the Pina Bausch’s Wuppertal Dance Theatre, was joined by Corbet, a contact improvisation dancer, doctor and musician, and Lehrer, also an independent contemporary dancer Corbet and Lehrer had worked together before in the UK company DV8 and their own company ‘Highly moving’.

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 of their choice of costumes and the viewing of all the material as drawings and reflections. It was explained that an improvised movement response was expected from 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 Appendix I. TASKS General & Introduction (Helene’s notes) p.125., Appendix G. (SP BY BYRO) 1984 NOTES – Corbet’s notes from workshop p. 100, Appendix I: [1984 NOTES – Sound Example from workshop p. 140, Appendix I: (1984 Notes – Light Example from workshop p. 142). 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 each component. They were constantly reassured that this was an experimental workshop and as such there were no “right” or “wrong” ways expected in their approach or outcomes. A warm-up time was included and daily workshop hours set. The final day was to culminate in a showing, based upon improvising movements found during the process and shown as a casual performance. This informal showing could be sequential or presented in fragments but was not considered to be a final performance outcome. It was understood by the participants that the observations of their working experiment were to be the focus and accordingly, were to be captured by film, photography and the observer’s commentary.

The entire period of working inside the theatre spaces in the prepared environment comprised the following episodes: two days for setting up the installation; a viewing by the dancer/choreographer of the ‘prepared environment’ on the evening of the second day to two days for experimentation of the de-sign method by the dancer/choreographer; 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 refer to and guide their investigations. This introduction explained each design component with suggestions of what might be examined to start the process. Dancers were then given lists of elements and principles to refer to and guide 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, after working through the task separately, were 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 design involved a three step process:

1. Analyzing 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 speech 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 satifed 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 to 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.

dancer’s motivation for creation at first encounter, to stimulate her/him kinesthetically to be inside the space 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/choreographers 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, after working through the task separately, were 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. Analyzing 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 speech or both.
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The dancers were given this three-step process at the beginning of each project to use as a guide to 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.
Sceneographic thinking and capture

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

This process as a method changed the usual starting place for choreography, which more often than not begins in a studio or a site specific location. Whilst appearing to be a complete staged environment it was rather a dressed up stage space working as a laboratory. Therefore the data gathering needed to be unobtrusive. Video cameras with three different viewing points including from the perspective of the audience served as data collection tools for both the dancer/choreographers and what I eventually used to distilled the information into final evaluative outcomes. To aid analysis. The observer as such was chosen because she was also unobtrusive to the process so the dancer/choreographers could work with confidence not feeling the intrusion. 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 showings were documented by video and the observer’s notes that included the question and answer sessions served as further information over the whole process.

Because dance/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 jot down responses to what she saw, heard and experienced as a text flow into an I-pod throughout the three projects, to aid analysis. The observer did indeed become part of the system, whilst as theory expounds: ‘the act of observation itself directly affects the 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 affects the 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 affects the 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 affects the 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 affects the observed’ (Erika Fischer-Lichte, 1997, p.4).

Due to the dancer/choreographer’s interest in being interested in the research and offered to take photos through the process (though not from the final showing). These photos and his professional peers also added richness to the visual capture of information for analysis.

Observer Notes

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Playback footage was crucial for the dancer/choreographers’ observation and reflection. Additionally, the filmed extracts were very useful for the recording of comments made during the creative development which directly contributed to the analysis and writing up of findings for this final thesis.

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quite differently by beholders especially within the ephemeral nature of a performance work. The appointed observer was able to comprehend a totality in each of the three sepa
ately presented ‘prepared environments’ and maintain, in her responses, a consistent style and viewpoint. The observer’s responses are poetic and, at times, jump from literal
to empathic readings of what she experienced. Her written style of note taking is kept as representative of impressions any audience member might make. Below are extracts from the workshop notes reduced to a single example per project to illustrate the usefulness of observational notes for scenographic thinking.

Project 1 - Ilk

This extract serves as an example only of what stage this in the process meant to the observer. From this single written example of the process, her observation checks 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.

Now I feel awe not just in the power & magnitude of the sounds (dark soul) but in the high notes. Awe & wonder.

Jumbled foam with the body as connected material. Very complex, hard to achieve (V O I C E Observer, 2012).

In darkness, crouches down & creates new shape for when the light fades up.


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

This scenographic observation is an example of one of the many ‘rehearsals’ on the last day of the process. These run-throughs took place after the workshop periods of analysis,

Project 3.

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/lizard). 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 to

forms showed an ongoing dialogue with the scenography that he was given (See Appendix T. Video Extracts – Ilk).

It was…

Jumbled foam with the body as connected material. Very complex, hard to achieve (V O I C E Observer, 2012).

David & Jacob dust animal affection with faces, tender, seduction. Michael skirling samurai, attention grabbing in silence. Stop starts wars, sweaps, pulses. Jacob on floor

David still at back, hidden too. Michael types & music returns. Jacob is slippery, creature on desk goes forward & high. David slamming newspapers, builds, violent. Michael
disturbed now laughing. Jacob covers Michael in newspapers. Like Lee moves into centre. Jacob laughing, crying, ripping paper. Michael awakens, crumple low on newspapers.

Jacob hides, Me-Lee upside down. Squashing draws match Jacob in a cupboard, mice & scared toys. Reveals writing on the jacket in the robe, torch is a surprise. Eerie child


It is complex working the sound & moving, boils heard.


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disturbed now laughing. Jacob covers Michael in newspapers. Like Lee moves into centre. Jacob laughing, crying, ripping paper. Michael awakens, crumple low on newspapers.

Is arms 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,


It is complex working the sound & moving, boils heard.


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-empted 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 internalized 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 realize 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 presented 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.
Restrictions in movement and by being worn for the entire process (See Figure 11. Project 1. BY-BY-BYRO / 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, 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 demanded a particular sensitivity for the tempo and granularity of visual time. Musicalising 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’, its development really required more time. It is of 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) of 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 felt the technological/environment was fun to play with, but considered 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 provided an interesting and revealing subjective reaction, manifesting as anxiety in the confinements of enjoyment of play, 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, Palmer and Demers 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 audience 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 Ilk 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.
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 ma...s, an adaption takes place in reality, this speaks to me of the necessity for anxiety and difficulties needing to be solved as best possible and found by the dancer here in that was available, including time limitations, though this directive meant that the choices made were sometimes rushed causing frustrations and anxiety. In play this hap...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 wanting to wear pointe shoes on the stairs section and bare feet before and after required that particular section to be 'set' as a projection to bypass a lengthy time transi...Whilst interesting choreography definitely evolved out of her play with the set, the paper, the netting, and the objects, smooth transitions proved difficult. The practicality of r...tion in...requiring time to work out how to choreograph his movement choices with the prop that continually fell apart. Similarly, the orange stairwell in the projection feed-back sec...The dancer commented that he enjoyed interaction with the sculpture - subtle rocking, shaking, investigating the inside - but that entering the object and the transitions be...the dancer/choreographers had difficulty entering into and acting on the...more to observe some very obvious life-sign aspects during their visual analysis of the whole. Additionally, the dancer/choreographer had difficulty entering into and acting on the...The dancer commented that he enjoyed interaction with the sculpture - subtle rocking, shaking, investigating the inside - but that entering the object and the transitions be...the dancer commented that they tried to put the sections of movement in an order without necessarily creating a specific meaning, as that was not on the de-sign agenda...Said the dancer, computerised collaged computerised..., 2005, p.53). Enter the movement /...of the theory of the transitional object, which is that a paradox is involved which needs to be accepted, tolerated, and not resolved’” (WInnicott, only in playing, the child or adult is free to be creative. This consideration arises in my mind as a development of the concept of transitional phenomena and it takes into ac...nographic elements shape the choreography...nographic elements shape the choreography. As Arnheim pointed out: “all motion is caused by some kind of force” (Arnheim, 1954, p. 408).
Activity is enhanced and belief in a personal aesthetic develops confidence in choice and direction. The articulation of creative judgment that ensued in this research during the design process might be most beneficial. This issue will re-surface in the final analysis.

V I S U A L observations as a de-signing response

A designer cannot help but take on the full responsibility for the whole of a composition whatever that might be. Their training as a second nature involves a subconscious apprehension of the whole. 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. In all projects, the dancers involved understood that this was “working the other way around” to how they usually worked. Initially the men had said that they were “real time choreographers” meaning that they react to the physicality and emotional response of the performers. 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. In all projects, the dancers involved understood that this was “working the other way around” to how they usually worked. Initially the men had said that they were “real time choreographers” meaning that they react to the physicality and emotional response of the performers. This comment touched on where across the experience range of dance training this issue 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, solving from inside the process was useful for him. He explained he felt he had three hats on: “Perhaps if I looked at other dancers and then used the design 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, solving from inside the process was useful for him. He explained he felt he had three hats on: “Perhaps if I looked at other dancers and then used the design then the situation might have been different”.

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”. In regards to the design of components, a couple of the dancers from different projects appreciated asking what the designers were thinking about 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 it was crap” and in acknowledgment 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 projects were remarked on 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 he felt he had three hats on: “Perhaps if I looked at other dancers and then used the design then the situation might have been different”.

De-signing observations as examples of my visual interpretation over the three projects are from the footage and divided into components of observation for costume, lighting, sound, and performance. 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 experiential, emotional and embodied cognitive response” (Bugg, 2012, p.4). Bugg’s video: Drawing with the Body and cloth (2013) in the videos Grey Wave & Tempest Dress, shows as example: The very manner of Bugg 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 design itself.

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

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

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Enter the movement / Helen Lee Markstein

©stills Markstein/ 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 stills Markstein 2012

Figure 16. Project 2. Ilk elements and principles of colour, direction, weight and texture: ©Markstein 2011
Figure 17. Enter the Movement / Project 2. Compilation of captured scenography. Photos: © Jon Green 2012
Figure 18. Project 3. It was… / elements and principles of form, line, shape, colour and direction: ©video stills Markstein 2012

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... a compilation of captured scenography. Photos: © Jon Green 2012

Figure 21. Enter the Movement / Project 3. It was... a compilation of captured scenography. Photos: © Jon Green 2012
Enter the movement

SECTION 4.
Trash & Treasure
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 & 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 could 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 summarised 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 the data also reveals the key elements of the research, iconography as an incitator for movement generation, de-sign as a visual decoding method, and connecting with the iconographic space as a potentially productive guide in dance-performance making practice. My focus was on the observation and analysis of the visual and aural aspects between the movement and scenography. The actual iconography was used as a complex type of proto-score, as differing from a traditional de-sign construction.

If you are interested in the dancer/choreographer's role and the implications for nurturing the de-sign method as a performance making process. Set and costume designer Trina Parker in Performance Design in Austria 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 in the theatre, the roles assumed by the artistic team often always blurred' (Parker, 1991, p. 51).

To initiate, I was neither the technical director nor the choreographer, nor the scenic director; and as such could not have specific roles as designers. I assigned and allocated images to metatheatrical designers and set designers in another due to time constraints or lack of willing participants in these areas. My job was to consistently allow the concepts to flow between designers; from the design brief, construction of all components, lights, costume, set, sound, etc. (through to the final showing. I understood from the start it was an evolving process that would be in flux.

**V. I. S. T. O. N.** construction’ as **Towards - Thinking Iconographically**

An idea can often be the hardest part when thinking of what a work or a performance piece can be about. The start of an idea can sometimes be difficult to map. Of course other than sight, commonly, inner visuals assume the dynamic of abstract imagery or manifest in parallel, one as sensation and the other as a visual though layered and not restricted to any discipline or modality when I try to analyse some inner directional feeling of movement. Even if the idea is sensory or stemming from a sense for the dancer to penetrate the space to decipher or translate the components was pivotal. As the initiator of the research, I was the facilitator of the dancer/choreographer's analysis. These images demonstrate clearly movement derived from the surrounding environment in my personal selection of stills showing examples ofmovement construction. Multiple examples are provided in the imagery shown as Figures 13. to 21., 23., 24., 26., 27., 28., 30. The brief was not for my analysis but for the dancer/choreographer. 

I was also fortunate to have one dancer to observe who worked over two of the projects, giving me the opportunity to compare the moment style of the dancer in the different projects and his uncertainty with the technological components of the actual scenography was used as a complex type of proto-score, as differing from a traditional de-design construction.

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Questions arose throughout my research process including: is there anything in the arts that doesn't start from an imagined ‘vision’ in an effort to give meaning to form? If you clearly appreciated: “Each encoding is situated in a different energy landscape of closeness” (Kirsh, 2011, p. 5).

As I moved, as the dancer moved, I was thinking about and tried to get some sort of ‘handle’ on it, I became aware of possible transpositions into other modes of communication. The research aimed to demonstrate that de-signing could provide a mechanism to transfer those tenuous inner feelings into material form, in this case, the materiality of movement. The importance or use for this exercise of de-signing lies in the capacity of inner focus and mostly accessed recall in the practice to articulate from a formal de-signing list.

De-signing using constraints to generate creative outcomes

Instead of the prepared space simply acting as stimuli for creative initiative, the prepared scenographic environments can be perceived as limiting or restrictive. Interaction creates new orders of patterning that generate a perceptual distance which often offers different and different limitations. Most people would think restraints are limiting but they can be liberating and generative if you mean to interpret the possibilities that lie within them.

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Due to my attendance throughout the workshops I was able to observe the dancers in the process of thinking’ and I was also privileged to view over time, after the project’s completion, all the filmed data. On analysing my impressions from conception to completion across all of the projects, I detected a ‘shift’ that had occurred away from the dancer/choreographer as the determining force of the interaction of body with an object, agency, environment, and the scenographic components. Clearly this shift could not have occurred in the same way if the scenic stimuli had been supplied after the conclusion of the dance movement construction. Multiple examples are provided in the imagery shown as Figures 13. to 21., 23., 24., 26., 27., 28., 30.

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Dancer/choreographer

A dancer/choreographer sees everything as being possible and/or for possible; she/he is constantly transcoding between disciplines, taking account of the artist’s point of view in relation to the viewer and, as Alonzo, observes the role ‘carries a connotation of an all-encompassing visual-spatial construct as well as the process of change and transformation'.
ion 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, dancer/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 artistic 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 s o n i c

Over all three projects, this particular component ‘sound’ was analysed in an identical fashion as all visual components, as the design 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 Ilk uncertainty was noted in the dancer’s movement including defensive positions when “continually immersed in a sonic field” (Brown, 2010, p. 3). (See Figure 21.) 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 D. Observer’s Notes – As. p.160).

Figure 23. Project Ilk. ‘Animal like’ movements of indecision. ©video stills Markstein 2012

Dancer Markstein February 2012
The second difference from the original transaction/colaboration was in the way the sounds as the voice sound was offered to be broken down and modified over the course of the project. Possibly, until the digital editing system available today, it would be unusual for choreographers to be encouraged to explore these impulses and strategies with respect to movement-making by attending to the articulations that they visually or aurally found. However at the same time, these tendencies of personal repertoire? (2011) Movement habits can also be examined for their uses as creative restraints, which accords with my research (See McGregor et al., 2013). Patterning is also the way we acquire habits both in the way we think and in the way we act” (Barnard, in McGregor et al., 2013, p. 23). Dance technique can be thought of as “the invisible of computation will be displaced by experiential play and the physical consciousness of new behaviours on the stage of corporeal interactivity where ‘interactive systems’ are infiltrated increasingly by sweating/flexing bodies … creating new movement expressions and stories that are perhaps only possible within such interactive worlds (2003, p. 10).

However, the second, 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, unable to fully experiment with 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, unable to fully experiment with promised interactivity. The available time for experimentation was severely minimised and heightened the dancer’s stress levels. I made a judgment to alter focus, by encouraging him to work with the dance arena as an invitation to ‘play’ in this area.

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

De-signing as a choreographer’s tool can also past crystallization of ideas because the process introduces new points of focus. De-sign works in conjunction with an individual’s aesthetic sensibilities, the resolutions and directions offered unique in adaptive re-patterning modes. Finding the balance between novelty and refinement in de-sign is heavily dependent on maintaining coherence with the held artists, and this requires a keen awareness of what may be surprising.

TECHNOLOGY—the dance arena

All projects had their share of technology associated with performance, lighting, sound and projection that was to be analyzed the same way as the visual elements. In Project 1 BYONDO the projections were examined and de-sign for choreographic stimulus (see Figure 27). Only Project 2 was to have a technology in the area of dance software. I made a judgment to alter focus, by encouraging him to work with the dance arena as an invitation to ‘play’ in this area.

The invisibility of computation will be displaced by experiential play and the physical consciousness of new behaviours on the stage of corporeal interactivity where ‘interactive systems’ are infiltrated increasingly by sweating/flexing bodies … creating new movement expressions and stories that are perhaps only possible within such interactive worlds (2003, p. 10).

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 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...
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 sidestep 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 58, described above, Demers has experienced the frustration of a protracted rehearsal process where 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 designed. 

Svoboda remarked that “knowledge of the technical makes creativity possible” (cited in Biran, 1971, p. 23). This credo 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, Palerri complains that “if there ever was cohesion in creating theatre, then technology seems to make the process even more difficult” (2006, p. 2). Palerri 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 disoriented, threatened or feel that they are losing overall control, which exacerbates the problem. The technology is therefore seen as detracting from the very ‘beams’ of the performance event, an unnecessary adjunct, and diversion from the primacy of the performer (Palerri, 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 Ilk. 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. Demers observes it is quite unnecessary to bring 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" (Palerri, 2006, p. 106).

Birrerger 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” (Birrerger, 2003, p. 7). Employing design 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. Exudes dB’s 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 tasted 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 ensued during creative play and movement making devised process, lends itself to a possible use in choreographic education in the area that Birringer and Palmer implied above.

In the real world of training, students could be asked to bring their own stimulus (restraints) to a design 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 segregated method of specialization as preparation for industry standards. Playing within installations may be limited to rare opportunities after training where time, space and money could be inbuilt as a professional development exercise.

My research disclosed how this idea of design 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 project 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 design 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 design by the conventional method of tasking. The tasking would need to show groups of dancers by illustrating 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.
Enter the movement / Helen Gee Markstein

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 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 pressed 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. An experiment or lab 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 areas that were not always 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... that 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 focusing 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 when the choreographer/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.

In the playground environment

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 focusing 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 when the choreographer/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.

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 specialisation inadvertently train these 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 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 the, 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 metaphoristic, 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 it’s own patterns, reasons for being. Splt out, the choice there is for an extension of meaning that could apply to de-signing in order to go deeper. After a dancer/choreographer 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/choreographer community. The idea was to break habitual pattern of making and moving 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, dancers could find a richness of multiple meanings for a sought after cohesive production. Of course a dancer/choreographer works within the limitations and boundaries of their choice, 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 process to break these scenic elements down in the same way as occurred in my research in predetermined installations. Arguably, de-sign will deliver an equivalent richness of understanding working within their chosen materials.

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, it can be translated into another representational system where it might have been difficult to discover initially. Once encoded in that 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 design 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. Barnard claims that "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-Allen, 2013, p. 23). Given that dance is always in a state of potential flux, deign 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/choreographer needs 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 Arnheim observes, 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 within, as the playing or experimentation unfolded, then become another compositional design 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components in a revised and restored unity.

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... - strain 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. Endeavouring to control the process as a whole, they resisted following the structure of the experiment and decided to deal with the over-powering 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 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 design 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components 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 continually reveals over time ever-new components in a revised and restored unity.

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. Barnard 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-Allen, 2013, p. 23). Given that dance is always in a state of potential flux, deign can be used to harness this changeability.

Another conflict arose in Project 2 where the dancer struggled for control over the non-cooperative technology. He regained his control by his management of the random squares of light, a connection made with the handheld technological device that gave him new possibilities. His pleasure at this small triumph is suggested in the observer's description of the "hand of God" and in his physical lift of the chest with arms spread like wings to the light (See Figure 29.). For the most part, he was extremely limited by the remote technological control and he worried out loud about his inability to control the loops of sound with limited time to play with its effects. Control, in other words, occurs when the choreographer is able to drive the work in the direction he/she wants the piece to go.
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 fictional world guarantees the experience of fictionally assigned functions, fictional 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 dancers make who are pushing the boundaries encounter which, according to McGregor in a method union paper called Choreographic Methods for Creating Novel, High Quality Dance, states “create[d] 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-design 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.
Figure 30. Project 2. Ilk/interaction with prop/sculpture: ©video stills Markstein 2012

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 extent 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.
Enter the movement / Helene Geer Marksstein

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Appendix V. Showing – BY BY BYRO (m4v) 11:14 mins

Appendix W. Showing – Ilk (Quick time .mov 09:06 mins)

Appendix X. Showing – It was… (mp4. 20:58 mins)

Figure 30. Project 1. BY BY BYRO ‘Envelope & paper prop’ photo: Helene 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 steps to interact with fiddling things to catch in maybe or cover both maybe an envelop shape or oblong long shape? Like the idea of hanging as shapes with costumes inside. Fast cloud shapes could project across the layers. Costumes could initially come fiddled inside.

Thinking there could be a projected system shown up in other place where the same projection could happen eventually. Lightshapes could appear as not black & white but navy and white small window could be orange light that the dancer goes in and out of... the weather on the shottle in is known for being variable: changeable, changing, varying, fluctuating, irregular, inconsistent, consistent, fluid, unstable, unstable, unsettled, unknown, quantity.

From a dream: Where I wanted to go was all washed away from an obvious storm. I had been the topology around the rivers edge it was all washed away and changed it looked - beautiful I wanted to photograph it & you could see the rivulets shapes left in the sand and stretching for miles along the width of the river edge. Hills in the obvious violence of it. mauves and pastel pinks and greys... she held her breath and slipped into the middle singing... violet light and us three colour.

Lighting design brief

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 within those dimensions. "One room". (I will work around the sound scape)

Still trying to work a sort of time/duration of parts that can kick start this - and I think the sound is the next puzzle part that may define those parts rather than projection, video again.)

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

Sound design brief

I thought I would start the conversation to get you thinking... better than to try working it all out and then send you... What do you think???

So I have worked as much as I can for you to interpret 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 very close sound almost muffled in its closeness and trying not to hear. (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 time/duration of parts that can kick start this - and I think the sound is the next puzzle part that may define those parts rather than projection, video or light -scapes. (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 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???

Sound is always one of the driving aspects of movement (dancers always say light and just chill into what the music is doing...)... I would like to use this as a challenge and sort of turn this inside out a bit... make it harder for the dancer to 'just slide into' it making it look like it is holding one way dripping then changing, bistante, then starting again perhaps (type thing) This will be a challenge for a dancer to 'pick up'.

Maybe a beginning as an end sort of stuff...

I like the idea of false starts, almost hesitant repetitions every now and then.

I am interested in found sounds - timeless sound.

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...?)

Still trying to work a sort of time/duration of parts that can kick start this - and I think the sound is the next puzzle part that may define those parts rather than projection, video or light -scapes. (I will work around the sound scape)

I am interested in the sound of space that is – the sound is echoing in a huge space contrasted with those very close sound almost muffled in its closeness and trying not to hear... (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.)
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 perhaps need making curved light walls...

Would like to map the object the dancer is working with to perhaps trigger sound as he manipulates it or man-handles 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

‘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 intimate sound as well as occasional sound for huge space. I also like the idea of sound moving through the space that is timeless sound with no affiliation with any particular time or style.

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 work is a possible enhancement to their choreographic process.

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, uncluttered, 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 complement of the two joined things: sculptures and body together, making another conceptually changing thing being 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... (or even get parts of his body made) but light enough that it wouldn’t topple or fall over when he ‘use’ it.

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

Lighting design brief

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.

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... 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 moving manipulation then the ‘ Now’ with what he can see in the light... its sort of impossible to get him 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 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... (or even get parts of his body made) but light enough that it wouldn’t topple or fall over when he ‘use’ it.

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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 2 is more abstract and I hope to concentrate on the sound and prop for the male dancer to work with (simple)
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 is object invisibly connected to choices of lighting and sound options that the choreographer can manipulate and change to make his dance work. (Jacob Lehner)

Bit I like: a mapping to the ‘Object’ that can influence the sound and light from just the manipulating of the object. I could look at a way to achieve this.

Weirdly connecting parts 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 add one or two for a possibility.

Projection design brief
Projection: from above on to the floor surrounding the dancer.
I am making this... and at first stage not sure whether or not it is needed... in the aiming for a simple abstraction/clean feeling... the light alone may achieve this effect. The light in vertical sheets from different sides... I would like it curved... I’ve ‘yeah right...’ am working on the projections, none-the-less... may offer in the installation to allow the choreographer to decide if they want it. another play, 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. Somehow complementing the light, at least working with it.

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 ofbelief, it was the season of Health, 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 ill, in the superradical 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 / steampunk 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...

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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 that 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.

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-the-shelf, a ‘breaking down’ of the individual performance elements presented, and finding in them 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 the 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 prepared environment for movement interaction and organization. • Dance 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 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

Appendix F. TASKS>General & Introduction

I am familiar with the theory and practice of design as a practicing artist/designer for close to forty years.

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You will be granted performance function to objects, sets and lighting effects, as a choreographer/dancer 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 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 feel, 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 sight of. What is the theme, a key to which everything relates. 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 dominant 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.”

QUOTE: OSKAR SCHLEMMER said, “...Yet 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. ”

**A ‘starting point’ 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!**

**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 the project at hand. How do you translate or ‘move’ the visual elements? Before we identify any one element, the total composition makes a statement that we must not lose sight of. What is the theme, a key to which everything relates. 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 dominant 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.”

**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 individual interpretation. Basically it comes down to personal choices in what appeals to you for whatever reason. Please do not get caught in wondering if it is right or wrong.

**TASKS 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.

**HOW -- Using the practical materials of whatever is before your eyes, for you to transpose into practical movement.**

You will be granting performance function to objects, sets and lighting effects, as a choreographer/dancer 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.

**YOU ARE asked to place yourself in skilled conversation with the environment and the things that happen within it.**

**QUOTES: Rudolf Arnheim (Psychologist and Art theorist)**

“...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."
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 obsessive detail.

SIMPLY — As a designer/chorographer, the initial way of breaking down is to see the whole and find within it pattern. Look for shapes in space, patterns, lines of vision, curve, repetition, areas of focus, etc.

‘This can be done as a visual exercise — an artist deliberately blurs his vision to see the shapes more clearly... to not be confused by superficial detail or see the detail until later... (seeing the leaves and not the forest)

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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 smaller pieces of torn paper hanging together in space...supplied a screen and echoing the floating feeling of the torn scraps in the process. I worried I didn’t have enough setting for you to play with and added the netting to encapture both the envelopes and your movement.

This debordering of the individual is paralleled by how the content is constructed, because you are not making yourself, your story, or the relationship to other set/props. Thus, the dissolving of esthetical borders is also created by a rejection of emotionally charged subjectivity.

note be sufficient to support access?

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

Emotional states, memory, intuition — I think there are 3 ways to kick regardless of how you start. Acknowledge these impulses and try them as well as a finishing exercise.

TIME-saving and refining cleaning comes lastly and we will not be entering into that in these exercises.

Describing the rehearsal process... The give-and-take between dancer, choreographer and object.

It would seem that the identification with objects opens up new and exciting sources of movement“ Intuiting the concept of decentralization, she affirmed that dancers could embody what he called “a state of space. “ Dance could be non-literal and also communicate subject. The material performed along with the “mobiles” (dancers) who animate it to create a narrative of evolving shape.

The use of objects, as texts to give dancers options for movement.

DANCE IS NOT DECORATION OF SELF

The dancer is not an individual striving to express her own sentiments.

The use of objects, as texts to give dancers options for movement.

DANCE IS NOT DECORATION OF SELF
Nikolaï described this as follows: “I think much of my choreography reflects this point of view, the dancers sometimes wear a stage and she is sometimes thing. She is sometimes related to objects and she 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, acts 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 still-cluttered conversation with the environment and the things and happenings within it,” he explained.

objects, stage lighting and sound, all of which he considered inseparable ingredients of his choreography.

“Direct realism the name. Work from inside. Develop a feeling for it.” He expressed admiration for the “orderly theory” and the “precise concept.” Two roots in Nikolai’s pedagogy and choreography – an intellectually determined calculus of motion, and trust in the unprepared mind.

tried to understand the properties of movement and extend its imagery.

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 simply in sensory entertainment.

Movement for both was a painterly resource.

Nikolaï was an anti-romantic in his approach to theatre, an abstractionist in the modern art scene. He condemned the use of stages as platforms for art, egos, sensuality, and the physiological revelations 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.”

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 Hofm, a student of Mary Wigman.

Unencumbered by ornament the artists explored all manner of ways in splintering, shattering fracturing patterns. Horizon became looser, wider out of kilter, the lone human figure no longer the centre of modern painting the artists explored, line, composition, color, fracturing shapes.

...costumes that extended these properties couldn’t completely free man from the laws of gravity, but Schlemmer advocated any technical means in the theatre that would create an illusion of such freedom,...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 such basic ways in which natural laws could be applied to transforming the human body. Costumes that extended these properties couldn’t completely free man from the laws of gravity, but Schlemmer advocated any technical means in the theatre that would create an illusion of such freedom, the human “gesture used as art object."

ideas of transcending mundane spatial experience

surrounding, penetrating, and shaping himself in space and with relation to other performers.

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as having had the aim of “bringing movement and picture into affirm harmonic relationship.”

“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 ‘Artisan” stays...
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. Established clear borders by forcing limitations on the dancer or demanding a strict focus on tasks, and objects. Tasks 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 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 make it difficult to anticipate movement to come. Left afterimages of dynamics still hanging in space. Something seems to trick perception; clear outlines of space and movement are lost. A symbiotic relationship creates something new through relationality that dancer, light, or costume could have done alone.

neither choreography, nor décor, nor lighting, nor sound, but the amalgamation of all these arts a plastic, 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 evil, and if one centered solo is any sign, Ahlem Nikolais may one day by 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's dance theatre is also intended to convey a philosophical idea. man as inseparable from his environment. This allegory in which light plays upon the dancers bodies and they literally become the scenery. 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 external types of human character and their different moods, serene 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" formal elements agreed upon and, on this common basis, added to fairly freely by members of the class. [folded arms] with meaningful form was expected eventually to yield meaning, sense or manage. GROUPUS-> own impression of Schlemmer's stage work was to see and experience his magic of transforming dancers and actors into moving architecture.

• 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, sound (sirens, horns, and motors)? (Theatregestalter) •...
Appendix G. (BY BY BYRO) TASK NOTES – Costume example from workshop - Project 1.

TASKS> Costume

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

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

Hair – wet look

(choose one costume and work with this one – there will be options later to work with the other costumes as you work through all the elements)

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 overbearing “lavender 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 soothes and can cause the body to produce chemicals that are calming.

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

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

The addition 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.

• EMOTION 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.

• RHYTHM could be used as a repeat action to create a feeling of trying to organize your movement, which will lead to

• PATTERNS

• REPETITION

• TRANSPARENCY

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

• Net-tute - stiff, scratchy, little give, (holds, 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 internal to you, to create a synthetic way of moving with them. Everything that can be done with the costume 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 > 05:30pm >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.
• 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.
• The Lighting effects are both ambient states and connected to the sound and costume/prop for you to experiment with inside the Prepared Environment.
• 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 lights 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? Flat? two dimensional? from left to right?
   • TRANSPARENCY
   • effects with shadow 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
   • MOVEMENT
   • ACTION OF LIGHT
   • RHYTHM
   • ACTION OF LIGHT
   • PATTERNS
   • ACTION OF LIGHT
   • REPETITION
   • ACTION OF LIGHT
   • PROPORTION
   • DYNAMICS
   • ACTION OF LIGHT> Blinding, light, strong, fractured? what?
Some of the morphing and adapting of the [movement] scores happens in response to what the light wants, so something might not really work in that three-dimensional way of working. [...T]he light and set really lay a bit of an editing and generating role at a time when the [movement] scores are [...].

Helen Herbertson with Cobham creating imaginative space

Light determining path by being persistent or staggered in its focus on dancer

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 effect.

3. Place yourself within the set and work with the lighting effects with the other props. (Sound will help)

• UNITY is what you are aiming for in the complete scenic environment.

The Similar Physical Properties of Light and Sound

There are a surprising number of physical similarities between light waves and sound waves. Both are propagated waves that share common properties of reflection (angle of incidence equals the angle of reflection), diffraction (both sound and light waves are able to 'bend' around objects, and some frequencies are able to bend around objects better than others), absorption and transmission. Both sound waves and light waves undergo Doppler shift, a phenomenon in which the frequency of a moving source changes with its velocity. Both the eye and the ear receive their information in the form of a particular combination of frequencies transmitted from a source in waves. Both sound waves and light waves have a finite region of wavelengths that human organs can detect.

...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 a 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 designer 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.

Ross Brown

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 karunicaly 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 it produces, the aural body is also a sonic instrument.

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... resonance – whether in the ear canal and drum or within the bowel or stomach – is a kinetic process, and processes of corporeal (as opposed to psychoacoustic) hearing are very close to being tactile sensations such as fleshy or phonetic pleasure or pain. The sound of a low base frequency is defined as much by the tingling vibration it causes within the chest and lower body as it is by its auditory appearance. A draft sound can hurt...

Ross Brown

In a way sound is all in the mind; a fragment of the imagination, or at best an imaginative psychoacoustic as it is what is going on. Just to be difficult, let me say this ‘sound’ does not exist, just so, as an independently verifiable energetic phenomenon of the universe like wind, or even like light (which aside from illuminating objects in order for us to see them, also produces photosynthesis and can be farmed for energy). Light is in a measurable ‘out there’ in the universe as photon particles. Sound is only in our minds. It is nothing but effect.

Ross Brown

About 15% of people with OCD report compulsive hoarding as their primary problem. While it usually begins in childhood, it often goes unnoticed until adulthood. People who hoard often have:

- significant distress or impairment of work or social life
- severe cluttering of the person's home so that it is no longer able to function as a viable living space
- acquiring and failing to throw out a large number of items that would appear to have little or no value to others (e.g., papers, notes, flyers, newspapers, clothes)

Definition: Pathological or compulsive hoarding is a specific type of behavior characterized by:

- Behavior that is excessive, recurrent, and persistent
- Difficulty discarding or parting with objects, even when the object or situation is no longer functional or valuable
- Paternal or maternal obsessions with objects or situations
- Mental or physical clutter that interferes with the person’s usual activities
- Significant distress or impairment of work or social life
- Difficulty in parting with possessions despite their economic value or lack of need

Hoarding disorder is a recognized mental health condition that is often comorbid with other psychiatric disorders, such as anxiety and depression. It can be a challenging condition to treat, as people who hoard often have difficulty making decisions regarding what to keep and how to organize their living space. Treatment options may include medication, therapy, and support groups. Understanding the underlying causes of hoarding can help in developing effective strategies for managing and treating the condition.
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 leaders, 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. However, it’s very seductive and it’s what we’ve done for centuries, really.

Soundtrack will be available to use at all times.

Cellist will play live or a sustainable will have soundtrack 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)
   - Pizzicato
   - Tremolo
   - Hitting with the back of the bow (col legno)
   - Delay effect
   - Tensioned melody
   - 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.

IT WAS (remembering they can change only what the cello plays)

1) Rhythm - repetitive vs non-repetitive

2) Timbre/ texture in relation to cello articulation techniques which in this instance are:
   - Pizzicato (plucking of the string)
   - Tremolo

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

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 (so rhythm/texture/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.

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.
5. Place yourselves within the set and work together with the sound and with the other props.

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

After some interaction exploration within the set we will break for you to watch and decide where you might need to place any material you are satisfied with continuing on stage.

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

3. Place yourselves within the set and work together with the sound and with the other props.

3. Place yourselves within the set and work together with the sound and with the other props.

Masculine, feminine?

Malevolent, benevolent, indifferent?

Are there some that may be imperceptible?

Are there any missing, or any in excess?

What can be known about its depth, its mass, its height, its texture, its consistency?

Is it static or dynamic?

Does it move, or is it fixed?

Does it assist, complicate, elucidate, hide, inform, or provoke?

Could it be understood as ‘sound’, ‘noise’, ‘music’, ‘voice’, or ‘speech’?

Does it belong to another, emanate from, or is it the cause of (…)?

Is it in fact in this space, or is its presence elsewhere being made known through some invasive process?

What is its relationship with me?

Can one have a direct experience of it, or is awareness about it only inferred?

Is it interesting, evocative, emotive?

Does it belong here?

Does it invoke other sensory perceptions, is it invoked by other senses?

What is unique and also theoretically complex is that the term describes a typical in-between phenomenon. Atmospheres stand between subjects and objects; one can describe them as object-like emotions, which are randomly cast into a space. But one at start to the same time describe them as subjetives, inssofar as they are nothing without a discerning subject. But their great beauty lies exactly in this in-between space.

At the heart of Bolme’s Aesthetics of Atmosphere is the notion of the ‘Discerning Subject’ - a sentient corporeal presence around which is arranged a constellation of surrounding networks. As a 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, centers his ‘picture’, chooses his lighting, makes use of double exposure. Like the

Scott Gibbons characterized his work as a two fold exploration. Natural acoustic sound / audio technology. p. 103
Re-Arranged Hearing

The dramaturgy of sounds is not only a process of managing sound. Try this exercise.

Stand in a quiet room. Breathe deeply and regularly. Listen to your breathing. As you begin to breathe more slowly, listen to the sounds your body makes between breaths. Don’t worry if it so quiet. It is permissible for you to imitate the sounds you are imitating the breathing.

Now extend the range of your hearing. A little further, listen to the sounds of your room. Are you with other people, listen to their bodies.

Think about what you just did when you extended the range of your hearing. Where are you attending to? Where is the center of your auditory sphere?

Count the number of different sounds you can hear in this room. Now find five more (these are asleep, newer, don’t worry if you might be imagining them, imaginary sounds are valid). Notice which of your sphere of your hearing extends further. Listen to whatever is immediately the other side of your body, check on your body’s angles, and then check back on the sounds, as you move from the original and find five more. If you can’t hear any try to imagine some that you might think might be there.

Now extend your sphere in full length, to the distant horizon. It is a distance to imagine the distant walls and an entirely other side details you can’t really imagine (if you are). It is a city living in the style of distant traffic, buildings and airplanes. If you are in a country, listen to the wild blue yonder. How far can you hear? What does the horizon sound like?

Now move the focus of your hearing back into your body - but this time, not letting go of the more distant sounds, until eventually you can hear all. The whole sphere of sound, control of your consciousness. Fly around and move forward most distant sounds about you, making yourself imaginary. Let it be imagined.

sound as an effect of flesh coming into contact with air in time; and it is about the things that are communicated within this effect. But it has as much to do about audience as why can’t this be a two way relationship?

To represent music or sound visually in a cross-media approach, decisions must be made about which aspects are to be represented; in other words, the mapping process requires interpretation. The composer/artist, facilitating different manipulations of the musical material.

“...sound as an effect of flesh coming into contact with air in time; and it is about the things that are communicated within this effect. But it has as much to do about audience as why can’t this be a two way relationship?

Ear Friederich in interviews: ideas of an Australian spatial synthesis and mixed media innovator*

*visual sound as a new way of thinking

BY BY BYRO - Observer Tues 1 Feb

Netting - makes me immediately think of rubbish in the ocean. Instead of fish in the blue sea there are shapes. The British & Japan tradition of human experience washed up on a shore. The cats of paper are rather than anything of brevity - waves, the lions like a show. Exquisite ocean shapes waves. Such beauty in being caught in a net. A sadness in this. On looking out the net is also skin & rubber. The hanging paper hanging like rocks - organic earths.

Looking at the folder, the lighthouse section to itself. It’s the sparkling light edges. The first caption is a sea creature or the ocean itself. The envelops is like the netting. Dancing-line trapped.

Initial response to performance. 

Sinking, calling out, reflection, mystery, drama of activity, lines in the light edges on the net - - what does the sinking remind me of? Emergency. Science & science is part of the mystery. Shutting light!

The strategy calls me inside, deeper. Inside the lighthouse & the story is to the top? Exciting & special. It is definitely the human aspect of the performance-without-dancer. There must be so many steps in this lighthouse - this is me getting inside briefly.

The lighthouse notes what is out there & we cannot see beneath the surface of the deep ocean, so much is unknown, like the immense skies - looking out of an opinion of the unknown & mysterious. There could be danger.

The projection is a background to a story. Still very abstract. A landscape creating a character. You want to see a real ocean animal somewhere prominent. The red light in the lighthouse makes me think of a heart - as the human being inside the lighthouse. That part of the mystery - wanting to see inside.

Appendix N. Observer’s Notes – All (BY BYBYRO) 1st - 4th February 2011. From initial installation shown to dancer/choreographer to after ‘showing’ Q&A.
The envelopes & fish traps are square like man made products in contrast with the paper curls & swirls.

Improvisation performance -

Performance in costume -

"Vogue". An arch in back profile allows a beautiful line from low cut back to heart neckline & back again down the back of the legs.

Review of recorded footage by dancer.

Mood is important to the dancer, 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, hierarchy, rhythm & repetition, perspective & depth, emphasis on the metal edges as if 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. Shine of light highlights a trail down each stair edge. Body painted. Rectangles, light & dark rectangles against the wall as if they are floating off the wall.

Red-orange against black/brown is warm, almost dangerous, exciting, active. Bumble bee.
Brief:
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.

Foot play in pointes. Watching no video:
Flattened & distorted. Walls are hidden. Hard to orientate. Fingers added to hands. Discomfort, 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?

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 this the first performance Tues night with the lighting but then downgraded it to hope. Now I feel 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 silhouettes of all three panels or a discordance between the strong upright center panel & the 2nd 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 clear lines, adds in paper. Feet, dark & light, with the side key light on the netting. Pulls out the cuts of the 3rd panel & connects them to the netting. Light reflections on the floor like a
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 -

A grand piano. Legs in a top hat holding a cane walking stick. Sharp, clear edges & blurred ones. Wonky angles. 'Thinks not quite right. Issuue? Indebtedness? Happy glow on 3rd panel "tail".

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

1st play -

Dancer changes size! Grows & 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.

Becomes "I'll" as legs poke out of paper. Particular. 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. Conscious shapes with whole body, no head. Small details of shadow have separate effects, like small pigtail. Disturbing?

Half shadow body, half 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 genre, Keystone Cops. Over audience changes to the sea, & a spotlight not a spotlight.

1st play -

Dancer shies 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 & helps offset of the back side lighting. Orange softer with strobbery. Smoke works as atmosphere of an ocean environment with close up projection of ocean & white circles of ocean & call out sounds, though smell in distinctively powdery & not salty.
No flashes this performance, was missed.

Blinder -
Sound of blinder is bare. Science. Irritation. Bitten 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 tied 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. Slide after unwrap as love / hate, away / towards? Legs hidden behind paper during slide like being in the surf?

In costume -

Hammock -
Same horizontals as other netting. Light picks out edges of her body. Beautiful. More like an awakening like original meanings picked up on net. More like a a awakening like original meanings picked up on net. Triangle shape in hammock, heart shapes with arms return. Personality to the movement, like it belongs to this costumed creature. Fast, nervous, finicky 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. Heart in arms. Standing, arms held behind logo in purple as silhouettes work behind paper. Legs appear. 1st 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 hides costume over head (during stair projection section). Experiment?

Les 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 blinders. Kicking the wall (during orange stair projection section). Experiment?

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

Production need a complete run through as so many changes. Glynn played with lighting & Emma loves intensity 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.

stairs. Ominous. Will match with other shadow section.

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 quicker verticallity. 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.

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Test projection -

- 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 quicker verticallity. 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.

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Run through without dancer / dancer head space complete performance -
First as well as sea hand. Lighthouse 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. Felt 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 real antennae - more that than but can’t think of the body part. Arch, fling. Strong shoulders with feet. Limbs dancing separate entities to whole as legs get free. Tentacles start. Tentacles move. Fingers important, reaching line of light on the floor. On floor in front of paper, legs create angles with “tube” shadow. Sharpest of the immune during the blinding light. Spread fingers hands as feelers, seeming more then 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. Hook up people 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?

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. Bringing in lights, & projections made earlier could change improvisation for better.”

Luxary 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, learning as was the traditional method.

Good conversations for collaboration but no resources, 1 day to bump in. Helen 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)

Ilk

Tues 7 Feb 2012

Ist run through -

Blue, solid, singular, space sound, sonar, warming up, ears/rhythm from a distance, red, time passing, weathering, cracks, age, 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 steal, a lattice, chiming, attention. Looks like a shaft of daylight falls inside the rock sculpture.

Note: 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. Sluice movements & hiding. Comparison of moving dancer in rock-shorts and unmoving rock sculpture - twins & opposites

Projections can be run anyway desired.

Playing with sound glove -

Looping gamelan 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 -

Fully rock chunks in the brick work of the costume. J tests hands on floor – buttons make metal sound. Tests sounds, different volumes for different notes.

Running through -

Existing projections, yellow brick road, random notes, smoke on (sound is heard), loops & notes, split screen light & dark still projection, quick changes in J works out sound/image. I take where music is generated, can’t strip the loops, images keep changing, intense.

Base track started. Sound that sounds like space, not outer space, but the dimensions of different space. J standing looking around, twisting, turning upper body. Stretch sound, twisting, turning fast, physical & classic dance shapes. Great difference in sound mix as I have music as a long grey glow, treating them differently, look different. Gorgeous, accurate animation. 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. Rain, smoke as the pieces are taken down. Entries through bricks & stands wearing the foam bricks. Stands on the floor, unstable, rolls, bars lights, voidly, legs form a diamond shape, falls, rolls in bricks. Bricks form a kid shape as they come off. Connections between projection & square lighting & square parts of the sculptures.

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, quadruped animal movements, hands run over upper body, from bird with spread wings to small rock shape. Evocative legs, knock down sculpture and splayed over the falling contents. Balancing on base, haut habitus over it, balancing bricks, full height, camouflaged with the projection blending solids & void, dropped onto self, falls around, scuffles along in the bricks, head leans on it, few toms 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, grey match greens, exploring face under- lit by sculpture lights, exploring the lights as beams, a type of torch, 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 lovely, walking bachelor’. 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

The Human Environment / Jorge Rashtchian

The Human Environment / Jorge Rashtchian
I make sculptures placed like Stonehenge/ early building formations. Squares repeated, perspective & depth through the squares

Costumes run through - 3:15pm

Testing hand, lights are squares downwards.

J - so it's not funny to be something it's not?

Designer - no, it's both.

Flare the little squares of movement, long rectangle, other lights open up the open space.

Lighting - a cold wasteland according to lighting designer, then brighter, then more hazy. Space is grey, light body, body looks like in 3D glasses, edges start like grey aluminium & almost seem to be towards the front of stage, squares, spaces are soft lights, not every time a dancer is in the squares they light up, very random, does not match the strength of the square light on the floor. It is quite mysterious being light underneath but seeming to not touch the body, nothing is even, more hazy, clumsy wash of light, no emphasis on sculpture because it could be moved in pieces, centre downlight 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 -

Brick projections - the building, 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.

Practice with gloves -

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

Headdress adds to the dinosaur appearance, a cartilage/ helmet but is also soft, fabric, charcoal, end up deadlocks, floors from T-cylindrical profiles on an arch, emphasis profile, balances the sheets as a whole costume, jester

Shoulders have extra lamps attached. Increases the rock-man cartoon look. Headdress is very slim from the front & very different from the shots but similar to the long skinny glow

Loose play using gloves - lighting & sound are not synchronised

Shoulders lead, arms switch, fingers, spread, legs in various angles, sway & tension, dangling cow bell, tape on hand saves ankle bandage

Play while Jon photographs - 3:10pm

Crawling & stretching over and back, slicing through, arch chest, crouch, embracing hold in arms & crossed legs, knees wide, full circle, arched arms, wings & legs, sound in cymbals, beats backwash, wing beats & full space

Adjusting sound - samples are a little stridently, prefers resonance. ML will change

Arm is slightly alien to body, shows off create bulk, chest is concave, illusion of bigger creature, neck up, bathed in sunlight, splitting reach, inspiration, life force, bend lower, arms are wide and emphasized, walking like a bird/ lizard

It is complex working the sound & movement, looks hard

Hanging arms, front knees, like animal legs. Legs suddenly at hand. Arms reach up in wide, high stretch. Crouch. Arms like wings, hands twist backwards, fingers wide. Lead

with hand or neck. Eyes fixed on sculptures while head does like a bird. Forest bird from the sounds at the start, walking, carnivorous.

Finding squares of light, crouching, space light, does he want to be in it? control light on arm, chest lifts in light as wings spread. Downlight trace silhouette.

Running for squares in human, not feel like 2 squares seen in 3 squares, 3rd in 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 shapes contrast with colder, minimal, graphic, futuristic projections


In darkness, crouches down & creates new shape for when the light fades up.

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

J climes into sculpture. Wobbly on foam base. Bouncing & then falls, again, very slowly

Sculpture in square of light. Shows the tower to the next square of light. Light inside the sculpture glow 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. Sculptures falls.
Friday 9 Feb 2012

Testing the transition from tall complete structure to bits/ his interaction/ going into it -

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.

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

Run through -

Tips the base. With 3 loops on head, walks blindly to wall & squats down. Looks defeated.

Seeing. At the back the pattern of the opening grasping onto J's torso is interesting.

Walks directly into the sculpture with the openings lined up so it can wrap J - pieces are void. A blind shape square with skinny legs sticking out. Seems to look around without seeing. As the back of the pattern the opening granting on is frozen in turnings.

TIPS the base. 3 loops on head, waddles blindly to wall & squats down. Looks defeated.

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

Run through 12 noon -

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

Music from glove - Tinkerbell's chimes from a Disney sound book, pulsed rhythm, single note

Projection starts. Body upper by ambient noise grows, breathing movements, raises arms, piano, hand pushes back wall away. Square looking at projection like a desire in a shadow pool, shadowed lines, shoulder twists, animal stances, palm facing upwards, faster to slow on the floor, fingers mostly wide but gloved hand now moves for finger touch - adaptation - halves circle foot arcs, power for the shadow of lowered lights, SE Asian shadow puppets theatre. 1. Arms appearing standing, 2. circle arms, 3. twist & slowly float more into all lights fade. Wild cat run, with bounce in four legged gallop, walks in sculptures, arms into centre wet crumble, heavy piano notes, ©tation, tension, will it fall? Lean & a third bulges on.

Snake weave of whole body

Projection going - did I turn on those squares? - complex - Part 1 arms, Part 2 at ground projection looks down, stands near sculptures, legs emphasized, angular lines in arms & legs, soup up sculptures, animals to imitate, ducking & wearing like a hunter but also like a skittish animal Part 3 stands near sculptures, eyes up, lift it with head, looks through gaps in brick. Part 4 light squares, find form, boil moving, swirling, 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 curves of ring floor, size contrast to sculpture, tender buzzing, dumbing holding of sculpture, bends & holds sculpture, stretches into, close to, bend precarious shape - lean, stop.

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

Run through 12 noon -

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

Leaning against it, back to it, rocking, friendly

Leaning against it is messy, with a flick to make it tumble, constant between square strength & it so easily tumbled in such a soft flick - interesting

Fast under the sculpture arms holds the sides, face leaning on it walking with it, rocking, this really chin ages 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. If falls, bricks go everywhere, two lights from the base continue to shine, rebuild half

Play with costume & sound -

Music from glove - Tinkerbell's chimes from a Disney sound book, pulsed rhythm, single note

Projection starts. Body upper by ambient noise grows, breathing movements, raises arms, piano, hand pushes back wall away. Square looking at projection like a desire in a shadow pool, shadowed lines, shoulder twists, animal stances, palm facing upwards, faster to slow on the floor, fingers mostly wide but gloved hand now moves for finger touch - adaptation - halves circle foot arcs, power for the shadow of lowered lights, SE Asian shadow puppets theatre. 1. Arms appearing standing, 2. circle arms, 3. twist & slowly float more into all lights fade. Wild cat run, with bounce in four legged gallop, walks in sculptures, arms into centre wet crumble, heavy piano notes, ©tation, tension, will it fall? Lean & a third bulges on.

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

Run through 12 noon -

Part 1 - back to audience, dark, ambient sound, projection on Js back, half his shadow on wall, back brush, arms arch, back arch, angled arms half up, back light projection, arms raised high

Part 2 - Crouch at ground projection, lifts & looks, cutting arms, 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, 2 small round shapes, frozen in lights, 4 moving shapes to finish reaching high

Part 5 - slow crawl, long legs stretched at back, getting faster, outcry sculptures, side ways approach, always earlier with animals with side vision, runs fingers over sculpture, careful squash into the sculptures
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 4 pm -
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, like music, growing, reaching, breathing, achieving awareness of shape, focus, further awareness of the image of self, ancient, testing, capable.
P1 feeling environment, thinking, bending, trying out creative thoughts, painted toes, standing like the sculpture. P1 reaching to God or the sun, light mysteriously inside sculpture, magnificent being under lights, enjoying experience, hint, warm light. P1 grinding noise, scooping tops against the floor, awareness of sculptures, weight communication with it, desensitised, arch. Even going to darkness, the lights in the sculpture shine 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: Ticking is like indigenous sticks, time, slow wiggle, rolling body moving, hands clasped, moving with the reach, making with arms. P2: looking at reflection, mystery, strength & softening, opening, 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, powerful. P5: grinding noise, scraping toes against the floor, awareness of sculpture, wiggle communication with it, awareness, arch. Even going to darkness, the lights in the sculpture shine the fall.

Q - If you had another two weeks, where would it go?
J - Something that was satisfying to look at and do. What's my investment? I'm hoping with research. What is this 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 sure if outside, it is useful. I've got three hats on. Perhaps if looked 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. Less time with the brief means less investment.
J - Yes, what if I got a brief prior & came in with a bag of tools & the reacted
Creators wanted to interact more with the dancer to collaborate, find what the other would use or understand what they had created.
J - I liked asking what people were thinking when they created the products.
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

In a plan, 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

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 Wells, 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 narrows into a still, dark, evocative, after rain (clear atmosphere)

Sound ends toy-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.

i.e. ’is it bearable’

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, light, 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/ information/ 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 imputing information & maybe of responding to things. Tension in control vs freedoms?

Dancers excited about their costumes. All wearing hats differently.

I dancer feels 'quite comfortable with all this’.

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

A. No.

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

Q. Will it matter about experience?

H. No.

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 -

Quiet - all

Awe, excitement sounds, what next? Silence & ringing

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?

Where are the people? Is everyone dead? What sad thing happened? Cello laments the lost humans. Evacuated

One small clipping from a newspaper flutters in a draft - a headshot. Again the dead or missing.

D. That could be done.

J on desk placing props on top of the wardrobe.

M on a chair stuck at back of stage.

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

M moves against back wall, rubbing, swaying to the strange, repetitive radio noise/music. He lies in the same colour as the wall. Newspaper stacks are tossed, caught & tossed again to back wall. Also ignored & missed. Some fall 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 -

Quiet - all

Awe, excitement sounds, what next? Silence & ringing

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?

Where are the people? Is everyone dead? What sad thing happened? Cello laments the lost humans. Evacuated
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
Improv 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.

Improvisation 2 - 2.15pm

Stage 2
Leaning on desks. Matching movements then opposing. Random patterns. Lost in the clutter. Becoming the tripod. Standing tall, twisting. Meaninglessness, depression, reverse movement, bailing, emerging, everyday tasks but with sadness. Twisting to throw off shackles. Twisting oneself from apathy or a tangled thing Exam 3 / of clothing. Rag doll

Stage 3
Lost, standing. Striks a pose. Rolling off with tripod. Puppet, arms pulled by strings, artificial. Made to dance. Arms arch above head. Sad & wacky. Echoes of still 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 gets as high as suitcase tower on chairs still pulling up arms as on strings.

Stage 4

Debrief afterwards -
J. Curves and straight - 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 see the Earth globe but when I do wonder why I don't as it's right in the middle of the room.
Enter the movement / Helene Gene Marksstein

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.

1st using the lines in the space. Then curves.
J. weight
D. lightness
M ...?

2nd part - develop the 4th section of the 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, trespass all together, desk moved back & sideways, robe moved sideways & to the 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 to the side. Suitcases are moved to the side. Paper rolls put together on the side.
J side walks, odd bend, side step & bend, crooked shapes. M squares backhauls 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.
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?

Thurs 2 Feb 2012
Morning -
Costume - investigated the costumes they were wearing. Tinted inside out.
ML - turned upside down & took hair out.
Lighting - went through all 6 stages. More play with light
Run through - for photographs
Plan 1 is chair. Cleaner about their start.
M is still. Moves globe & laughs eerily & then more richly. J mysteriously arises & disappears. Sways uncertainly between. Crawls around the floor. M fans self with hat. Then is contemplative - the thinker. Seat is on the piles of newspapers.
D talks,一緒に in the background. I imagine a man - mouse. Mouse in a suit. Surreal, dreamlike, Kafka.
Stillness is still part of the performance. Thinking seems to be happening (no performance not as artistic work)

Helene talks about sound -
Can think about it as over time. Fast changes or slow changes. Can change this.
ML has changes that can be made to the cello. Can add effects or silences. As per sound sheets.
Playing with sound before - Major - drinking cocktails, almost comical. J minor - mysterious
Run through - sound & lighting but focusing on sound - backing track only

Sound variations - cello
Archo - normal bowing, calmer
Tremolo - nervous, shaking, busy, exciting
Pizzicato - jumpy sound, plucked
Melody relating to harmony - resolved versus open-ending/questioning/unresolved
Delay - echo
Collegno - hitting the strings. Odd
Flang - strangeness, hall of mirrors, 60s
Waw - blows out & then back in, circular
Distortion - dirty
Dancers plan/discussion -
D common readings to music. J also bring it into light.
M mini 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. Big horn
M memory, influenced by the set, in the past sometimes, waiting, foreshoeing, 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
D do we talk about what we can do with it?
D so singular in a way, secretive, melodramatic. Maybe play something noodling? Defuse the portentious, softening?
M radio idea, first prelude then stop it, then radio, move furniture. Mandate
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 it (movement).

Lights -
J I heard Helene say not so interested in the lights.
M certain lighting states are strong & influencing
D development while photos being taken. M was looking for the dark spots. Playing with the shadows, hiding, full 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.
M don't like the lamp on stage not being on. A small light
D 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
M we are helping with a PhD project, that is the story
D 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 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 -

Wheeling wind, occasional horn, active, busy hooping. 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 her, 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 start 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 radios 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 itching, crab movement, irritation, madness, works with wailing radio. Silhouettes, still shapes. Shape created between ML, M & D.

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.

Discussions -

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. The radio was too much, races.

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Friday 3 Feb 2012

Playing with props -

M Typing.

D shaking leg, spasm, fast

J trying suitcases

M tapping feet, making sounds

D trying out a chair, cross legged, posture

J turning the globe, high pitched squeak, takes globe off stand, rolling it like a paraded or marching band, globe now upside down, takes a try, trying to attach it to the cello, rolling it like a manual mower all around the newspaper edge, puts globe in D’s lap, it spins in this position

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

M is a music stand for ML, one foot on a chair

D opens & closes drawers, feeling the roll & listening to the squeal, manipulating it for sound

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, edges, now whole body, emotional, some points in the legs, then slow through heavy liquid, Spanish feet, with sea horse/ coral arms shapes, then spot motion mini jobs, using hands. Flamenco finish.

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

Music starts at 3 seconds - Sound changes his presence (like camera does to people)

---
D does 180 turns, mainly standing, wide stretching steps, ice skates, 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, circular balancing of one leg of table in hand 
M rolling upper body, kicking leg, help me arm. D the same - like an upright, angled version of when J & M were in the imaginary waves - same time in score? 

D Intense music climax - small shakes, spasms. Quite ending - D manipulates draws to squeak with sound. J turns on the fan - good sound to finish after music ends, mechanical & plain 

J brings 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 pre-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, all a Naked Lunch. Opening the suitcases, had to finish even if boring narrative. Love it when set has things built in, costumes in the robe 

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. 

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

Blast, neither day nor a fast day 
M - the 1/2 sec means no light gets to the centre of stage so dark in centre 
J looks at the news & clouds 
D & M time lapse 
J so could follow the form of the experiment as the structure of the performance, breaking it down 
D everything exposed with no 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 I 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, J warms up to move stuff off desk, M & D walk to back, light cues, sound cues together, J skip sweep stuff off desk, ML on desk, radio turned on, lights, music steps, we stop, more rearranging, readjust after 2 times of all playing, ML down using chair, ML to back right, placement of circles & lines, desk moves, then somehow it starts to morph into costume, chair J in costume section, then lighting, then sound, then props. 

D - We need to do this, don't we? I can't do it like this 
M well we have a bit now. Get it in 'our brain' 
D I like how it is 'our brain' now. 1 between all of us
I & J-dual is tricky, close, intrusive, puppetry, murder, hanging
M happy swinging, leaping, dance, figures eight, frogs, greedy fish to distorted cells
Sound is blending between off & on better, return of sound & D walking in a circle says to me - it’s minimal, the grid, life is a struggle, meaningless & consuming. Climax - it all this leads us to insanity
M has no head this time. Anakos like frankenstein. End is rats among the debris, empty streets. No optimism. Lights are dark
Talk & plan -
New walk to front before going to the back - unity & emphasis - looking to the future

Talk through -
- verbal & stop / start version
- Projection - reset the camera. Tried close up of newspapers, table, chair arm - giant shell - finished with chair to pick up changes that happen in the chair
- Run through - verbal & stop / start version
- 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 sound implies time travel. If they are men tidying & sorting, what of Js arm swinging & clownish costume? Attention grabbing look out at audience.

- Dancers now using the word ‘experiment’ to refer to the final performance to take the seriousness out of it
- New walk to front before going to the back - unity & emphasis - looking to the future
- Talk & plan -
- M has no head this time. Awakes like frankenstein. End is rats among the debris, empty streets. No optimism. Lights are dark
- Run through from typing
- TLJ asked about the双面 trait of D & J, M & J, perhaps its a bit a relic of the switch between dom & sub, but another way to look at it is that they are both become abstractions.
- What do the numbers on the jacket mean?

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- What do the numbers on the jacket mean?
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. We didn't change our costumes.

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

Saturday 4 Feb Final showing

Looking, thinking, ordering, ML takes out hair out back, workmen, woody arms of J warm up, J seems satisfied with removal effort, strange noises at the end - everything reversed.

Enter the movement / Helen Gee Markstein

We talked about hoarders who have pathways. We talked about it but didn't do it consciously

Q - what is your research about?

H - design a space for the dancer/ choreographer

M - big difference, negotiate between 3 compared to Emma. Hard trying to have an outside eye from the inside.

Helen talks about the experiment -

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Helen talks about the experiment -
Enter the Movement

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 didn’t do this I know I will injure myself. Also, I know that a class, 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 touched the “setting” play out in its entirety. It was interesting. I liked the feel of the space and I was curious about the different elements I found on the costumes and already decided which one I most keen to work with.

So back to day 1, 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 and understanding them. Words are always useful to me as ways to move in movement and ways of thinking through possibilities, even when those possibilities are physical and not “mental”. Words and their associations are inspiring.

So, I write about the dress, all about it. 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 easily outside 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 was completely different to what was being gathered by the observer. Still, this is often the way.

I think, although it was interesting having a tight band around my legs, that in the future I would be keen to try constricting my arms or some other part of me as it is my legs I want to liberate move in improvised work. I want to find more ways of working my limbs and tying them together resulted in a lot of “standing” and swaying!

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Day 3 began with a consolidation with the team of the running order we had established. I was able to say exactly what 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, 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 absolute sense as we had to try 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 costumes 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 systematic 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 interacts with all the separate elements within the prepared environment, to find movement, and integrate into a performance wholeness.

Helene Markstein - designer/facilitator
Emma Sandall - dancer
Me-Lee Huy - sound composition
Kristy Armstrong - costume
Glyn Macnamara - 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

The second 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 interacts with all the separate elements within the prepared environment, to find movement, and integration into a performance wholeness.

Helene Markstein - scenographer/director/facilitator/projections
Me-Lee Hay - original sound composition
Jaymii Knierum - design
Stephen Warren - lighting (Special thanks to Jon Davey)
Miles Amstell - costumes
Joyce Lierleum - production stage manager
Sarah Cleverley - stage manager
Jacob Lehrer - dancer/choreographer

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.

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

The third 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 interacts with 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
Kelly Armstrong / Sarah Affleck / Helene Markstein - costume/wardrobe
Stephen Warren - lighting
Jaymii Knierum - production stage manager
Sarah Cleverley - stage manager
Michael Whalles / Jacob Lehrer / David Corbel - 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.